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TRIANGLE
OF MU PHI EPSILON

JANUARY • 1962
SCHOLARSHIP ISSUE

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

JANUARY • 1962

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RUTH HAVLIK
National Editor



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NUMBER 2

In Eight Seasons- INTERLOCHEN

Over \$9600 Given in Scholarships

△ PICTURED on our cover is the Mu Phi Epsilon Scholarship Lodge at National Music Camp, Interlochen, Michigan. Built in 1952 and dedicated in 1953 as part of Mu Phi Epsilon's Golden Anniversary Observance, this was the first scholarship lodge to be built by a music sorority. Mu Phi Epsilon's lodge is a four-room guest lodge which accommodates eight persons, the accrued rental of which is applied to scholarships given to outstanding girl campers of high school age who are recommended for this distinction.

Not until in 1942 were there funds available to assist worthy students in the form of scholarships of this kind. Since that time various organizations and foundations as well as individuals have provided funds for the erection of these lodges. The underlying purpose of the endowed scholarship plan is "to endow the students instead of the institution." This past summer alone, \$1,160 had been awarded to four outstanding young campers. In the eight years since its dedication, \$9,650 has been awarded in the form of scholarships.



Pictured here are Mu Phi Epsilon members who were attending Interlochen Music Camp this summer.



Left to right: Carole Cowan, Carolyn Bridger, Vivian King and Ann Rishell.

1961 INTERLOCHEN SCHOLARSHIP WINNERS

CAROLE COWAN, 17, violinist from Newton, Kansas, was awarded one of the MΦE Scholarships and also a Buhr Scholarship of \$100 for the summer 1961 at National Music Camp at Interlochen, Michigan. Her tape recording for application was *Concerto in G Minor* by Max Bruch. Her accompanist is her Mu Phi mother.

Carole has studied violin with Katherine Lombar of Friends University, Wichita, Douglas Overland, formerly of the Boston Pops Orchestra, and George Leedham at National Music Camp. She is now a pupil of James Caesar, concertmaster of the Wichita Symphony, and plays in the Newton Civic Or-

chestra and Wichita Youth Symphony. Last fall Carole was concertmistress of the 7th District Orchestra Festival under the direction of Clyde Roller of the Amarillo Symphony. The last three years she has been winner among over 100 contestants in the 7th District Kansas Federation of Women's Clubs Music Auditions. In the spring of 1960 Carole went with the Wichita Youth Symphony to Atlantic City to perform for the Music Educators National Conference. Through junior high and high school years Carole has played in string ensembles and school orchestras. At Interlochen Carole played in two honors recitals, once as soloist. She was a con-

certo finalist. She was third chair first violin in the Philharmonic Orchestra and fifth chair in the Combined Orchestras. At the Final Awards Assembly she was cited as one of the outstanding high school girl musicians.

Carole has sung and played for many organizations and social events. She plays the piano and enjoys harmonizing with the family singing group. Carole's father is a Methodist minister in Newton. Reading, swimming, and knitting are her favorite pastimes. She hopes to attend National Music Camp this coming season as a senior camper.

CAROLYN BRIDGER, 18, is a pianist and violist. She graduated from Catonsville high school, Baltimore, Maryland, last spring and at National Music Camp was violist with the National High School Symphony Orchestra and the Honors Orchestra.

In 1958 she earned the Baltimore County Orchestra Scholarship to the National Music Camp, and also appeared as piano soloist with the Baltimore Symphony Orchestra; in 1960 she was awarded one of two Mu Phi Epsilon scholarships, and in 1961 she was first honorable mention for the High School Girls Musician Medal.

VIVIAN CORINNE KING, cellist, is presently a senior at Granville, Ohio, high school. Her father is Professor of Art at Denison University in Granville. Vivian has studied cello with Leighton Conkling, Ohio University, Robert Hladky, Ohio Wesleyan University, solo cellist of Columbus Symphony, and presently studies with Gordon Epperson, Ohio State University.

She is a member of the Licking County Symphony Orchestra and of the Denison String Orchestra. Among her awards are the OMEA District Solo and Ensemble Contest-Rating I, OMEA State Solo and Ensemble Contest-Rating I for the years 1959, 1960 and 1961. She was principal cellist at the Delaware Music Festival at Ohio Wesleyan University. Other activities include Girls' Friendly Society, St. Luke's Episcopal Church, the Episcopal Church Choir, Granville Youth Fellowship, Granville Youth Council of Churches, Senior Girls Scouts (President), Girls' Athletic Association, Pep Club, Thespians, Y-Teens, Student Council, Honor Roll. Vivian has held various offices in the above organizations and is now Student Council Secretary and President of Y-Teens.

ANN RISHHELL, Rochester, New York, began her study of music at an early age with piano lessons from her father who is a secondary high school teacher of instrumental music and mathematics. During her years in Junior High School she was given the D.A.R. and American Legion awards and was chosen for National Junior Honor Society. In her senior year she was chosen as editor of the school paper, secretary of the Student Council, and a member of the National Honor Society. She was valedictorian of her 300-member class last spring. Ann continued her study of music and in 1960, she won a regional concerto contest and was soloist with the Erie Philharmonic Orchestra. During her senior year, she played double bass in that orchestra, taught private piano and bass lessons, and

played organ for various engagements.

Ann tells us that the most dominating musical influence in her life was the twenty-five weeks spent at the National Music Camp in Interlochen. Here she was first chair in the string bass section for eleven weeks, studied piano and theory, learned to love music and decided on it for her career. She is presently a student at the Eastman School of Music, performing in school organizations and the Rochester Philharmonic Orchestra. She hopes to continue studying until she

receives a Master's degree and then to teach piano and double bass in college.

Inasmuch as her third season at Interlochen was made possible in large measure by the Mu Phi Epsilon scholarship, Ann sends this word of thanks: "Since music is such an integral part of my life, I thank all those who have helped me further my studies, that I may be better prepared to go into the world to give happiness through music, the 'universal language of the arts' . . . thank you so very much."

ASPEN Hidden Treasure

"In the corners are hidden treasures."—Arabian Proverb

△ GEOGRAPHICALLY, ASPEN is hidden, tucked away as it is in the peaks of Colorado, 7,900 feet up. However, its treasures one by one are being revealed by increasing numbers of discoverers. It was the prospectors who discovered in the 1880's that its red hills contained millions of dollars worth of silver. When that era passed, the skiers found on its slopes the perfect winter sports setting—which it still is. But yet another aspect has come to light, literally, in the summer, when Aspen becomes the center of an Annual Music Festival, considered to be among the best.

June brings musicians to Aspen to live for the season, to perform together and to teach. Included are such names as composer Darius Milhaud, singer Jennie Tourel, violinist Roman Totenberg, pianists Rosina Lhevinne and Grant Johannesen,

and many others. There also comes a professional Festival orchestra and hundreds of students from whom is also formed a student orchestra and opera company. For nine weeks, all live in a congenial, close atmosphere of practice and play, study and relaxation, listening and participation.

In this stimulating atmosphere exist side by side the Aspen Music Festival offering a rich, varied schedule of concerts three times a week for nine weeks for visitors and students; and, the Aspen Music School with a highly organized schedule of classes ranging from master classes to orchestra rehearsals to opera workshop sessions.

Festival concerts take place in the white tent designed by the late Eero Saarinen. It stands in a wide meadow with the Rockies in the background and has a seating capacity of two thousand. The concert pro-

grams are a carefully selected blend of familiar and unusual works performed by small and large combinations—solo music, both vocal and instrumental, chamber, orchestral, and operatic music. The opening concert of the 1961 season was launched by an opening fanfare and went on to feature a Bach flute sonata, the Brahms Violin Sonata in D minor, a group of rarely heard Schubert songs, and closed with the Prokofiev Piano Sonata No. 7. On other nights, the students gather in Wheeler Opera House erected in 1887—a lasting reminder of Aspen's silver mining heyday—to hear lectures and recitals.

On non-concert days, visitors may explore the attractions on all sides—mountain trails, the historic silver mines, the world's longest chairlift—as well as sample the fare of the many gourmet restaurants.

Meanwhile, the students can be heard unceasingly, during practice hours; singers go through their operatic roles; promising composers work with the composers-in-residence; and, on the second floor of a building overlooking a service station, the full student orchestra rehearses, led by its former conductor, Izler Solomon, who also conducted the Festival Orchestra, and acted as Festival Director.

The student roster at the Aspen Music School has numbered students from every state in the union, as well as from twenty foreign countries, all of whom have in common proven musical ability and the desire to develop it in Aspen's congenial

surroundings. They live in dormitories and eat in the cafeteria maintained by the school, some support themselves by taking jobs for the summer, and all attend classes and concerts. Some of the most outstanding are selected to perform solo works at Student Concerts whose programs are built along the lines of the formal Festival Concerts or participate in Opera Demonstration Evenings. The close schedule is relieved, though, by the opportunity for outdoor recreation. Among these are the school student picnics, two of them taking place at the top of the chairlift.

The Aspen Music Festival and Music School are under the supervision of Music Associates of Aspen, a self-governing association with its own Administrative Board, with Norman Singer its capable Executive Director and Dean. Its annual budget is drawn from student fees, some from receipts from concerts, and is supplemented by local businessmen and other contributors. Mu Phi Epsilon, by offering an annual scholarship for full tuition to the Aspen Music School, available to any initiated member, acts as a Guarantor for Music Associates of Aspen. Past winners of the sorority's scholarship have been: Maribel Meisel, soprano, from Chicago, Illinois; Jeanette Stein, oboist, from Pullman, Washington; and Joyce Johnson, trumpeter, from Lincoln, Nebraska.

Though Aspen is still discovering treasures (uranium may be next), as one old timer has said, "it looks like music is here to stay."

Mu Phi Epsilon's Third Aspen Scholarship Given this Summer

JOYCE JOHNSON of Ralston, Nebraska, studied at Aspen this summer with Robert Nagel, trumpet virtuoso, member of the Yale Faculty, and an artist-teacher at the Aspen Music Festival and Music School. Joyce was the selection of Mu Phi Epsilon sorority to receive its annual scholarship to the Aspen Music School. She graduated from the University of Nebraska in 1960 and has remained there for study for her Master's degree. While at the U. of Nebraska, she was president of Mu Gamma chapter and during her tenure of office, the chapter grew significantly. Joyce has played with the University Orchestra and Band and is interested either in a career with a symphony orchestra or in combining this with a teaching career.



Mu Phis at Aspen



Mu Phi Epsilon sorority was well represented in the twelfth summer of the Aspen Music Festival and Music School. From among the over 300 students enrolled this year in the many departments of the school are the following Mu Phis, l. to r.: Sylvia Muehling (Mu Upsilon), of Kalamazoo, Michigan, a student of Grant Johannesen, and a piano teacher in Kalamazoo; Kay Ferguson (Phi Iota), of Hillsboro, North Dakota,

studying violin with Eudice Shapiro; Linda Lawrence (Mu Pi), of Newark, Ohio, student of violin with Roman Totenberg; cellist Joanna de Keyser (Mu Nu), of Hollywood, California, on scholarship in Aspen with Zara Nelsova; and Joyce Johnson (Mu Gamma), recipient of the Mu Phi Epsilon's Aspen Music School scholarship, studying trumpet with Robert Nagel; seated in front, left to right, Mary Eleanor Brace (Mu Theta), of Austin, Texas, member of the Austin Symphony, also a student of Zara Nelsova; Rosalind Rees (Phi Omicron), of New York, studied with Adele Addison; and Nancy Farrand (Gamma), New York, viola student of Walter Trampler, with whom she also studies during the year.

30 years at GADS HILL

△ MU PHI EPSILON's first national philanthropic project was begun thirty years ago at Gads Hill Community School in Chicago, Illinois. Much important work has been done there throughout the years for very young students as well as adults. We are happy that young men and women who would otherwise not have had an opportunity to study music have been able to find places for themselves in the music profession. Mu Phi Epsilon has maintained the music school through profits from the sale of magazines, and contributions from chapters, as well as appropriations from Friendship Fund. Two members of MΦE are music director and secretary-treasurer: Winnifrid Erickson and Alma E. Grambauer. Over a period of time many Mu Phis in the Chicago area have been staff members at Gads Hill.

This fall the school received a "clean-up and paint-up" with many new students enrolled. Winnifrid

Erickson teaches voice, Terry Gallassi, strings and other instruments, Mary Schiavone has piano, theory, and assists with the Junior Music Club, Sandra Panek teaches piano, and Mary Jane Reda teaches piano, chorus and is counselor of the Junior Music Club. The year at Gads Hill includes: a student recital in November; the Christmas Party, which includes a musical program and group singing; the Inter-Chapter Concert (in which Mu Phi Epsilon chapters in the Chicago area all participate); and many student and faculty programs which are given throughout the season. Of the many neighborhood community schools in Chicago, Gads Hill is the only one to have a music school. Mu Phi Epsilon is proud to complete these thirty years of "service through music" and will continue meeting the challenges ahead as Gads Hill Music School moves into its thirty-first year.

Annina Mueller Serves at Neighborhood Music School Since 1944

△ ONE of the recipients of an annual scholarship from Mu Phi Epsilon is the Neighborhood Music Settlement in Los Angeles, California. Founded in 1914 as a non-profit organization, the Settlement serves to acquaint all students with the enjoyment and inspiration of music through lessons provided at less than cost.

Since 1944, Annina Mueller, Los Angeles Alumnae Chapter, has been a dedicated member of the Settlement's staff, presently giving approximately twenty-seven voice lessons there per week, as well as having acted as the executive director from 1948 to 1951. A graduate of the University of Southern California from which she received both a



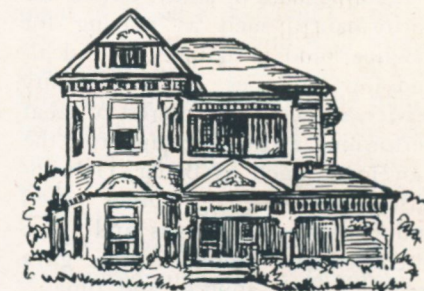
Annina Mueller is shown here with her vocal students at Neighborhood Music School in Los Angeles.

bachelor's and a master's degree in music, she studied at the Juilliard School of Music in New York before coming to California. For many years a professional singer, she likewise, has been a member of the faculty of the University of South-

ern California School of Music, Shorter College, Rome, Georgia, Glendale, California Junior College, and the public schools of Glendale and Alhambra, California. She maintains a private studio in addition to her teaching at the Settlement.

SCHOLARSHIPS

Also Given Annually to St. Louis Community School and Friendship House, Washington, D. C.



Above: Gads Hill; Upper rt., Neighborhood House, Los Angeles, Calif.; lower rt., Friendship House, Washington, D. C.

