

CONCERTO for Trumpet and Strings

Elizabeth Gould

Allegro moderato e giusto ♩ = 112

Handwritten musical score for "The Rose Tree" featuring a piano and strings. The score includes parts for Tr (Trumpet), V. I (Violin I), V. II (Violin II), Vla (Viola), Vc (Violoncello), and DB (Double Bass). The music is in 2/4 time, with a key signature of one sharp (F#). The piano part features a melody with dynamics like mp, f, marcato, and accents. The string parts provide harmonic support with various articulations like pizzicato and arco.

Handwritten musical score for "The Rose Tree" featuring a string quartet and vocal parts. The score is written on a blue background with white staves. The instruments are Violin I, Violin II, Viola, Violoncello, and Double Bass. The vocal parts are Tenor (Tr.) and Soprano (S.). The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into measures by vertical bar lines. The first measure is marked with a '10' in a box. The second measure is marked with a '11' in a box. The third measure is marked with a '12' in a box. The fourth measure is marked with a '13' in a box. The fifth measure is marked with a '14' in a box. The sixth measure is marked with a '15' in a box. The seventh measure is marked with a '16' in a box. The eighth measure is marked with a '17' in a box. The ninth measure is marked with a '18' in a box. The tenth measure is marked with a '19' in a box. The eleventh measure is marked with a '20' in a box. The twelfth measure is marked with a '21' in a box. The thirteenth measure is marked with a '22' in a box. The fourteenth measure is marked with a '23' in a box. The fifteenth measure is marked with a '24' in a box. The sixteenth measure is marked with a '25' in a box. The seventeenth measure is marked with a '26' in a box. The eighteenth measure is marked with a '27' in a box. The nineteenth measure is marked with a '28' in a box. The twentieth measure is marked with a '29' in a box. The twenty-first measure is marked with a '30' in a box. The twenty-second measure is marked with a '31' in a box. The twenty-third measure is marked with a '32' in a box. The twenty-fourth measure is marked with a '33' in a box. The twenty-fifth measure is marked with a '34' in a box. The twenty-sixth measure is marked with a '35' in a box. The twenty-seventh measure is marked with a '36' in a box. The twenty-eighth measure is marked with a '37' in a box. The twenty-ninth measure is marked with a '38' in a box. The thirtieth measure is marked with a '39' in a box. The thirty-first measure is marked with a '40' in a box. The thirty-second measure is marked with a '41' in a box. The thirty-third measure is marked with a '42' in a box. The thirty-fourth measure is marked with a '43' in a box. The thirty-fifth measure is marked with a '44' in a box. The thirty-sixth measure is marked with a '45' in a box. The thirty-seventh measure is marked with a '46' in a box. The thirty-eighth measure is marked with a '47' in a box. The thirty-ninth measure is marked with a '48' in a box. The fortieth measure is marked with a '49' in a box. The forty-first measure is marked with a '50' in a box. The forty-second measure is marked with a '51' in a box. The forty-third measure is marked with a '52' in a box. The forty-fourth measure is marked with a '53' in a box. The forty-fifth measure is marked with a '54' in a box. The forty-sixth measure is marked with a '55' in a box. The forty-seventh measure is marked with a '56' in a box. The forty-eighth measure is marked with a '57' in a box. The forty-ninth measure is marked with a '58' in a box. The fiftieth measure is marked with a '59' in a box. The fifty-first measure is marked with a '60' in a box. The fifty-second measure is marked with a '61' in a box. The fifty-third measure is marked with a '62' in a box. The fifty-fourth measure is marked with a '63' in a box. The fifty-fifth measure is marked with a '64' in a box. The fifty-sixth measure is marked with a '65' in a box. The fifty-seventh measure is marked with a '66' in a box. The fifty-eighth measure is marked with a '67' in a box. The fifty-ninth measure is marked with a '68' in a box. The sixtieth measure is marked with a '69' in a box. The sixty-first measure is marked with a '70' in a box. The sixty-second measure is marked with a '71' in a box. The sixty-third measure is marked with a '72' in a box. The sixty-fourth measure is marked with a '73' in a box. The sixty-fifth measure is marked with a '74' in a box. The sixty-sixth measure is marked with a '75' in a box. The sixty-seventh measure is marked with a '76' in a box. The sixty-eighth measure is marked with a '77' in a box. The sixty-ninth measure is marked with a '78' in a box. The seventieth measure is marked with a '79' in a box. The seventy-first measure is marked with a '80' in a box. The seventy-second measure is marked with a '81' in a box. The seventy-third measure is marked with a '82' in a box. The seventy-fourth measure is marked with a '83' in a box. The seventy-fifth measure is marked with a '84' in a box. The seventy-sixth measure is marked with a '85' in a box. The seventy-seventh measure is marked with a '86' in a box. The seventy-eighth measure is marked with a '87' in a box. The seventy-ninth measure is marked with a '88' in a box. The eightieth measure is marked with a '89' in a box. The eighty-first measure is marked with a '90' in a box. The eighty-second measure is marked with a '91' in a box. The eighty-third measure is marked with a '92' in a box. The eighty-fourth measure is marked with a '93' in a box. The eighty-fifth measure is marked with a '94' in a box. The eighty-sixth measure is marked with a '95' in a box. The eighty-seventh measure is marked with a '96' in a box. The eighty-eighth measure is marked with a '97' in a box. The eighty-ninth measure is marked with a '98' in a box. The ninetieth measure is marked with a '99' in a box. The hundredth measure is marked with a '100' in a box. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like 'mp' and 'leggiaro'. The string parts are marked with 'Arco' and 'Pizz.' (pizzicato). The vocal parts are marked with 'Tr.' and 'S.'. The score is written in a clear, legible hand.