About - The National Guild of Community Music Schools

△ THE NATIONAL GUILD of Community Music Schools, of which Mu Phi Epsilon is an auxiliary member, had its earliest beginnings as a movement sixty-five years ago largely through the efforts of David Mannes, Emily Wagner and their associates at the Third Street Music School in New York, and John Grollo of Philadelphia. In the 20's, community needs brought about a rapid growth in the number of such schools of music. Whether these schools were a small department in a parent organization, such as a settlement, a separate department or small school of music, very close to the other settlement, or a separate school of music independent of the settlement, these schools were dedicated to specific points of view: quality of instrumental instruction, definite outlines of study, outlets for performance, such as playing for neighborhood activities. The ideals and opportunities for community service attracted the interest of great performing artists who supported the movement, such as Bauer, Gabrilovitch and Schelling. Other gifted and dedicated musicians and those interested in a musical culture gave freely of their abilities and time.

In the 30's the Community Music Schools were hard pressed financially and were also very much needed. The W.P.A. turned to them, and their community service expanded greatly. In 1937 the first separate meeting of schools not affiliated with any settlement took

place, and the National Guild of Community Music Schools was founded. At this meeting there was a discussion of finance, curriculum, trustees, faculties and community service. (These same topics were the subjects of the Seminar held at Turtle Bay Music School in New York City last January.) In 1939 the First Conference of the Guild was held. The topic was "Music as a Social Force" and Hendrik van Loon spoke on "Music and Common Sense!" Soon thereafter, the Guild became a member of the National Music Council, and by the 1950's such great strides were made that it was given a voice at the UNESCO International Conference on Music Education in Brussels by Grace Spofford, then a vice president of the Guild. By this time, Dr. Janet Schenck, Founder and Director Emeritus of the Manhattan School of Music and author of the book "Music, Youth and Opportunity," said, as she quoted Pablo Casals: "How proud a thing it is to be a musician—what happiness it brings and what courage it gives to follow one's own belief!"

Dr. Herbert Zipper, President, National Guild of Community Music Schools, has stated that in essence its function is to make clear to all the purpose and problems of music education—it is to be a leader in the cultural education of the community. He pointed out that the functions of a Community Music School are very different from those of 30

years ago. In those days a man made music or sought it in the concert hall, opera or church. Today music is often thrust upon him, to be used for myriad purposes; to intensify selling, to create mood at the theatre or in a restaurant. It is diffused through the widening range made possible by the loud speaker, and one's ears are the victim of constant inconsequential sound. With all the changes, however, he emphasized that the art of music to be performed and to be heard is irreplaceable and must not be lost, and therefore, the Community Music School is and must

be a leader in keeping music alive, first of all, in the home. The great goal is in educating communities to the importance and need of sound musical education. There is need for new Community Music Schools and the Guild is of help to fill this need and thus allow others the thrill of giving music through new sources, thereby finding an ever widening sphere of influence in the world of the future.—Taken from Summary of the Seminar under the auspices of The National Guild of Community Music Schools, Turtle Bay Music School, January 1960.

1961—Centennial of EDWARD MacDOWELL'S BIRTH—First Anniversary of Election to Hall of Fame

△ AN IMPORTANT anniversary—the hundredth anniversary of the birth of Edward MacDowell, great American musician-composer, occurred in 1961. Also marked was the first anniversary of his election to the Hall of Fame for which prominent musicians and organizations labored for many years.

Edward MacDowell was the first American composer to win international recognition. A distinguished concert pianist, MacDowell appeared with the great orchestras of Europe and the United States. MacDowell was also a protagonist of the creative arts. A poet, he had published at an early age a volume of poetry. He was so gifted as a painter that artists of Paris tried to persuade him to give up music and concentrate on developing his talents in the graphic

arts. His volume of published essays shows him to be a man of the broadest interests. MacDowell accepted an invitation to organize a department of music at Columbia University. Although meeting with disappointment and frustration at the time, his statements about the things he considered important to the development of an American culture show his dreams are today partially realized.

The Edward MacDowell Colony at Peterborough, New Hampshire, has since its beginning provided sanctuary for creative artists and from its tranquil influence have come many fine artistic achievements of our time. MΦE has for many years been an integral part of the MacDowell Colony by its contribution of annual scholarships.

NAACC Helps American Music Come into its Own

△ THE NATIONAL ASSOCIATION FOR AMERICAN COMPOSERS AND CONDUCTORS is one of Mu Phi Epsilon's national affiliations. The work of this association has become increasingly important to young American composers and conductors. The Association was founded by Henry Hadley, himself a conductor and composer, in 1933. Mr. Hadley found on his return from Europe that much apathy existed on the part of the American public toward its own composers and conductors. All major orchestras were conducted by foreigners and this, coupled with the apathy and the indifference, if not prejudice of the press, made it impossible for a young, unknown American artist to receive a hearing or to learn the art of conducting an orchestra. These conditions were in such strong contrast to those prevailing in Europe, that Mr. Hadley felt something had to be done if ever the American musician were to come into his own.

Every year our conservatories and colleges were turning out gifted students who found every door closed to them. The problem was to obtain a hearing for these young people. Mr. Hadley called together fifteen of the leaders of the so-called major orchestras at that time, to discuss the situation and find some solution. Our major orchestras were all led by foreign musicians, the majority of whom felt no responsibility for the future of American music. Three of these gentlemen

were sympathetic but seemed unable to offer any solution.

Henry Hadley's conviction that something had to be done was not disturbed. He formed the nucleus of the committee which became the Association, comprised of devoted music lovers and friends. The objectives were: (1) To give dignified public hearings to young, unknown American composers' works. (2) The programs were to consist of a cross-section of American music not to be devoted exclusively to "modern" music.

In 1933 the Association was incorporated, naming these objectives. They have been meticulously followed for over twenty-eight years and the Association has subsisted entirely on the dues of its members and contributions of friends. Its concerts are open to the public free of charge, and have been given first at Steinway Hall, then Times Hall, then Town Hall and Carnegie Recital Hall and Carnegie Concert Hall, all this with no cost to the composer. Each year five concerts were given and in all about 5,000 compositions have been performed.

The membership has grown from year to year and extends all over the United States. There are four chapters, one in Los Angeles, one in Washington, D. C., another in Philadelphia, and still another in Colorado. The change in the attitude of the general music public has been watched with great satisfaction as has the fact that foreign

conductors have decided to take on talented young American men as assistant conductors. All of this has been done by dedicated persons with no thought of return for themselves and no one has ever received a salary.

A noted critic of the *World-Telegram* and *Sun* has said that it is a great inspiration and satisfaction to young composers to know that such an Association exists to provide hearings for them.

The first concert of the 29th Season of NAACC was given on November 21, 1961 in Carnegie Recital Hall. Featured on this program was an Edward MacDowell Centennial Tribute at which time Josephine Caruso played his *Sonata for Piano, No. 4 (Keltic)*. Other works heard for the first time included a "Concertino for Bassoon

and String Trio" by Wilson Coker; "Sonatina for Two Trumpets" by Collier Jones; "Movement for Piano, Four Hands" by Donald Lyb- bert; Music for Percussion Ensemble: "Fantasy—Variations (1961)" by Michael Colgrass; "Drawings: Set No. 1 for Percussion Quartet (1960)" by Sydney Hødkinson; and "Divertimento for Piano and Percussion (1960)" by Nicholas Flaggello. The concert was broadcast by WNYC, The Municipal Broadcasting System, New York City. Herman Neuman, long a patron of MΦE, is its music director and is also president of NAACC. MΦE is proud to have a part in furthering the work of American composers through this affiliation in addition to its encouragement to individual chapters and members to feature American composers on programs for many years.



REPORT: NAMJ Conference

△ THE 1961 CONFERENCE of the National Association for Music Therapy was held at Hotel Pfister, Milwaukee, Wisconsin, October 19-21. Dr. Donald E. Michel, National President, in his opening address spoke of the Mu Phi Epsilon Grant to the Research Committee of NAMT and said that it is hoped that the abstracts of the music therapy research papers of the past twenty years will soon be finished and that their publication will come early in 1962. (The Mu Phi Epsilon

grant is making possible their printing.)

The keynote address, IS MUSIC A UNIVERSAL LANGUAGE?, was given by Dr. Thor Johnson, Director of Orchestral Activities, Northwestern University. He related his experiences as the director of an American Symphony Orchestra on tour in the Orient and in Europe. He pointed out that the Japanese people are familiar with and like American music. They welcome and are eager for American music publications for

their orchestras and schools. He told of the three symphony orchestras in existence in Formosa and that after the burning of their National Library the first replacement asked for was printed music from the United States. Since very often it has been found in foreign countries that jazz is credited as a singular specialty of America, he suggested that through its modality and rhythms an avenue of communication is opening for better understanding between us and these lands. He cited that at each concert of a well known jazz artist, be it in Europe, the Far or Near East, after the first few numbers on the program his audiences many times start clapping the rhythms and singing the tunes, thus setting up a rapport between musicians and listeners and establishing a betterment of understanding and friendship.

Regional reports of conferences and activities were read at the luncheon. There were also brief reports on work in Latin America and Europe.

Dr. Charles M. Landis, Director of Mental Hygiene, Milwaukee County Mental Health Center, told of MILWAUKEE'S APPROACH TO MENTAL HEALTH PROBLEMS. He showed a film on area hospitals and facilities and said that present-day aims seek to orient the public to a new concept of the mental hospital. Dr. Landis underscored the facts that modalities for treatment are known but are not being efficiently applied because of inability to augment the facilities with trained personnel. To utilize the most effective discipline in the unified-team approach in treatment, to strive for re-motivation of the patient and to

deter the deterioration of the mental health of the individual patient are three of the intents of the mental hospital he enumerated.

In his discussion on THE APPLICATION OF MUSIC THERAPY TECHNIQUES, Dr. George Currier, Director of the Psychiatry Clinic of the local Mental Health Center, stressed the cooperation of all therapists so as to perform as a unit for the benefit of the patients. He proposed, that since music is a means of socializing and of self-expression, that as music therapists we always seek to utilize music to bring about these conditions which can lead to beneficial situations and that we recognize and identify patient's needs, then have the PATIENCE to carry on work with Co-WORKERS as well as PATIENTS.

Workshops were conducted for Adaptive Instruments (Autoharp, Bell Choir and Harmonica), Latin-American Instruments, Guitar and Small-Harp Techniques. The psychologist on the staff of State Boys' School, Wales, Wisconsin, asserted that group activity provided by music experiences is one of the non-threatening mediums through which a therapist can reach and communicate with these boys and these activities serve as valuable instruments for increasing the possibilities of the boy's rehabilitation and eventual return to his community.

Friday sessions began with a paper on MUSIC THERAPY IN A MAXIMUM SECURITY SETTING (at a penal institution in Indiana) wherein the Registered Music Therapist recounted his experiences in working with the all-male population there. We then heard Dorothy Brin Crocker, Director of Music Therapy, Shadybrook Schools, Richardson, Texas, warn of

the dangers of expecting too much "good" to come from music therapy treatments in work of MUSIC THERAPY AND THE MENTALLY RETARDED CHILD. She gave an account of how she resolved by a one-to-one (teacher to pupil) relationship the frustrations of some children who could not tolerate group situations. She pointed out that patience and acceptance of the child As HE Is and an understanding of the child so as to bring him up to his potential are valuable and effective truths for the therapist to know.

Sister M. Josepha, O.S.F., Professor of Music Therapy, Alverno College, Milwaukee, spoke on MUSIC THERAPY FOR THE PHYSICALLY HANDICAPPED. She has found that the therapist must consider carefully beforehand the program to be used in working with the physically handicapped that it may not be too great a challenge for that person. One of her students played piano and violin for us. This 13-year-old girl, with a normal right hand but with the left arm ending a few inches below the elbow because of congenital loss of the hand, wears a type of prosthesis (artificial hand) employed with this handicap. We also heard numbers played by a gentleman demonstrating the use of an individually designed saxophone mouthpiece for a case of facial paralysis.

A discussion by Dr. Donald Dickson, Chairman, Operative Surgery, Ohio State University College of Dentistry, on AUDITORY ANALGESIA gave statistics on the research of using music in dentistry. With colored slides he showed the equipment (earphones, control boxes, dental chairs) in a modern dental office using auditory analgesia. This closed the sessions on *Related Uses of*

Music Therapy. The general topic of the remaining part of the day was *Research and Education in MT*. Dr. Andrew E. Cyrus, Jr., Professor of Pathology, Neuropathology, Marquette University Medical School, discussed MUSIC FOR RECEPTIVE RELEASE. He told of projects regarding auditory research in which it was proved that audition is more effective in recalling what has passed than vision and that the two combine and complement each other in evoking patterns of behavior to stimuli. PHYSIOLOGICAL EFFECTS OF MUSIC by Dr. George Zimny, Professor of Psychology, Marquette University, was a report of a study designed "to test the hypothesis that music previously judged as exciting produces a decrease in electrical skin resistance and an increase in heart rate, that music judged as calming produces an increase in electrical skin resistance and a decrease in heart rate, and that music judged as neutral leaves both physiological processes unaffected." An abstract of a research project was read concerning THE EFFECT OF BACKGROUND MUSIC IN THE TREATMENT OF A BRAINDAMAGED CHILD.

On Saturday morning a public relations man set forth the common problems encountered by all groups as they seek to inform the public about a new enterprise. His comments were pertinent to "selling" music therapy and therapy in music to our communities. Special Study Sessions followed and I took part in the one on THE VOLUNTEER'S ROLE IN MUSIC THERAPY. A panel discussion brought out that a good volunteer program in any hospital will do well to consider the following points: Its Organization; Its

Orientation; Its Control; Its Public Relations; and Its Awards to and Recognition of Outstanding Service.

The two brochures, *Music Therapy As a Career* and *Music Therapy—What and Why?* are available by writing to me. I shall be happy to assist all who write for information on music therapy. May I take this means to ask your individual support in compiling a

scrapbook on MΦE Music Therapy Activities over the years? I hope to have this book ready for display at the National Convention in June 1962. I welcome all news items, photos and copies of citations any member may wish to contribute to this book. It is to be placed later in the archives of MΦE.—VIOLA M. ANDERSON, *Chairman, Music Therapy Activities, Mu Phi Epsilon.*

MU PHI EPSILON CHAPTERS ACTIVE IN LOCAL MUSIC THERAPY PROJECTS

△ The Ann Arbor Unit of the Emergency Musicians Fund of the Hospitalized Veterans, a civic organization, provides music therapists for the Veteran's Hospitals. Many of its board members are from Ann Arbor Alumnae Chapter, and were installed in October as follows: Chairman, Miriam McLaughlin; Vice Chairman, Marilyn Fosdick; Mayme Worley, Sarah Kilgour, Frances Throop, Pauline Crocker, all of whom are Mu Phis, are board members. Others are: Treasurer, J. Wayne Meadows of the National Bank & Trust Co.; James Wallace, Dean of the University School of

Music, and Gail Rector, Executive Director of the University Musical Society. Mr. LeRoy Jaffe is the therapist. Ann Arbor Alumnae members visit the hospital the first Monday of each month to provide music and a social afternoon for the hospitalized veterans. Marilyn Fosdick gives private piano lessons to them, Carolyn Austen and Miriam McLaughlin sing and lead the men in group singing. Carol Kenney, Ethyl Shanklin and Pauline Crocker play the piano and violin while Mayme Worley and Sarah Kilgour visit with them socially. Others contribute services from time to time, also.—FRANCES A. DANFORTH, *Historian.*

ATTENTION! ALL MU PHI EPSILON ARTISTS!

PLEASE SEND YOUR CONCERT ITINERARIES FOR THE PRESENT 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:

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Turn your orders in to your local chapter chairman with check or money order to cover the full price of the subscription. If you are one of the hundreds of unaffiliated members of Mu Phi Epsilon who read the TRIANGLE faithfully, send your orders directly to the National Chairman:

KATHARINE SHIRLEY
R.D. 1 Selinsgrove, Penna.

and I will make out the order blank for you. Please be sure to tell me to which chapter you wish the commission credited.

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Mu Phi 'Round the World

In the Philippines
with Lucrecia Kasilag



Lucrecia Kasilag

teur group brought them back to the United States for a thirteen-week coast-to-coast tour under Columbia Artists Management, Inc. They opened in San Francisco on September 18 and two performances at the Metropolitan Opera House in New York City on November 19, were a highlight of this season's schedule.

From the moment the curtain rises until it descends two hours later the audience is carried on waves of spine-tingling tribal music and rhythm, and the genius who exalted these native musical themes to a level which has won plaudits of the world's most discriminatory critics is a lady of the Philippines who took her Master's Degree at the Eastman School of Music of the University of Rochester in 1950 and was at that time elected to Mu Phi Epsilon.

One of the leading educators of Asia, Lucrecia R. Kasilag, "King" to her friends, is Dean of the College of Music and Fine Arts at Philippine Women's University in Manila. She holds key positions in national and international musical organizations. She is chairman of the League of Filipino Composers, Vice President on Music Creation of the National Music Council of the Philippines, Secretary of the Music Promotion Foundation, as well as many similar activities in the Philippines. On the international scene she is executive secretary of the Regional

△ WHEN THE NOW world famous Bayanihan Folk Arts Troupe of the Philippines toured the United States this fall it was accompanied, as in two previous world tours, by its internationally known music director, Mu Phi Epsilon member, Lucrecia R. Kasilag.

The "Bayanihan" is a rousing group of talented young Filipinos who present a breath-taking show of native music and dances that has received wide acclaim from the most sophisticated critics and audiences of New York, Washington, Chicago, Boston, San Francisco, Honolulu, London, Paris, Rome, Brussels, Madrid, Copenhagen, Stockholm, Israel and throughout Southeast Asia. The tremendous popularity of this ama-

THE JANUARY 1962 TRIANGLE OF MU PHI EPSILON

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We Invite You . . . to 1962 Convention

△ OUR INDIANA CHAPTERS welcome you to the 36th National Convention of Mu Phi Epsilon. This is our first opportunity to extend this invitation since 1911. All of the Chapters in the East Central Province are cooperating to make this a most enjoyable and worthwhile Convention.

This, our first Convention to be held on a University Campus in many years, will convene at the beautiful Memorial Union of Indiana University. At the Memorial Union the atmosphere is friendly in that traditional "Hoosier" way.

Indiana University is located in Bloomington, Indiana in the scenic rolling hills of central Indiana. The campus is most distinctive with its imposing buildings made of our world famous Indiana Limestone nestled among thousands of towering trees.

May old friends reunite here and

new friendships be formed to keep alive our ideals of Music, Friendship and Harmony. We look forward to greeting you.—MADGE CATHCART GERKE, *Convention Chairman.*



Madge Cathcart Gerke

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THE JANUARY 1962 TRIANGLE OF MU PHI EPSILON

Music Commission of Southeast Asia, and until recently the Vice President of the International Society for Music Education to which international group she was re-elected to the board of directors at the Fourth International Conference and general assembly of the I.S.M.E. held at Vienna, June 22-28, 1961. She has been the recipient of many national honors culminating in the Presidential Award of Merit and Gold Medal for leadership and outstanding contribution to music and arts for 1960 and winner of the Republic Cultural Heritage Award in Music for 1960 for her "Toccata for Percussion and Winds."

After receiving her Music Teacher's Diploma from Sta. Scholastica College and A.B. and B.M. Degree (1949) from the Philippine Women's University, Lucrecia went to the United States as a Fulbright scholar (1949-50).

In recording and making available to musicians the tribal music and rhythms before they have become modified and contaminated by outside influences, Lucrecia has not only made a significant contribution from the historical point of view but has provided source material for composers for many years in the future.

Not surprisingly she has drawn heavily on this research in developing the music for the Bayanihans.

As one of the most promising Philippine composers, she has to her credit more than a hundred compositions ranging through folk song arrangements, art songs, instrumental solos, choral numbers, chamber and orchestral works. Extending her active interest to research on Asian Music, Lucrecia Kasilag has been pioneering in the use of the traditional musical instruments of the Philippines as well as of other Asian countries in a number of her compositions, among them "Toccata for Percussions and Winds," using Muslim percussions together with orthodox Western instruments; "Divertissement" for Piano and Orchestra; "Derivation I"—"Buphali Raga" for prepared piano; "Songs of the East," a cycle for voice, instrumental ensemble and prepared piano; and "Sariling Awitin," a cycle of Philippine songs for soprano, prepared piano, guitar and native string and percussion instruments. Her latest composition, a choral number "Give Me the Strength," from a poem by Tagore for a program commemorating him was finished July 13, 1961.

—MARGARET ARNESON.



Shown here are the Bayanihan Dancers in the intricate and beautiful Bamboo Dance.

... IN ALASKA

Lorraine Koranda Receives \$17,000 Research Grant

△ LORRAINE DONOGHUE KORANDA, Tau chapter initiate, recently began an important research project in the field of Eskimo music made possible through a \$17,000 grant presented by the Loussac Foundation in Anchorage, Alaska.

Lorraine Koranda has done much research on her own in past years and as a result of that research she composed "The Legend of Denali," a choral work based on the Athabascan Indian legend telling of the creation of Alaska's greatest mountain, Mt. McKinley. She has also taped Eskimo music in villages during past research which was financed

by her, and her final goal has been a book of music complete with the notes and English translations of Eskimo words. Lorraine conducted a seminar on Eskimo music in this year's Alaska Music Festival and this two-year research project is to be carried on as part of the Festival. She has been interested in this subject since joining the University of Alaska faculty in 1947 and for several years she was head of the University's music department. Now teaching music in Palmer High School, Palmer, Alaska, Lorraine expects to travel beginning next June, to many Alaskan villages to tape

Pictured is the Student Union Building at University of Alaska in Anchorage.



music of the natives. Many of these villages will have not been visited by her before.

The Loussac Foundation was established by a pioneer Anchorage businessman to further social, scientific and cultural activities in the Anchorage area, particularly for the youth. It is his method of saying "Thank You" for his business success. Principal beneficiaries of the foundation are the Loussac Public

library, a fund of \$20,000 given to the University of Alaska for books, and funds for scholarships which have been given to the University, Alaska Methodist University and Sheldon Jackson College. The grant for research in Eskimo music is one of the latest foundation grants.

Lorraine Koranda's husband, Dr. John Koranda, is a botanist with the University of Alaska's Experiment Station in Palmer.

Armenta Adams Tours AFRICA

△ "A DIPLOMAT OF AMERICA AT ITS BEST"—this was the tribute paid by Secretary of State Dean Rusk to Armenta Estella Adams on her return from a concert tour of Sierra Leone, Liberia, and Ghana from April to June of this year. *The Ghana Times* reported her visit there as "the most important event in the history of classical music in Ghana".

It is especially gratifying to see a young artist of great promise receive international acclaim so early in her career. To hear Armenta speak of her recent experiences is to be impressed with the modesty and poise with which she has received the high praise and recognition given her for the notable service she has rendered through her artistry and friendly interest in the people of Africa. It seems to surprise her that so much recognition has been given her visit there, which was obviously a labor of love for her.

It all began early in the year when Armenta met a man who was soon to become a government official in Sierra Leone, Africa. Being deeply impressed with her playing, he invited Armenta to come there to play



Armenta Adams is shown here with His Excellency, Elbert G. Mathews, Ambassador to Liberia, and Mrs. Mathews at a reception in her honor at City Hall following a recital.

for his country's independence ceremonies in April. Feeling a sense of pride in seeing the progress of the African nations, she said "I took it upon myself to serve as a strictly unofficial ambassador of good will and music in Sierra Leone, Liberia, and Ghana." Much hard work went into preparations for the trip and into "scraping up the money" for it. In this, friends were very helpful. Before she went, Armenta did not know how long she could stay! The im-

pect of her appearance in Sierra Leone, and the high praise of the President of Ghana, Kwame Nkrumah, brought Armenta to the attention of the State Department, and the United States Information Service paid her expenses, so that she was able to stay for two months. A half hour before she was to play for the President of Ghana at his residence she learned that his favorite piece of music was "Lead, Kindly Light". "I rushed over to a church, found a hymn book and learned it." The President sent her a handcrafted gold bracelet in an ivory box, in appreciation. Later he sent a copy of his autobiography which arrived at the American Embassy in Accra just after Armenta had left for New York. The Embassy sent the book to the Department of State which promptly invited Armenta Adams to come to Washington in order to receive it at ceremonies in the Secretary of State's outer reception room.

Armenta Adams went to Africa "for the experience of seeing Independence come to Sierra Leone" and "as a performer; to be as American as I pleased; to be accepted on my own terms as an artist, and to force the people I met to face America through an American." Commenting on her trip, Armenta said, "Because I am a Negro and I feel a racial connection with other Negroes, I felt really proud and happy to see them making their contribution to the world. I was especially proud of the students. They have a great respect for education. They're anxious to achieve and they have no general feeling of bitterness toward non-Africans. They may not agree with you on a political, ideological level, but they like you. Being an Ameri-

can Negro in Africa was definitely an asset. They already loved me before I got there. I didn't have to break down any barrier."

Armenta Adams was born in Cleveland, Ohio, the daughter of Mr. and Mrs. Albert Adams. However she grew up in Boston where she attended elementary school and Girls' Latin High School, where her older brother, Elwyn, was studying violin. "Elwyn is the real prodigy in the family", she modestly asserts. He continued with postgraduate studies in Belgium where he received an M.S. degree. He has concertized extensively in Europe and has recently become a member of the Quebec Symphony. Armenta first attended the New England Conservatory Preparatory School. She then entered the Juilliard School of Music in 1953, at the age of 17, for study with the distinguished pianist, Sascha Gorodnitzki, with whom she is still working. It is extraordinary that this remarkable young artist has managed to earn the financing of her musical education almost entirely through winning awards and scholarships. Seven full tuition scholarships, three presentations of the Frida Loewenthal Eising Scholarship and a performance of the Schumann *Piano Concerto* with the Juilliard Orchestra are among the honors she achieved at the school. In addition, she has received the Imperial Art Club (of Boston) Scholarship, the Massachusetts State Federation of Music Clubs Award, a full scholarship to the Aspen Festival, cash awards from the National Association of Negro Musicians, from the Musicians Club of New York, and the John Hay Whitney Foundation Fellowship for 1958. In 1959, the

jury of the Martha Baird Rockefeller Aid to Music Program unanimously voted her a grant toward her New York Town Hall recital debut, which took place February 12th, 1960, and was itself fully subsidized. About that recital Allen Hughes (then critic of the *New York Herald Tribune*, now on the *Times*) wrote: "Phenomenally gifted without qualification. Her playing was of such inspired intensity, so clear, so brilliant, so authoritative and compelling that it literally quickened this reviewer's pulse. . . . She came about as close to glory as any young artist, and the majority of the older ones as well, can be expected to approach." She has won the plaudits of concert reviewers, audiences, and established musicians.

Armenta gave her second New York Town Hall recital Sunday, November 19th, under the auspices of the same organization that spon-

sored her first recital in New York. Following this recital, she made her first European tour. In the late Spring of 1962 she will embark on a three-month tour for the State Department, which will take her throughout the continent of Africa and to the Middle East and Asia.

Mu Phi Epsilon takes great pride in this young artist member. She was initiated in Epsilon Psi Chapter at Juilliard and served that Chapter as vice president for a year. Recently she delighted her Mu Phi Sisters in the New York Alumnae and Epsilon Psi Chapters, their Patrons and guests at the Founders Day Program, with her playing and comments on her trip to Africa. "One thing you can say about my life—it hasn't been dull", says Armenta reticently. Surely the understatement of the year!—DOROTHY B. LEMEN, *New York City Alumnae Chapter*.

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BOOK Reviews

BEETHOVEN LETTERS, JOURNALS AND CONVERSATIONS, Translated and edited by *Michael Hamburger*, Anchor Books, Doubleday and Co., Inc., Garden City, New York. 1960 (xv+290 pp., music; \$1.45).

△ MICHAEL HAMBURGER has published three books of English poems in addition to several anthologies translated from German. He is Lecturer in German at Reading University in England. In a few pages of Introduction Mr. Hamburger briefly sketches the personality and achievements of Beethoven. There follows a life chronology and listing of musical compositions. The volume ends with a person index including life dates and brief identification. Footnotes supply data of allusions, opus number, etc. The book would have greater value to researchers if it also contained a subject index. The text is consistently lucid and is well written, carrying the reader along with sustained interest.

The book opens with Beethoven at age seventeen years. As it progresses chronologically the reader follows a changing Beethoven and concludes with a personal, intuitive biography of this arresting personality. One is continually reminded of the tragic struggle with his deafness which Beethoven regarded as a deep humiliation. He often writes of himself as "always sickly and very busy" or traveling to spas "in hope finally of catching my health on the

run." Beethoven's relations with publishers fluctuated with the years. At first he wished for one who would pay him a regular annual salary. Later on he wrote, "there should be a single Art Exchange in the world." In 1801, "I have six or seven publishers for every item. . . . I demand, they pay." In 1815 when Austrian paper money had deflated in value, Beethoven wrote to Salomon, Haydn's London impresario, offering major works, each with a price tag for English publication. He added plaintively, "My compositions are my sole source of income." One publisher remarked, "Beethoven is very expensive." More happy were his contacts with the great German poet Goethe, for whose drama, "Egmont," Beethoven wrote incidental music.

THE CHURCH AND THE FINE ARTS, Written and edited by *Cynthia P. Maus*, in collaboration with *John P. Cavaros, Jean Louise Smith, Ronald Osborn, and Alfred De Groot*. Harper Bros., New York, 1960, (902 pp., illus., music, \$6.95).

△ WE HAVE here a log-book of human adventuring in the arts in order to give religious impulse audible and visible expression. Materials are well selected as representative of subject matter. It will prove rewarding when read topically, chronologically, or at random. The title page signifies that it is "an an-

thology of pictures, poetry, music, and stories portraying the growth and development of the Church through the centuries."

There are six parts, arranged chronologically, each with its prefatory table of contents. Miss Maus wrote and edited the first and last parts, "The Apostolic Church in Palestine" and "Christianity a World-wide Religion." The music of this part is arresting. Ancient melodies have been adapted to exotic primitive languages and new religious music has been formed on tribal scales and rhythms. This is a valuable contribution. The four intervening parts in historical sequence present: The Eastern Orthodox Church, The Roman Catholic Church, The Protestant Reformation, and The Protestant Church in America. Least common of the associated music is that of the Eastern Orthodox Church. The Latin liturgy consists of early hymns and of traditional plain chant arranged for four voices.

Music presented is valuable to church and school choir directors. There is also a wealth of simple poetry upon which songs might be written, non-doctrinal but reverent. There are extensive acknowledgments and indices of artists, authors, and composers and of numerous sources with addresses to which one may write for information. The collaborating authors were chosen for their aptitudes and knowledge in each field.

MUSIC IN THE EDUCATION OF CHILDREN, *Bessie R. Swanson*, Wadsworth Publishing Company, Inc., San Francisco, California, 1961 (viii+292 pp., illus., music).

△ BESSIE R. SWANSON is a mem-

ber of Mu Phi Epsilon. Formerly a faculty member at the University of Washington, she is now Consultant in Music Education for Sacramento County, California. Practical knowledge and materials give vigor and authority to Bessie Swanson's book. Its theme and tempo are set by the first line, "This book is addressed to all those persons who are concerned that music have its proper place in the education of children." "Explanations in the book," she writes later, "are specific rather than generalized," both stating and solving the problem in hand.

The opening chapter, "Music for Children, Its Challenges," evaluates music and assays its values for teacher and pupil. An excellent creative suggestion is made for the "organization of a Music Handbook" for the active teacher and also for college students in music methods classes. Three chapters deal with singing, considering the child voice and its repertoire, planning and teaching a song, the uses of accompaniment, and musical creativity. Two chapters are devoted to the neglected element, Rhythm. They are titled, "Using Melody and Harmony Instruments," which adds the mechanical phase by playing song tunes on instruments and discusses harmony for the instrumental accompaniment, and "Use of Bodily Movement." Here the accompaniment is by rhythmic motion and "song interpretation through music." "Color, design, and form in music," descriptive element, composers, and performers are included under the chapter caption "Experiences in Listening to Music." The final chapter, "Music in Social Studies" moves out into the general school curriculum; integrat-

ing music closely with social studies. The concluding pages offer a splendid directive for "A New Teacher Beginning the Year," fitting him confidently into his new routine and establishing contact with his music consultant, advice equally good for the experienced teacher.

Each chapter is followed by its notes as, "Activities for College Classes," "Chapter Notes" including pertinent bibliography and suitable music. There are two appendices: one, a glossary of terms in music theory and notation; the other, a listing of basic song series, record series and catalogs, educational films, and sup-

pliers of musical instruments. There are also two indices: one, listing songs and dances used in the text; the other, subject listings for the entire book. Engaging candid-camera photographs of young musicians at work were taken in the schools of Bellevue, Washington. The book is professional in content and intent. It contains seventy songs and nearly two hundred examples in beautiful print. Music teachers will find it a good college text or a professional guidebook for public school work.—ALMA LOWRY WILLIAMS, M.MUS., Professor Emeritus, San Jose State College, San Jose, California.

Our Book Reviewer:

△ ALMA LOWRY WILLIAMS did undergraduate work at the University of California at Berkeley and the California School of Arts and Crafts. She studied voice and piano privately in San Francisco. She graduated from University of the Pacific (then College of the Pacific) where she received the first Bachelor of Music in Public School Music degree given by the school and later received the first Master of Music degree offered by UOP. While at University of the Pacific, she was initiated into Mu Eta Chapter.

Alma Williams taught piano and theory at San Jose State College, then voice, and then was asked to open a section in musicology, from which time she concentrated in the teaching of theory and musicology. She wrote program notes for all the musical organizations at the college, as well as for many groups in the

area. She also did considerable lecturing outside the college. She has a valuable collection of primitive instruments, has lectured and demonstrated them, and her interest in this field has been written up in national magazines. She has also done publicity for and lectured at the Carmel Bach Festival, Carmel, California. On her retirement from San Jose State College, she was given the title of Professor Emeritus, the first given in the music department, and the tenth in the history of the college. Alma Williams was instrumental in bringing Mu Phi Epsilon to San Jose State College as Phi Mu chapter, and she organized a group of alumnae who eventually became the San Jose Alumnae Chapter, with which she is now affiliated. Her compositions have been performed frequently and she has published verse to her credit.

FRIENDSHIP CORNER...

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

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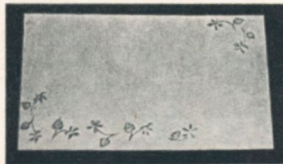
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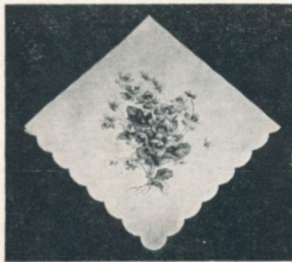
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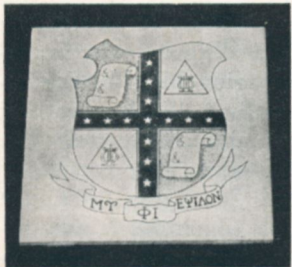
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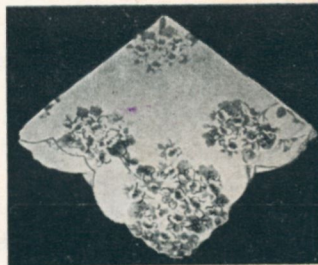
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HIGHLIGHTS of Second Mu Phi Epsilon European Tour

by FRANCES ROBINSON

△ From beginning to end this was one of the very "bestest" of my ten trips to Europe. The exciting launching of the tour was a superb performance of "My Fair Lady" in New York (second time for me).

☆ In Lisbon, a day was spent going to the Shrine of Our Lady of Fatima with a return trip through the colorful fishing village of Nazaré. In Madrid, watching the flamenco dancers, wide-eyed, and enraptured until three a.m. (Age group ranged from 14 to 80.)

☆ In Rome, the unexpected and sudden audience with Pope John XXIII, in Athens the Acropolis by night. Then the enchanting sail along the famous Dalmatian coast to Dubrovnik, rightly called the "Pearl of the Adriatic." The "Hamlet" performance in the old castle courtyard, some 300 steps straight up in the air, it seemed. The performance of the Zagreb Ensemble, all artists in their own right, in the entrance hall of a beautiful castle. People were sitting on the winding stairway peeking through the spokes and throwing little bouquets of flowers. The conductor would bow to the floor and pick them up and leave the podium smiling and smelling them!

☆ The heartbroken cities and the heartbroken looks on the faces of the people who wandered through the streets of cities behind the Iron Curtain. To those in our country

who do not like our democratic form of government, let them visit the Iron Curtain countries. Let them take even a quick look at the electrified barbed wire fences around their borders.

☆ The orchestra in our hotel in Budapest which played most divine Gypsy music in traditional style. The ensemble included a cembalo. And there was an evening of warm hospitality enjoyed at the home of the Kalas family in Prague, relatives of dear friends of mine in San Jose.

☆ Just wandering around Salzburg, the birthplace of Mozart, not to mention attendance at the great Festival, and being in one of the most charming cities of the world "Alt Wien" and meeting old friends would make a European sojourn worth while. And — THEN THERE WAS IRENE DALIS — The musical highlight of the summer, our own Mu Phi Sister and graduate of our San Jose State College, as the tempestuous "Kundry" in *Parsifal*. The critics were more than generous in praise of her compelling performances and said she came close to fulfilling Wieland Wagner's concept of the character of Kundry as "a neurotic in the first act, Brigitte Bardot in the second, and a hospital nurse in the third."* Her voice had the rich, full, sometimes feverish cast which that role requires. We sat

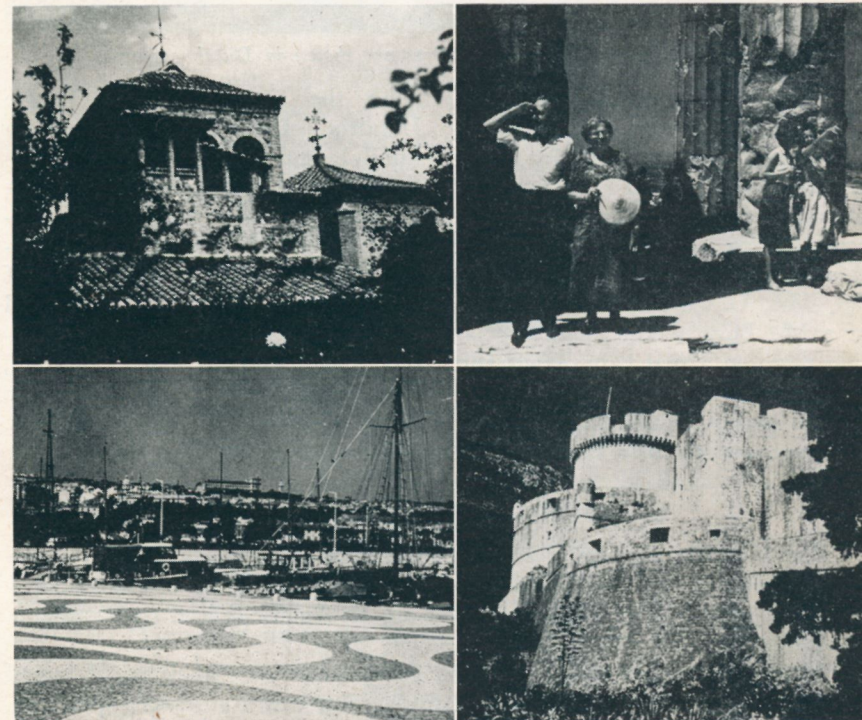
*"Time" magazine, Aug. 4, 1961.

spellbound from four in the afternoon until after ten (with two intermissions in between). Our letters crossed up so we missed each other after the performance. At her party afterwards at which Marta Modl was the guest of honor, she had places saved for us. Little did we dream what we were missing when we enjoyed an ice cream on the roof-garden of the hotel where her party was being held! We made up for it next day when she and her charming husband and her manager lunched with us at our hotel.

☆ Though ordinary "highlights" somewhat paled after our Bayreuth experience we did enjoy the sail down the Rhine and past the

rock of the Lorelei, the flower market out of Amsterdam, PARIS, where we attended a rarely heard opera by Massenet, *Werther*, at the Opera Comique. Then London where I personally enjoyed a visit with old friends, the rambling hotel with the gorgeous bouquets of fresh flowers situated close to Green Park, another play at Stratford-upon-Avon and then a quick, friendly flight to Edinburgh, sometimes called "Aulde Smokey." The flower clock on Princess Street captivated us, the Military Tattoo on the Castle Esplanade was the best I have ever seen, and the concert of the Concertgebouw Wind Quintet was one of the musical highlights of the summer for me.

Shown below are, Top: home of El Greco; Marjorie Sherman and her husband at the Parthenon; Below: Famous Serpentine Walks of Lisbon; "Hamlet's Castle" at Dubrovnik.



THE JANUARY 1962 TRIANGLE OF MU PHI EPSILON



Frances Robinson and tour members are shown in Dutch costume.

★ And last, but certainly not least, bravos to my colorful, alert and particularly jolly group for their sportsmanship, their phenomenal physical stamina and their many courtesies to me. Especial mention should be made of my little 80-year-old, Mrs. Grace Hinckley (Mother of a Mu Phi), whose close association revealed a real lady of wit and exceptional intelligence. Other members of this super group, which by the way, was sort of a family affair,

were the sisters, Frances Tuggle Hendrix (of the Tuggle Drug Store family) and her sister, Carrie Belling; Mrs. Phil Snyder and her daughter, Phyllis; Mrs. Agnes Helgesson of Los Altos and her sister-in-law, Mrs. Henrietta Helgesson, of San Francisco; Mr. and Mrs. Harold Sherman of Los Altos, their daughter-in-law, Mrs. William Sherman, and granddaughter, Candy; Mrs. Grace Heise of Los Altos; and Mrs. Milena Jurras of San Jose.

Comments from Tour Participants:

"The musical programs were the highlight of this trip, especially *Parsifal* at Bayreuth . . . when I had passed customs out of Czechoslovakia, I offered a prayer of thanksgiving that I am an American and *free*.—CARRIE BELLING.

"My favorite cities were Rome and Paris—both were all I had dreamed they would be. Our audience with Pope John was a glorious experience.

Nazaré, about three hours from Lisbon was an extraordinarily colorful little fishing village and summer resort. A most gorgeous beach! Dubrovnik was something out of a storybook. Simply enchanting!"—MARY SNYDER.

"The highlight of my trip was going into the Iron Curtain countries and seeing the conditions in these places, and what a great strain the red star has been to the people."—C. SHERMAN.

"The opera *Aida* in Caracalla where the setting added so much to my enjoyment of the opera was the highlight for me. The feeling of freedom and "Thank God I am an American" when we passed through border control out of Czechoslovakia, was the other highlight."—FRANCES HENDRIX.

"The beauty of the countryside as our bus passed through Austria and West Germany, the gondola ride through the beautiful canals of Venice, Dubrovnik, with its memories of Hamlet, produced in the spectacular setting of the ruins of its medieval fort were highlights and the thrill of an audience with Pope John was for me the highlight of a lifetime."—GRACE D. HEISE.

"I guess I'm a typical tourist, as Paris was the real highlight for me. The Folies, the Arc de Triomphe, the Eiffel Tower and Notre Dame absolutely thrilled me. I could easily have spent 4½ months in this city instead of 4½ days!"—PHYLLIS SNYDER.

"Highlights for me were the boat trip along Dalmation Coast, the Flower Market at Amsterdam and the Military Tattoo at Edinburgh."—GRACE HINCKLEY.

"Italy was for me, the highlight. First, Venice and floating down the charming canals in a gondola, then touring St. Mark's Square. Next the art, beauty and culture of Florence. Then, of course, St. Peter's in Rome and the audience with the Pope, whose inspiring words I shall never forget."—MARY B. SHERMAN.

"Who will ever forget Dubrovnik, ancient walled city, viewed from our hotel-on-the-sea as we sat on the wide dining porch at mealtime. The outstanding performance of Hamlet, performed in the Yugoslavian language, and the concert in the marble palace courtyard by the Zagreb String Ensemble, where flowers were showered on the splendid conductor (also solo cellist) from the balcony, will long remain wonderful memories."—MARJORIE SHERMAN.

"The highlight of my trip was the all-day drive to Fatima in Portugal, when I reached the beautiful shrine of Our Lady of Fatima in time for mass and holy communion."—HENRIETTA HELGESSON.

"First of many highlights was the audience with the Pope and Rome with its fine cathedrals, arts and paintings; others were visiting my native birthplace, the Island of Brac in Yugoslavia, the performance of Hamlet and also Dubrovnik itself, the meals we had at the Jadrov, the best of the whole trip, London and all it had to offer (and not enough time to do everything), Paris, etc., etc."—MILENA B. JURRAS.

"An outstanding highlight was the Hamlet production, with its magnificent setting for the stark tragedy. The eviction by force of my wife Marjorie, and self from the train which was to take us from Belgrade to Budapest was another highlight. This was because of an error at one of the embassies in failing to add the name "Marjorie" to our joint visa. We had to wait at a dilapidated station six hours for a return train to Belgrade. There I went from agent to consulate and the correction was grudgingly made. We took a plane for Budapest, arriving at 5:30 P.M. and were greeted by a happy group at the airport."—H. P. SHERMAN.

"One highlight was having my son Alan from Boston, join us in London. He thoroughly enjoyed the finish of the Mu Phi Epsilon trip and appreciated their friendliness to him. The musical highlight was hearing our dear Mu Phi sister, Irene Dalis, in *Parsifal* at Bayreuth. Her singing and acting were magnificent. Wieland Wagner's lighting effects in place of scenery are beyond words of description. We so enjoyed luncheon with Irene Dalis and her fine husband. Thanks to our wonderful tour leader, Frances Robinson, for all the extra goodies added!"—AGNES HELGESSON.

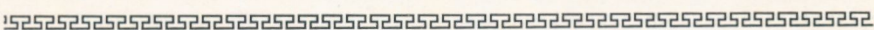
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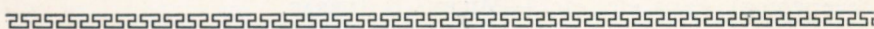
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Lessons With Tobias Matthay

by CARA VERNON

△ IT WAS HEARING A RECITAL by

Myra Hess that made me decide to study with Tobias Matthay, who had been her only teacher. Although I had already played in public with fair success for two seasons, my reaction to her playing was such that I felt I simply must do some work with Matthay.

I shall always remember the day I walked into the Matthay School on Wimpole Street and nervously waited for my audition with "Uncle Tobs," as we all soon learned to call him. Mr. Matthay received me cordially and asked me to play. With much trepidation I began a Debussy prelude. After about three minutes he stopped me and said, "I see where your trouble lies. Get the *Harmonious Blacksmith* by Handel and come at five o'clock on Thursday."

Somewhat disappointed by this assignment, I explained that I was specially interested in modern music, while admitting that I often had difficulty with running passages. He smiled, looked at me over his glasses and said, "Will you trust me for at least one lesson?" I soon came to realize that he was a "spot diagnostician" and had gotten to the root of my difficulty immediately in the few moments I had played for him.

My first lesson lasted nearly three hours. We worked not only on the *Blacksmith* but analyzed some Beethoven and Brahms. I learned how to play the running passages in the *Blacksmith* by rotating. He had corrected my smeary passage fault in about ten minutes. Incidentally, I was so afraid I might forget how to

rotate in playing these passages that I must have driven my neighbors almost insane by playing them at all hours, even getting out of bed several times during the night to see whether the new way still worked.

In the summer, Uncle Tobs taught in his summer home, High Marley, near Haslemere. I would receive a postcard: "Take the 10 A.M. train from Victoria Station." Mr. Matthay would send his car to meet the train in order to save me taxi fare. He always met me at the door with a large bowl of raisins or a cake. . . . "Eat, child, for we must work hard."

We would sit in the doorway looking over the garden at the lovely English landscape. Then into the studio, and work we did. It was work directed by one of the kindest as well as greatest of teachers. About one o'clock we had lunch in the garden with Mrs. Matthay (Aunt Jessie to all the students). After working again for a while, Uncle Tobs had a short nap while I visited with Aunt Jessie. Soon he reappeared for more work until teatime, then we had a short run with two little Welsh terriers, and again worked until dinner was announced. After dinner, we chatted before an open fire (the evenings were cool) until the car came to take me to the train. On the seat of the car I always found a neat package done up in wax paper in which there was either a banana and a piece of cake or perhaps a sandwich and an orange lest I get hungry during the hour's ride back to London.

One day while I was playing the

E-flat Rhapsody by Brahms, Mr. Matthay asked, "What makes the design in that lace curtain?" pointing to the curtain at the window. I thought he had suddenly gone mad but answered, "The thread." "No," he replied. I tried again: "The way it is woven." No again. Finally he gave the answer: "Not the thread, but the holes in the pattern. You did not observe the rests in what you were playing and so disturbed the design."

Matthay considered it almost a crime to use the early hours of the day to practice technique. "Those hours while the mind is still fresh," he said, "should be used for analysis, and memorizing."

He seldom recommended technical studies such as Czerny, Op. 299 or Op. 740. Rather, he told me to make exercises out of the difficult parts of a composition. His thought was that, even though there might be similarities in pattern between a Czerny study and a composition by Chopin or Liszt, the composition



Tobias Matthay. Well known in Chicago music circles, Cara specializes in programs of Spanish music.

would still need to be practiced just about as much as though the study hadn't been worked on at all.

"Always go toward the long note" was one of his favorite expressions in speaking of the interpretation of a composition. And, "Listening to a sound one has already made instead of listening for the sound one plans to make is a common mistake." To a student who insisted on producing a hard, banging tone, he would say, "Treat the piano like a gentleman."

He frequently warned us against "keybedding"—pressing down the keys with stiff finger, hand, or arm and holding them with full, stiff force.

He never allowed a student to stop in the middle of a phrase to correct a wrong or missed note. Instead, he insisted on his going back to the beginning of the phrase and playing it all the way through to get the true idea intended.

Mr. Matthay was one of the finest, greatest of men. I cherish those inspiring lessons with him among my dearest memories.—Reprinted from *The Piano Teacher*, July-August, 1961, by permission, Summy-Birchard Co.

Cara Verson, Central Chicago Alumnae, specializes in contemporary music and has given concerts in the United States and has made five European concert tours. When she made her New York City debut one of the critics said that she was the first woman to play an all modern program in the States. Eugen Stinson, Chicago critic, called her "A Musical Rebel" and commented at length about her recital. She studied in Paris and coached Scriabin with Katherine Ruth Heyman, Scriabin specialist. She also studied quarter tone piano at that time with Ivan Wischinigrasky and an analysis of modern music with Nicolas Obonov. After playing two concert tours in Europe, Cara still felt inadequate and stopped playing in order to study with

WINNERS IN THE 1961 ORIGINAL COMPOSITION CONTEST

DIVISION I, MRS. H. H. A. BEACH MEMORIAL AWARD

CLASS A (Former first-prize winners—Orchestral Works)
Award of \$100

First-place tie: BLYTHE OWEN—*Concerto Grosso*, for two oboes, two horns in F, one bassoon, and strings.

ELIZABETH GOULD—*Concerto for Trumpet and Strings*.

CLASS B (Former first-prize winners—Chamber Works)
Award of \$75

ELIZABETH GOULD—Sonata for violoncello and piano

Honorable mention: WILLIAMETTA SPENCER—"Three Songs from William Shakespeare for voice and five woodwinds"

MILDRED HUNT HARRIS—*Sonatine for soprano, flute and piano* entitled "Of Space and Time"

CLASS C (Former first-prize winners—Short works)

WILLIAMETTA SPENCER—"Four Madrigals for mixed voices, to poems of James Joyce"

DIVISION II—CLASS B for Undergraduates (Short works)

Honorable mention: JUDITH A. ECKELMEYER—"Elegie" for piano.

DIVISION III—Open to all (Chamber Works)—Award of \$75

SHIRLEY MUNGER—*Sonata for Two Pianos (1961)*

Honorable mention: SISTER HARRIET MARY—*Quartet for Strings, No. 1*

DIVISION III—CLASS C Open to all (Short Works)—Award of \$50

SISTER HARRIET MARY—"Trois melodies dans la nuit" for mezzo-soprano and piano.



△ BLYTHE OWEN received her Ph.D. in Composition from the Eastman School of Music in 1953. She has been the recipient of many national and local composition awards, and her compositions have been widely performed at music festivals, over radio, on programs and at church services.

In September of 1961, she received honorable mention for her "Trio for Woodwinds" at the "Gedoh" Competition held in Mannheim, Germany, as well as being awarded the latest Mu Phi Epsilon prize. This is the fifth consecutive time she has been named a winner in Mu Phi Epsilon's Composition Contest.

She is listed in the first edition of *Who's Who in American Women*.

Blythe was instrumental in organizing Alpha Omicron Chapter at Chicago Musical College of Roosevelt University in 1960-61, and was elected its faculty adviser. After having been active in Chicago musical life for years as pianist, composer, and teacher, she is now the chair-

man of Piano and Composition, Associate Professor, and Composer-in-Residence at Walla Walla College, College Place, Washington.



△ ELIZABETH GOULD, Toledo, Ohio, received her musical training at Oberlin College and the University of Michigan. She studied piano with Guy Maier and Artur Schnabel. In composition she is self-taught and her first works "Four Preludes" for piano were written in 1949. In the last four years she has played concerts in Stockholm, Berlin, Madrid and Toledo (Spain). Her *String Quartet No. 2 (1960)* won second prize (exaequo) in the Third International Competition for Women Composers (1961) to which composers from thirty countries submitted works. The Quartet was premiered in Mannheim, Germany, September 29, 1961, by the Mannheim-Ringelberg Quartet.

Her *Sonata for Cello and Piano (1959)* was written for Lorne Munroe, first cellist of the Philadelphia Orchestra. It was premiered in March, 1961, in Madrid, by Ricardo

Vivo, first cellist of National Symphony Orchestra of Spain and Elizabeth Gould at the National Library, for the "International Society for Contemporary Music," (Spanish division).

Concerto for Trumpet and Strings (1959), was commissioned and premiered by Gilbert Johnson, first trumpet, Philadelphia Orchestra, for Temple University Chamber Concert, February, 1960, with Joseph Primavera, Conductor. The Second Movement was played by the Toledo Orchestra with Joseph Hawthorne, Conductor and Bernard Sanchez, Trumpet, as an "In Memoriam," in 1960.



△ WILLIAMETTA SPENCER graduated from high school in Ann Arbor, Michigan, where she studied piano with Jeannette Haien and clarinet with Dwight Daily. She received her A.B. Degree from Whittier College, and while in college, she appeared with the Whittier symphony in Beethoven's *Fourth Piano Concerto*, presented a recital of original compositions, and played clarinet and

oboe in the orchestra. She received her M.M. Degree from the University of Southern California where she studied composition with Ernest Kanitz. Her compositions were widely performed in the Los Angeles area and during this time she presented a recital of original compositions. Williametta was awarded a Fulbright Scholarship to Paris, France, in 1953-54 where she studied composition with Tony Aubin and attended piano master classes of Alfred Cortot.

Williametta has won two awards in Mu Phi Epsilon Original Composition Contests: In 1951, Division III, her winning composition was "Sonata for Clarinet and Piano" and in 1959, Division I, the winning composition was "Overture for Orchestra."

In addition to being a member of Beverly Hills Alumnae Chapter, Williametta is a member of National Association for American Composers and Conductors, and Pi Kappa Lambda. At present she teaches piano privately, serves as vice president of the Whittier Branch of the California Music Teachers Association and is organist for the United Presbyterian Church of Whittier, California.

△ SHIRLEY MUNGER is attending the University of Southern California, where she is working toward a Doctor of Musical Arts degree with a major in composition. She was awarded a Broadcast Music, Inc. Fellowship last year, and received a renewal of this scholarship for the present year. The BMI Fellowship of \$1,000, first awarded in 1960, has been designed to prepare composers for work in television. In partial fulfillment for the DMA degree, she

has just presented a recital of piano music inspired by paintings.

After receiving her Bachelor of Arts and Master of Arts degrees (with a major in piano) from the University of Washington, she received a *diplome* in piano from the



Paris Conservatoire National de Musique, which she attended on a Fulbright Grant.

She was initiated into Tau Chapter at the University of Washington. Teaching materials (piano solos and ensembles) have been published by Summy-Birchard, Century, Willis and Galaxy, and organ solos by the latter publisher. Compositions in manuscript include instrumental and vocal ensembles and works for band and orchestra. She is listed in *Who's Who of American Women* and *Who's Who in the West*, and is a member of Phi Beta Kappa, Pi Lambda Theta and the National League of American Penwomen.

△ SISTER HARRIET MARY, SNJM, Seattle Alumnae Chapter, is a

graduate of Marylhurst College, Oregon, where she majored in violin under Boris Sirpo, and has an M.M. in composition from the University of Southern California, where she studied with Dr. Ernest Kanitz. Born in Washington State, early musical training came from the Sisters of the Holy Names in Spokane. There she studied harmony, violin, viola and chamber music with Sister M. Anne Cecile, another northwest composer. As a religious educator and musician, Sister has taught principally in her congregation's high schools and colleges. Before her present appointment to Holy Names Academy, Seattle, she was chairman of the music department of Holy Names College, Spokane. Occasionally finding time for chamber music and faculty concerts, recent performances include Holy Names and Marylhurst Colleges, University of Washington and Seattle high schools. Her compositions have been performed on the NAACC concert series, L. A. Composers' Symposium and at Northwest colleges.

At the Los Angeles Composers'



Symposium, "Trois mélodies dans la nuit" were performed by Salli Terri, Capitol Recording Artist, and a *Mass* was performed at U.S.C. by the Gregg Smith Singers. The String

Quartet and "Trois mélodies dans la nuit" were also performed on the NAACC series in Los Angeles, with Mary Lou Keller performing the songs.

In Memoriam

MARIE WHELAN

△ MARIE WHELAN, Charter member of Toledo Alumnae Chapter, died December 23, 1960, after a brief illness. Marie had served as president of the Chapter, was treasurer for twelve years and a delegate to the Cincinnati convention in 1940. For many years she was owner and manager of an Artist's Bureau which brought outstanding musicians to Toledo — among them Mme. Ernestine Schumann-Heink and David Bispham.

Marie is survived by her husband John, four sons and sixteen grandchildren. Always having freely and willingly given of her time and talents to advance the projects of our sisterhood, she is missed by her many friends.—HELEN L. BAER, *Historian*.

FLOSSITA BADGER

△ FLOSSITA BADGER, widely known San Francisco singer, musicologist and teacher, died in March at her home. For many years head of Lowell High School's music department, Flossita Badger became head of the music department at City College of San Francisco when the institution opened in 1933 and remained there until her retirement last

year. A New Englander by birth, she came to California as a young girl and received her academic training at College of the Pacific, where she was a member of Mu Eta Chapter of Mu Phi Epsilon.

She studied singing abroad for a number of years and made her debut as an opera performer with the San Carlo Opera Company of Naples. After her return to San Francisco she began her teaching career at Lowell High School and at the same time appeared in numerous performances of the San Francisco Opera Company, sang on the concert stage and won critical acclaim. In 1953, Flossita Badger went to Honolulu where, for two years she was an exchange professor at the University of Hawaii. While there she directed the summer productions of the civic opera company. On her return to City College she founded the school's music guild and its opera workshop. She directed students in a wide range of operatic productions and many of them have since gone into professional musical careers. Memorial contributions have been made to the University of the Pacific, which has established a scholarship fund in her name.

ALTA MUEHLIG



△ ALTA IRELAND MUEHLIG, Ann Arbor Alumnae, died in August, 1961, at the home of her two sons, Drs. Kenneth and Wilbur Muehlig in Omaha. She came to Ann Arbor as a student of piano, was initiated into Gamma Chapter and graduated in 1910. She was married in the same year to Dr. George Muehlig and they made Ann Arbor their home. Alta taught herself to play the accordion and gave of her time and talent unstintingly to lift the burden of shut-ins. Her contribution to the cause of Music Therapy cannot be measured. She devoted herself to teaching the accordion and to playing it for the veterans at Percy Jones Hospital, Battle Creek, Michigan, throughout World War II, and to patients in Detroit and Dearborn Veterans' Hospitals; to Old People's Homes, psychiatric patients (who are reported to have awakened to her as to no one else) and to the children in the wards. She also did much music therapy work at Walter Reed Hospital. Her spe-

cial occasion parties, complete with costumes, were a delight to the children. All who knew her (and they are legion), are grateful to have had such a friend and sister in Mu Phi Epsilon and everyone whose lives she touched will remember her with pride and a grateful heart.—FRANCES A. DANFORTH, *Historian*.

MARY PARKER CONVERSE

△ "CAPTAIN Mary" Converse, Denver Alumna, remarkable spirit and greatly gifted, died in July at the age of 89. She was widely known throughout the country for her amazing deeds and accomplishments.

Denver Mu Phis came to know Mary Parker Converse in 1923. At this time she moved to Denver, and joined Mu Phi Epsilon while studying voice and composition at the Denver College of Music. From her sailing experiences on New England waters with her yachtsman husband, Captain Mary developed a deep interest in naval science, and began her study for naval licenses before coming to Denver. Throughout her life she continued this study, and became the only woman ever licensed as a ship's captain, able to command craft of any size on any ocean. During World War II Captain Mary taught navigation in her home to over 2500 Navy, Coast Guard, and Merchant Marine students.

Although she had never finished high school, Captain Mary had an abiding interest in the study of many things, and accomplished even more beyond her mastery of naval and aerial science. She was greatly interested in languages, and spoke fluent Russian. In 1947, the University of Colorado awarded her the University Recognition Medal for

her service to the state and to the region. In the International Geophysical Year in 1958, Captain Mary served as a member of the research association of the High Altitude Observatory Astro-Geophysics Building at the University. In 1960, the University dedicated the "Captain Mary Parker Converse Seminar Room" at this same observatory. In recent years she switched her interest to space—specifically ionospheric research and its effect on space travel.

During her early days in Denver, Captain Mary Converse took an active part in the musical life of the city. One day a week open house was held at her home, 195 High St., and many musicians, poets, and artists gathered there. Many recitalists and chamber music groups were welcomed to perform on her two Steinway pianos. She captured the love and respect of everyone she met, for her gentle, yet spirited philosophy, her positive attitude, and her eagerness to try new things. This remarkable woman played tennis and drove her car until very late in life.

Mary Parker Converse was an ardent church woman, and supported many charities and the Allied Arts in Denver. She served on the Board of Advisors of the Rocky Ridge Music Center at Estes Park, Colorado, in the late 1940's, and attended the Festival Week at Rocky Ridge every year. Denver auditions for the students at the Center were often held in her home. Her interest in music also led her to composition, and to her credit is a sextet for strings and woodwinds, a musical setting for Tennyson's "Ulysses," called "Sea Poem," and many songs. Mary sang and



played a great deal throughout her life, and enjoyed a fine reputation as a speaker. Creative writing interested her too, and she wrote an absorbing philosophical essay, "Philosophy of Individual Freedom," in October, 1954, and several sea-going books.—MEREDITH DALEBOUT, *Historian*.

△ EDNA KIRGAN, Cincinnati Alumnae Chapter, died in July 1961, at her home in Cincinnati.

She was a pupil and associate of Dr. W. S. Sterling and a member of the faculty of the Metropolitan College of Music where Mu Phi Epsilon was founded.

She was a successful teacher of music and for many years was organist and choir director in several prominent churches in Cincinnati. Her devotion to and interest in the affairs of Mu Phi Epsilon never waned and we, who have known her over the years, will always rejoice in the memory of her friendship.—EMMA COLEMAN STRUBBE, *Historian*.

the Sounding Board

ATLANTIC

ALPHA ETA CHAPTER at American University welcomed two pledges last spring: Sondra Burke and Ruth Tobin, pianists. Our graduating seniors: JoAnn Romano and Cynthia Powell, were each honored by a reception after their Senior Recitals.* (*Charlotte Regni was also honored by a reception following her Graduate Recital consisting of all contemporary vocal selections.) A highlight of the spring season was the American University's Contemporary Music Symposium, May 24-27. A total of 206 major compositions were submitted from all over the country and Canada. Meredith Moore sang and Evelyn Swarthout Hayes, Chapter Adviser, played a piano sonata. Dr. Emma Lou Diemer, Ford Foundation resident composer for the High Schools of Arlington County, Virginia, played her own composition "Chamber Concerto for piano and orchestra." Alpha Eta Chapter was host at a reception honoring the composers and performers of this four-day Symposium. Eleanor Wood and Meredith Moore won the Ringenwald Awards for Piano and Voice. Alpha Eta Chapter voted a MΦE Award of \$50.00 given this spring, based on scholarship, performance and contribution to the music life of American University campus. Sondra Burke was the recipient of this award. Our Fall Season opened with a dinner party given by our Advisers Vera Ross and Evelyn Swarthout Hayes. Plans were made for a "Get Acquainted" Tea for new women music students.—MAXINE H. BOULTER, *Historian*.

ALPHA XI CHAPTER at the Woman's College of the University of North Carolina has enjoyed a full schedule of activities since its organization this past January. The chapter has carried out a number of projects, including candy sales at the State Choral Festival and at the State Band, Orchestra, and Piano Contests held at the college. Members have entertained at various musical functions, including a reception following a concert by the Alabama String Quartet during the Beethoven Festival, which was held at the college in April. Refreshments were served to participants in the Piano Institute on June 9. Other services included marshaling and working backstage during the various Beethoven Festival performances. Several members presented very fine graduating recitals this spring. Dixie Ann Ross and Carolyn Jones gave piano recitals, Lee Bellaver and Eleanor Purcell gave voice recitals, and Marie Burnette gave a partial junior piano recital. Lee Bellaver and Dixie Ann Ross both performed with the Greensboro Symphony Orchestra in a concert this spring, and Dixie Ann gave six performances of a Bach concerto with the college chamber orchestra throughout the state. Honors to members are: Dixie Ann Ross and Jean Erdody, elected to Pi Kappa Lambda. Dixie Ann, the chapter's Senior Achievement Award recipient, has also won several scholarships, including a Weil Fellowship for graduate study, a graduate assistantship to the University of Texas, and a scholarship to study with Dr. Edwin Hughes in New York last summer. Shelby Rogers has been awarded a liturgical music scholarship with Holy Trinity Episcopal church, and a number of members have been awarded partial scholarships at the college. On May 23, eleven new members were initiated into Alpha Xi Chapter. One of these initiates was a new artist member, Hermene Warlick Eichhorn, composer, minister of music in Greensboro, and former graduate of the Woman's College. On May 4, members of the chapter performed a cantata, "Mary Magdalene," composed by her.

In addition to the musicale presented at the chapter's organization and the cantata performance, several members presented an informal program at a chapter meeting. The program included selections for flute, violin, cello, and voice.—MARY IDA HODGE, *Chaplain*.

PHI OMEGA CHAPTER at Westminster College initiated seven pledges to the sorority last spring. After the Annual Band Concert on March 21, 1961, members of Phi Omega served light refreshments to those attending the concert. On May 2, 1961, chapter members went to Overlook Hospital, near Westminster, for our annual Philanthropic Program, with Jean Marshall, Judy Eckelmeyer, and Jane Aiken participating in the program. We are looking forward to an interesting, eventful year.—SHEILA SANDERS, *Historian*.

ATLANTA ALUMNAE CHAPTER began the work of the new year with an afternoon meeting at the home of Margaret Eason Nash, the new president, Alice Gray Harrison presiding. The other incoming officers for this year are: Gertrude McFarland, vice president; Aida DeBray, secretary; Robbie Robinson, treasurer; Katherine Ware, historian; and Verdery Boyd, warden & chaplain. The musical program featured piano solos by chapter member Josie Goode, and a talk on the Music of Europe by Julian Pringle Edwards, Minister of Music at Morningside Presbyterian Church. Plans were made for the Founders Day Celebration, anticipating the visit of our province governor and a program presented by the members of Mu Chapter at Brenau College. Atlanta Alumnae are proud of their sister Margaret Nash, who has recently been elected president of the Atlanta Music Teachers Association.—KATHERINE C. WARE, *Historian*.

BALTIMORE ALUMNAE CHAPTER: On Sunday, March 26, Claire Coci, Mu Phi artist, gave an organ recital in Baltimore. The main event of the year was our annual scholarship recital. We were fortunate this year to be able to present Walter Hautzig, the well-known Viennese pianist. The concert was given on April 28, in the Peabody Conservatory's Concert Hall. Mr. Hautzig played a brilliant recital and we were once more able to give the yearly \$250 scholarship award to the Peabody Institute. Two of our patronesses, Dr. Lubov Keefer and Mrs. Paul M. Taylor, were co-hostesses at a reception for the artist following the recital. Bonnie Lake, Cleveland Alumnae member, is a member of the Baltimore Symphony Orchestra. She was presented in a recital at the Peabody Preparatory Department on May 26, accompanied by Senor Julio Esteban. In May we gathered at the home of Vera Hurwitz for our last meeting of the season. During the summer months, Vera performed in an old melodrama entitled "The Drunkard" with a local theater group. In September, Nyla Wright sang for the 20th International Navigation Congress which convened in Baltimore. This is only the second time since their founding that this Congress was held in the United States. Our October musicale was presented at the home of patrons Mr. and Mrs. Hamilton Owens. At this time we presented the winner of our scholarship award, Miss Phyllis Hays, pianist. Another feature of the program was an all-girl chorus composed of our Alumnae members, who presented several vocal renditions.—SYLVIA BETTS DODD, *Historian*.

ROCHESTER ALUMNAE: In the fall of 1960, Suzanne Clayton invited the chapter to supper and a concert by members of Mu Upsilon Chapter. Children of the neighborhood came to enjoy the program which preceded the business meeting. Mrs. Arthur See, patroness, was hostess for an evening with Eileen Malone, harpist, who recounted with slides her trip to Israel for the harp competition. Dr. Ruth Watanabe, librarian of Sibley Music Library at Eastman School, reviewed new books at the home of Margaret Gilbert. Carol Clements invited children of Mu Phi to present a recital at her home. Children of members Jane Will, Lorene Field, Barbara Tellier, Suzanne Clayton and Mildred Stalker participated. Patroness Belle Gitleman opened her home for a May musical by Adele Kent, pianist; Jacqueline Cowden, soprano; Margaret Brooks, cellist; and Sylvia Slobovian, violinist. At the home of Helen Ferris, Ruth Watanabe reviewed her trip to European places of musical interest by showing slides. Gladys Rosdeutscher invited members to play favorite recordings at her home on a stormy night in February. Through the summer our officers worked with Lauer Snyder, patroness, and Sunny Allen,

at the home of Alma Jackson to select additional patrons. A very fine program for 1961-62 and a list of Mu Phi in the area was given to members by Suzanne Clayton who has worked energetically to increase membership.

GREAT LAKES

GAMMA CHAPTER: During the second week of October our chapter was visited by Helen Maxwell—National Fourth Vice President. One event was a joint musicale we presented with the Ann Arbor alumnae group. She also had several opportunities to talk with the girls and review plans for the coming year. Since many girls graduated last June, we hope for an especially good rush. One theme has already been chosen, namely, "Stratford on Avon" featuring costumes of various Shakespearian characters. During recent months several girls have received various awards. Elizabeth Bowman Olsen was awarded the Earl V. Moore Scholarship while Joy Cumming and JoAnn Deabler won Pi Kappa Lambda Certificates. Both Carol Jewell and Penny Lint became members of the Honors Quartet at the U. of M. and Penny also became concertmistress of the orchestra. Another music scholarship was awarded to Sharon Dierking.—ROSALEEN DAWES, *Historian*.

ANN ARBOR ALUMNAE CHAPTER opened the 1961 fall season with a meeting in October attended by our our National Fourth Vice President and Great Lakes Province Governor, Helen Purcell Maxwell, as an honored guest. After the business meeting and a short talk by Helen, artists from Gamma Chapter presented a fine musicale. The November meeting held Founders Day Ceremonies, and a memorial service for our beloved sister, Alta Muehlig. There followed a very special program featuring the compositions of two local faculty members, Professors Ross Lee Finny and George B. Wilson. The latter has recently returned from three years in Italy and has received the Prix de Rome award. It is seldom our privilege to make the acquaintance of both composer and his composition. This evening, we enjoyed the compositions doubly because the composers and their wives also were with us. The performers were faculty members likewise. Professor Oliver A. Edel, cellist, played the "Chromatic Fantasy in E" by Ross Lee Finney. James Edmunds, pianist performed "Sonata for Piano" by Norman Dello Joio, and Willard Brask, lecturer in piano, played "Six Pieces for Piano" by George B. Wilson. Our annual Christmas party for our husbands is a much loved occasion, and usually presents the husbands of our members on the program predominately. This year it was held at the Women's City Club with Mu Phi Alumnae and their husbands assisted by David Schwartz, giving Christmas music with an ancient style. Glennis Stout and Marie Clark, flutists with Darlene Bilik and Louis Stout, French hornists performed "Twelve Short Serenades" by Haydn. An ensemble of instruments and voices presented 15th century carols. Caroline and Henry Austen, soprano and bass, and Betty Monet White, contralto and David Schwartz, counter tenor appeared with Robert Warner playing an ancient viol, and William Stubbins playing a tenor recorder. The evening closed traditionally with Maynard Klein leading us all in the familiar carols.—FRANCES A. DANFORTH, *Historian*.

CHICAGO ALUMNAE CHAPTER began the season's activities with a most exhilarating and beautiful occasion. The meeting was held at the home of Rose Warnica. Mary Stearns played a fine program of piano music and then, with Rose as our hostess, we enjoyed a lovely luncheon at the Ridge Country Club. Linda Sool Denby, whom we still affectionately claim as ours, was visiting from Florida and joined us for the day, making it a perfect one to inspire us for the year ahead. In April, we held an outstanding scholarship tea at McCormick Place. The program was shared by Mary Lou Fletcher, soprano, our scholarship winner, accompanied by Mae McHugh, Catherine Sauer Smith, pianist, and Joan Wilson, concert marimbist. In May we welcomed into our chapter Florence Henline, Judith Hill, and Margaret Sweeney. June was bustling again with our annual rummage sale at Catherine Bennett's for the benefit of Gads Hill. The repeated success of these

sales is due to the unflagging effort of Catherine and the enthusiastic support of our members. Alma Grambauer attended a music seminar in Copenhagen, Denmark, in August, touring with the St. Louis Institute of Music Group. One of the many outstanding programs which she heard was that of George Vasarhelyi, a student of Bartok, who played a program of five Beethoven sonatas. Mary Stearns has been elected president of the Lake View Musical Society. Eugenia Wright Anderson is second vice president of the First District of the Illinois Federation of Music Clubs. Catherine Bennett begins her sixth year as organist and choir director of the Peoples Church of Chicago, and in spite of a busy schedule, has written a provocative book TAKE TIME TO LIVE.—MARION JAFFRAY ECKHOLM, *Historian*.

TOLEDO ALUMNAE CHAPTER members have traveled to all points of the compass during the summer making music and having fun in the sun. Elizabeth Gould, composer-pianist, toured Spain, playing concerts which included a number of her own compositions. We are proud of her talents and achievements. The September meeting was an opportunity to welcome two new affiliates: Diana Conn from Epsilon Lambda and Mary Harder Eliason of Michigan State University. A splendid book review was given by Mary Tegatz of the biography of Leonard Bernstein by John Briggs. Rose Marie Cassidy sang a group of songs for soprano accompanied by Marana Baker. The Haydn "Variations in f Minor" for piano were played by Gladys Chisholm. Kathryn Clapp gave an interesting group of current musical events, an innovation which will be continued each month. Florence Fisher Miller, violinist, Esther West, pianist, and Dr. Lloyd Sunderman, a patron of Mu Phi Epsilon and Professor of Music at Toledo University, were again honored to present the first program opening the free Sunday afternoon series at the Toledo Museum of Art. The program chairman, Guyneth Redman and her committee have arranged interesting programs for each meeting this season and a public Chapter Concert in October was given at the Toledo Museum of Art. One of the social events of the summer was a day at the beach when Dorothy Cappi entertained the chapter at her summer cottage.—HELEN L. BAER, *Historian*.

EAST CENTRAL

EPSILON TAU: With every member of our chapter in one or more of the performing organizations on campus, the spring semester at Washington University proved to be exciting. An important event was the special initiation of Mrs. Lewis B. Hilton, wife of the head of our music education department. To climax the semester, a musicale was given in conjunction with Phi Mu Alpha Sinfonia in the home of Dr. Leigh Gerdine, Blewett Professor of Music and chairman of the department of music. Margaret Bensiek and Ann Werthmueller were the soloists for ET. Besides the musical honors, several academic honors came our way. Not only did we have two girls on the dean's list, Jackie Fischer and Ann Werthmueller, but one of our girls, Ellen Hall, was elected to Chimes, the junior women's service, scholastic, and leadership honorary. A rummage sale was held in late fall with the St. Louis alumnae chapter.—ELLEN KAY HALL, *Historian*.

ALPHA MU CHAPTER recently held a rush party at the home of Miss Ilah Dixon, sponsor. Theme of the party was "Dogpatch U.S.A." Formal pledging of seven members was held on October 4. Pledges are: Donna Terry, Pat Cantrell, Joyce Crighton, Linda Henley, Connie Bilyeu, Barbara Bishop, and Jeannie Lawson. Pledge projects are selling apples and candy.—SHIRLEY PIPER, *Historian*.

ST. LOUIS ALUMNAE: Edith Parker, who received her bachelor degree in church music (organ major), was honored by the St. Louis Alumnae Chapter at a pink tea in June, where she was presented with a beautiful scroll for her achievement, signed with the names of the members. Besides her regular piano classes, she is teaching organ at Lola de Valpine's music studio. Also, Charlotte Hoierman is teaching voice

at Lola's studio as well as at Webster College. Our chapter has made a contribution to the Scholarship Fund and to the National Memorial Fund in memory of Frank Parker. It is with deep regret that we report the death of another of our Mu Phi husbands. Harry B. Harlow, husband of Lillian Harlan Harlow, died on Thanksgiving Eve.—RUTH ROGERS JOHNSON, *Historian*.

NORTH CENTRAL

MU ALPHA CHAPTER at Simpson College began the chapter year with a tea which was sponsored by MΦE and ΦMA Chapters. Anyone interested in music or in any musical activity was invited. The two chapters presented the entertainment. This gathering was merely a social affair with all interested people and all music faculty members and their wives attending. Our second big project was our part in the Simpson Homecoming. We always take over the mum sales and are usually fortunate to make quite a sum of money. This year we topped all other years by selling over three-hundred mums. We sponsored a Barbershop Quartet contest, held on Sunday, November 12. Any organization on campus can enter one or as many groups as it may want. A trophy was awarded to the male group and the female group with the best quartet. This is also a money-making project since we charge everyone an admission fee. We have also recently pledged three new girls and we are eagerly awaiting the time when we can pledge some of our new freshmen students.—CAROL ANN BIGELOW, *Historian*.

MU TAU CHAPTER: Three of our five senior members were graduated last spring with honors: Kay Myron Andre, Magna Cum Laude; Elizabeth Towne, Cum Laude; and Sherry Hofer Randall, Cum Laude. This past summer, Cheryl Gladstone Brekhus was chosen second runner-up in the Miss South Dakota beauty pageant and received a large scholarship award. Another Mu Tau, Linda Gemar, was awarded the Ronald Oakley Barkl Memorial scholarship for outstanding musical ability. Mu Tau Chapter participated in the annual joint recital with Phi Mu Alpha Sinfonia on October 29. Beside several vocal ensembles and combined groups, Mu Tau presented a duo-piano number featuring Raenna Taake and Elizabeth Haan, a flute duet by Linda Gemar and Helen Pontius, piano solos by Pat Borchers and saxophone solos by Elaine Meyers.—MELINDA GRIMES, *Historian*.

LINCOLN ALUMNAE CHAPTER held its annual summer picnic at the home of Dr. and Mrs. Hiram Hilton, patrons, on July 12. It was then announced that Judy Lawrence, Mu Gamma president, had won the alumnae chapter scholarship. Ginny Duxbury and Ruth Stephenson were soloists during the summer, the former at the summer band concerts in Antelope Park, and the latter with the Omaha Symphony at a Pops Concert. The fall season began with a dinner in September with Mu Phi husbands, patrons and patronesses as guests. Fran Hallett was the hostess, Irene Barber was chairman, and Mu Gamma members presented the program. At the October meeting Dr. Raymond Haggh, patron, gave a talk on electronic music. We plan to have patrons help with many of our programs this year.—RUTH STEPHENSON, *Secretary*.

MINNEAPOLIS ALUMNAE are happy to report that increased interest is being shown in this area in their Helen Mueller Scholarship tryouts. This year Judith Savage, pianist, was the winner, with William Evans, baritone, a close second. Both of these artists appeared on our Scholarship Musicale held in October. Judith Savage is a music major in the University of Minnesota. In April she appeared on television playing a program of Bach, Chopin, Ravel, and Rachmaninoff. Willie Evans is a scholarship student at Macalester where he can be heard in their "Little Choir" and on frequent programs. He says, "I'll be back next year to try again for your scholarship." Our Founders Day Banquet was held at the Woman's Club November 7th and was well attended by all the Minneapolis Mu Phis and Patronesses. At this time, Mu Epsilon chapter installed two of their four new patronesses. An outstanding musical program followed. Aldys Nelson, former Richfield President, was program chairman and presented Ruth Hagander in a group of vocal solos,

accompanied by Shirley Geisler, Bonnie Lien, Mu Epsilon, in two Chopin selections, and a group of songs by Hildred Norman. Hildred sang an Aria from "Joshua" by Handel, Britten's arrangement of The Plough Boy and The Ash Grove, and a group from Edvard Grieg. Her accompanist, Marjean Postelthwaite is president of our Minneapolis Alumnae, a minister's wife, and is organist in her husband's church. She appears frequently, as soloist or accompanist, in civic music programs. She and Bernard Lindgren gave a music fund benefit recital of piano duets in May of this year. They were assisted in this program by Hildred Norman, soloist. Marjean says she and Bernard have played piano duets for years. They practice once a week, and always try to choose music written as piano duets, not adapted. They find an almost unlimited treasury of excellent and thrilling music in this field. And Marjean has three lovely children! Minneapolis Mu Phis are thrilled that Shirley Verrett-Carter, Epsilon Psi and recent Young Artist Winner of the National Federation of Music Clubs, appeared as soloist on the Richfield Concert Series November 25th. Mu Phis attended in a group.—MARIAN WILLIAMSON IRWIN, *Historian*.

RICHFIELD ALUMNAE CHAPTER: Vocal Trios by Margaret Space, Virginia Shaw and Margaret O'Connor made up the program for January. This trio also sang at the Rotary Club in November and will sing again for us in March at the home of Shirley Geisler, who will play some organ numbers. The Minneapolis Alumnae were our guests in February at the home of Ruth Heinen. She played some organ and piano numbers with Marion Horak and also some organ selections. Donna Nelson and Dorothy Lundquist sang duets at our March meeting. The open program in May was at the home of Mrs. Edith Norberg, well known choir director. Organ and piano numbers were played by Ruth Heinen and Marion Horak, and piano solos by young Sally Horak. Marjorie Christenson played several Chopin numbers at the October meeting when Mu Epsilon Chapter members were our guests. On November 7 we enjoyed an All Chapters banquet and program at the Women's Club house. The ritual for Founders Day was observed and Mu Epsilon added two patronesses. Our part in the program consisted of three groups of modern songs by Ruth Hagander with Shirley Geisler at the piano. The Christmas party at the home of Juanita and Juliet Erickson presented a program by Irene Wilberg, pianist, Virginia Shaw, soprano, and a monologue by Aldys Nelson.—ELLA V. JOHNSON, *Historian*.

SOUTH CENTRAL

DENVER ALUMNAE: Mu Phis in Denver have been busy with all varieties of musical activities: Grace Peyton and Jan Cumbie performed in two University of Denver Theatre productions during the summer: "John Brown's Body" by Stephen Vincent Benet, and "Early Dawn" by Norman Lockwood and D.U.'s own Russell Porter. Sunny Van Eaton was a proud member of the "Mario's of Aspen" singing group at a Red Rocks Summer Concert. Janet Fee Stark sang several times with the Denver Municipal Band at outdoor summer concerts at City Park. Beverly Christenson traveled to Munich and Geneva in September to participate in international singing competitions, and Corinne Japhet enjoyed a fine trip to Copenhagen for the 1961 Foreign Music Seminar. Locally, Grace Peyton, Elaine Baker, and Thelma Clark served on the steering committee for Denver's Symphony Week in October. Our Chapter is enjoying season tickets this year to the Denver Symphony, and Community Arts Symphony, (Englewood, Colo.), and the Golden, Colo. Symphony. Our alumnae and active members all enjoyed meeting and visiting with our National Third Vice President, Mary Frances Gresham, in October. We will long be reaping benefits from her friendship and counsel. Pat Tregellas played her accordion in November with the Denver Symphony, and Jeanne Kostelic performed as "Gretel" in a Golden Symphony production of *Hansel and Gretel* in December. Eileen Olson and Evelyn Molzahn have recently been awarded master's degrees in Education, and Sunny Van Eaton has taken a position as

faculty member at the Lamont School of Music, U of Denver. Our Founders Day celebration in November was quite special, as Denver Alumnae observed their 25th Silver Anniversary. Gifts were presented to honored past presidents, and active members of 25 years received special certificates of service. A fine program and an address by John Roberts, Superintendent of Music in the Denver Public Schools, completed the celebration.—MEREDITH DALEBOUT, *Historian*.

WICHITA ALUMNAE CHAPTER began the new season in their September meeting in which the program was presented by new alumnae. A vocal ensemble, piano duet, a string ensemble and violin and piano solos made up the diversified program. We are proud to have chapter member Lois Gordon chosen as Director of District 12. The collegiate chapters from the U of Wichita, and Friends University were our guests at a picnic in October, with the guest chapters presenting the program. Special guests were the patronesses of the collegiate chapters. On October 10 the chapter presented "Silver Musiganza," a benefit concert and tea in the Campus Activities Center ballroom at the U of Wichita. A fine program was given by Mu Phis and guest artist, James Caesar, concertmaster of the Wichita Symphony. A harp solo was presented by Wichita Symphony harpist, Mrs. Christy Bickford, and a medley of songs written by members of Mu Phi Epsilon members through the country was presented by a vocal quartet. Proceeds from the event were placed in the scholarship fund for girls chosen from the two collegiate chapters in Wichita.—ALENE TIBBITTS ONEALE, *Historian*.



Shown are faculty and students at Kansas State University enjoying the annual Feast of Carols buffet.

"A Feast of Carols" yuletide buffet in the musical traditions of Old England, was presented for the second consecutive year on the Kansas State University campus, December 1, 1961. Participating in this event were K-State's chapters of Mu Phi Epsilon and Phi Mu Alpha Sinfonia.

The evening began with the traditional boar's head procession.

Old English Carols were sung by the Madrigal Singers, under the direction of Jean Sloop, adviser of Mu Mu Chapter, and traditional carols were played by the Brass Choir.

The final Christmas touch was given by the presentation of the five-part Chester Nativity Play. Soft blue lighting silhouetted the "Nativity," "Adoration of the Shepherds," "Coming of the Kings," and "King's Oblation." The symbolic red background of "Slaying of the Innocents" gave tragic overtones to the last scene.

A large, gaily decorated tree, and fresh pine boughs, blended with the Christmas red and green of the singers' costumes, added beauty to the harmony of the music.—JUDY SCHNUDT, *Historian*.

PACIFIC NORTHWEST

MU ZETA CHAPTER introduced Whitman College freshmen women to Mu Phi Epsilon at a special program given September 28 by chapter members Jean Haworth, Peggy MacGown, Ellie O'Shea, Linda Wellsandt, and Sharon Zlatnik. On October 9, Mu Zeta members tapped Jeanne Hansen, a sophomore music major from Spokane, at dinner in Prentiss Hall. On October 12 and 13, Mu Zeta was honored by the presence of Janet Wilkie, National Second Vice President and our Province Governor. She met individually with chapter officers and with Beulah Long, chapter advisor. She had lunch with chapter members October 12, and that evening Walla Walla alumnae gave a dinner for her and chapter members at the home of Mrs. Melvin Brunton.—LOIS BUFFHAM, *Historian*.

PHI LAMBDA: Spring semester opened with the election of new officers for Phi Lambda, who were installed on Feb. 7. On Feb. 18, the district conference of Mu Phi Epsilon was held in Portland, Oregon. Judy Starr was the official delegate from Willamette University. For our annual American Music Program, Mu Phi Epsilon and Phi Mu Alpha sponsored an American Jazz Lecture and Demonstration given by Mr. Maurice Brennen with the help of a sixteen-piece band. Mr. Brennen, the Willamette Band director, gave a lecture on the history of jazz and its various styles. The styles illustrated by the band ranged from Jerry Mulligan and Stan Kenton to Glen Miller and the big swing bands. The big moment for all of us was the initiation of our pledges. Those initiated were Mary Susan Gallatly, Suanne Hower, Wendy Hunt, Anne Kaufman, Joyce Larsen, Sue Lewis, and Suzy Williams. Following the initiation service, our new patronesses were installed and then the new initiates and members presented a musicale for both patronesses and alumnae.—EVELYN LANDRITH, *Historian*.

EPSILON RHO is active in all music groups. As spring approached these groups planned tours which included several chapter members as soloists. The symphonic band and chamber band featured graduate student Marie Vance playing the first movement of Rachmaninoff's *2nd Piano Concerto*. The choir displayed the talents of pledge Judy Fisher. Lorraine Petersen, violinist, performed a Bach concerto with the symphonette. The commencement concert featured Helen Hancock, cellist. In April, the opera workshop performed "Down in the Valley" accompanied by the chamber band. Joanna Lester was soprano soloist. At the last recital of the year, fourteen members received music scholarships. Kay Manzari won the Mu Phi scholarship. She and Elaine Hoem also won \$50 awards from the Missoula Civic Symphony. Sheranne Griswold, violinist, was chosen Montana's delegate to National String Congress. Other highlights included a recital by our adviser, Florence Reynolds, cellist, a MΦE recital, a visit from Dorothy Murray, district director, a ceremony for our new patronesses, and Claire Coci's organ recital and reception. Following a spring rush party, we pledged and initiated 24 girls which more than doubled our membership.—LORNA MIKELSON, *Historian*.

PORTLAND ALUMNAE CHAPTER members filled the new home of Nellie Tholen and Jean Williams for the first fall meeting of 1961 and were treated to a most interesting talk by Mrs. Hazel Lindsay about her work as music therapist at Morningside Hospital. Madelon Adler Petroff played a program of Brahms "Liebeslieder Waltzes" and Chopin Etudes. At the May meeting we heard string trio music played by Serena Rubin, Patricia Miller and Julie Stone Underwood, joined by Aurora Potter Underwood at the piano. Our eleventh annual scholarship concert in May presented Marion Cass LeBare, Dorothy Pederson Fahlman, Brunetta Mazzolini Spurgeon, Cynthia Hotten Rampone, Linda Morgan, and Karen Swenson, winner of the 1960 scholarship. As a result of this successful event we were able to award our 1961 scholarship to Gloria Chan, pianist, originally from Hong Kong, and our special Hilda Proebstal Award to Kay Louise Robbins, young Portland pianist.—JEAN CRITES COMPTON, *Historian*.

SALEM ALUMNAE met with president Alice Rose Jones on September 18. Members enjoyed the visit of Janet Wilkie, our national second vice president, on October 15. Among functions honoring Janet were a Sunday Night Supper at the Golden Pheasant, followed by coffee and a musicale at D'Anne Hunegs' Lincoln street home. Edwina Wills sang her composition "Radiance and Glory" and Alexa Hibbard played a Flute Sonata by Handel, assisted by Catharine Schnelker, pianist. On Monday morning the "Mu Phi" Patronesses honored Janet at a coffee arranged by Sherrilyn Maltby, patroness chairman, at her Fairmount Hill home. Nona Pyron, cellist, and Edith Kilbuck, pianist, gave an interesting sonata recital October 8 in Waller Hall on the Willamette campus. The program included *Gamba Sonata, No. 3* by Bach; *Sonata, opus 11, No. 3* by Hindemith; and *Sonata, opus 5, No. 2* by Beethoven. Honors go to two busy Mu Phis, Alice Jones and Denise Redden. Alice who recently received her Master's in Music Education was informed that her Master's thesis on "Seventh-grade Music" has been adopted as a course of study in Salem Public Schools where Alice teaches vocal music. After spending a sabbatical at Columbia University, Denise is teaching again at Oregon College of Education. She brought back an "Artist's Diploma" in voice, a "Professional Specialists Certificate" in Music Education, and had the pleasure of appearing on television show "What's My Line." Sue Litchfield from University of Michigan is now teaching at O.C.E. Morning Musicales, given by Salem Alumnae, began its sixth successful year, under the competent chairmanship of Clorinda Topping. The new series of three musicales is entitled "Great Music from Religions of the World": the Greek Religion, the Hebrew Religion and the Churches of the Western World. Music Therapy's enthusiastic chairman, Edwina Wills, has organized our program at the Oregon State Hospital, working with Cathryn Springer, director of Volunteer Services. Patients are now taking part in: Church Choir, directed by Edwina; "Sing for Fun," in two wards, directed by Betty Anderson; Ward 8 directed by Edith Gunnar (who has even mastered the accordion to accompany her singing); Ward 11, directed by Alexa Hibbard who draws such a receptive audience; and the "Saturday Sing" at the "Hut" by Doris Hale. Members of Phi Lambda are assisting the alumnae in this project. Myra Brand, D'Anne Hunegs, Lorene Roberts and Catharine Schnelker have appeared on these programs.—DORIS HALE, *Historian*.

THE SPOKANE ALUMNAE September meeting was well attended by an enthusiastic group with Dorothy Murray, director of District No. 15, as hostess for a planned pot luck dinner. The musical program was given by Mildred Shields, pianist, and Irmgard Crowder who discussed the present symphony situation in the United States. Inspection day on October 9 gave us the chance to meet our National Second Vice President, Janet Wilkie, of Seattle. A musicale was held at the home of Mrs. Justin Comeaux. Norma Jo Miller, soprano, and Mrs. Robert Iller, flutist, performed with Dorothy Murray and Mrs. Harold Stevens as accompanist. District conference plans call for an all-day meeting at Pullman, Washington, on November 18 with Mu Beta as hostess. Other collegiate chapters to be represented are Mu Beta, Epsilon Iota and Epsilon Rho. All alumnae have been invited to attend. Marie Rodkey, our president, will represent us musically. With the reorganization of the Spokane Symphony in progress, we hope to help with the financial backing since many of the performers are from Mu Phi Epsilon. Ruth Sampson Ayers offered the use of Steinway Hall for a morning coffee on November 13 at which time we observed Founders' Day. A string quartet comprised the program and proceeds went to the symphony.

PACIFIC SOUTHWEST

MU ETA CHAPTER began a busy year at University of the Pacific on September 24, when tea was given for the Alumnae Chapter in Stockton, at the home of Miss Mary Bowling, adviser for our chapter. On October 14, Mu Eta was visited by Rosalie Speciale, National President, who was in Stockton in connection with the Western Regional Convention of the National Association of Music Therapy. On October 29, a tea was given for new music majors in the School of Music here to acquaint the new music majors with Mu Phi Epsilon.—LOCKEY HARVEY, *Historian*.

PHI CHI CHAPTER ended a successful year with a pancake breakfast on June 1. Five new members were welcomed into the chapter during the spring semester: Patricia Bomar, Virginia Forus, Shirley Freeman, Beverly Peterson, and Joanne Pyott. As one of our fund-raising projects, the members provided lunch for participants in the annual CMEA solo and small ensemble festival, which was held at Fresno State College in March. On May 12, the chapter presented its annual spring All-American recital. Two compositions by Phi Chi members were heard: "Trio" by Virginia Forus and "String Quartet" by Carol DeVries Nielson. Roberta Herring, pianist, performed Sylvia Ghiglieri's "Three Irish Pieces," which won the MPE Original Composition Contest in 1959. Two awards were presented during the evening: Marilyn Puckett received the Fresno alumnae chapter's scholarship award and Dora McConnell, the outstanding senior award. Dora also received a University of California fellowship of \$1,000, with which to continue graduate work in the fields of mathematics and education next year.—DORA MCCONNELL, *Alumnae Secretary*.

ALPHA DELTA CHAPTER initiated four members last spring: Penny Dizmark, Lorna Hultgren, Hinda Westphal, and Lucille White. A pot-luck dinner was served at the home of our sponsor, Letha Polenske, following the ceremony. This dinner was given in honor of a graduate student and three graduating seniors, Lynn Archibald, Donna Neissner, and Priscilla Joslyn Laws in addition to the new initiates. Barbara Bell gave a successful vocal recital early in April and on April 21 we presented our third annual spring concert. A swimming party brought an end to our spring semester activities. Nancy Crockett, violinist, won a scholarship for the second summer with the American Federation of Musicians' Congress of Strings.—NANCY CROCKETT, *Historian*.

BEVERLY HILLS ALUMNAE Chapter initiated the fall season with a gala affair around the swimming pool of our vice president Leola Blair. Following a swimming party dinner was served prior to a business meeting conducted by Bea Gelos, President. Billie Lindquist hosted our group in October, transporting us on a magic carpet of colored slides to the Mediterranean where she recently cruised. In November Rosalie Speciale, National President, inspected our Chapter at the meeting held at the home of Edith Kritner, long active in the Soroptomists Club of Los Angeles. A trio of Harriet Payne, cello, Francis Wishard, piano and Leola Blair, flute, entertained with a program of outstanding music. Our December meeting took place in San Pedro at the home of Florine Lambert. Esther Wiedower, organist, played Florine's organ and the group joined in singing Christmas music. One of our new members, Bernice Mathison, who has been appearing in local opera, entertained us with a group of songs at the home of Dr. Elizabeth May. February sees us at the home of Gloria Franzen, where the "A B C's" of Music Printing will be explained by Edith Kritner. Edna Glassbrook will open her home for the March meeting at which time Maria Brandsen will present a program of Spanish songs accompanied by Ramona Blair Mathewson. In the meantime we are all hard at work collecting clothing, furnishings and whatever we can get our hands on for the Rummage Sale April 7 and we are looking forward to our Spring Fashion Show as these are our means of building our scholarship fund for Mu Phi Epsilon.—EDNA GLASSBROOK, *Historian*.

PASADENA ALUMNAE CHAPTER: Our current year opened with a party in honor of our husbands, in a tropical setting, at the home of Dr. and Mrs. James Elliott. Messrs. Eric Nelson and Albert Ingalls entertained the enthusiastic group with songs and piano solos. Events of the summer included a tea-musical at the home of Grace Male, with our new president, Helen Matsinger Butt assisting. A program of songs was presented by Eleanor Bertram, contralto, accompanied by Marjorie Duff. Evelyn Moller Tannenhill conducted a concert by the Oratorio Society of Los Angeles Pacific College, for the benefit of its Fine Arts department. Marjorie Anne Clark, flutist, gave a recital at Pasadena Public Library, which was sponsored by our chapter. She is a scholarship student at Eastman School of Music, Rochester, N. Y., a junior, and in Mu Upsilon Chapter.—MABEL COCHRAN HEITSCHMIDT, *Historian*.

Directory of Mu Phi Epsilon

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Dr. Winthrop S. Sterling, *Died November 16, 1943*
Elizabeth Mathias Fuqua (Mrs. John W.), *Died May 17, 1950*

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| Ora Bethune Johnson (Deceased), Θ, 1913-15 | Ava Comin Case (Mrs. Lee O.), Γ, School of Music, University of Michigan, Ann Arbor, Mich., 1942-48 |
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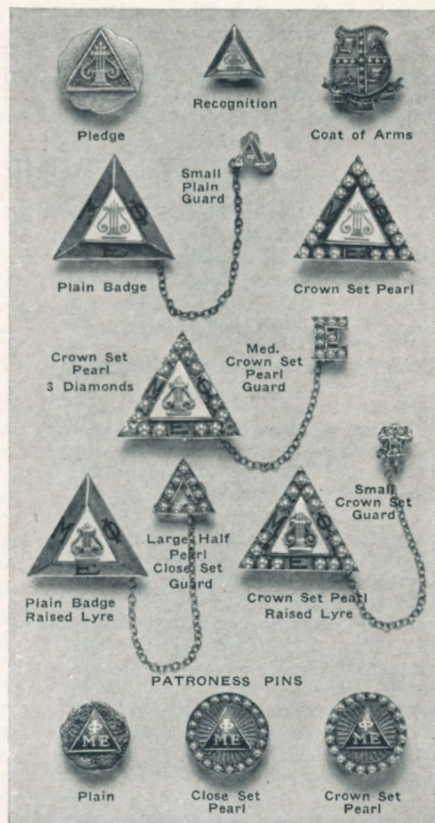
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1961-62
 Alumnae Chapters

CALENDAR

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

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

NOVEMBER 1: DEADLINE for ordering stationery for fall delivery.

NOVEMBER 13: Founders Day. Treasurer: Send voluntary contribution of 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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