[illegible]

THE
TRIANGLE
OF MU PHI EPSILON

4.56 \pm 4

MAY • 1962

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.



TRIANGLE of Mu Phi Epsilon

MAY • 1962

Women in Music: Anniversaries.....	2
Mu Phi Epsilon Composers	5
Music Is That Which Unites, Grace Spofford.....	6
Women in Music Education.....	8
Women in Musicology.....	10
Women in Music Therapy.....	12
Genevieve Truran, Master Teacher, Counselor.....	15
Mary Evans Johnson, Critic, Pianist.....	16
In the Picture Parade.....	20
Rules and Reasons	23
Book Reviews	26
You Are Invited to Convention.....	30
Convention Preview	31
About the Casals Festival.....	38
Alla Breve	40
More Jewels in Our Crown.....	43
In Memoriam	44
The Sounding Board	46

RUTH HAVLIK
National Editor



THE TRIANGLE of Mu Phi Epsilon is published four times yearly, in October, January, March and May, at 532 Fifth St. S.E., Minneapolis 14, Minn., by Leland Publishers, Incorporated (The Fraternity Press), for Mu Phi Epsilon, National Music Sorority. The subscription price is \$1.50 per year. Deadlines for copy: Materials for publication must reach the Editor, 532 S.E. Fifth St., Apt. A, Minneapolis 14, Minn., before the 15th of July, October, December and March 1. Second class postage paid at Minneapolis, Minn.

POSTMASTER: Send all changes of address to 1139 No. Ridgewood Drive, Wichita 8, Kansas.

VOLUME 56

SINGLE COPIES—40c

NUMBER 4

WOMEN IN MUSIC

...Anniversaries...

100th Anniversary of the Birth of Carrie Jacobs Bond

△ THIS YEAR MARKS the one hundredth anniversary of the birth of Carrie Jacobs Bond, who became one of Mu Phi Epsilon's honorary members in the early years of our sorority when such membership was given. The year also marks the ninety-fifth anniversary of the birth of Mrs. H. H. A. Beach, who was initiated into Iota Alpha Chapter of Mu Phi Epsilon.

CARRIE JACOBS BOND studied piano with J. W. Bischoff and gave a recital in Steinway Hall in New York City, the receipts from which she invested in a small music publishing firm, C. J. Bond & Son. Her first financially successful song was composed in 1909 just after having witnessed the sunset from Mt. Rubidoux at Riverside, California. That song was "The End of a Perfect Day" and eventually sold more than five million copies. Her songs were programmed by David Bispham, Chauncey Olcott and Mme. Schumann-Heink. She composed more than 175 songs, wrote several things for children, designed some greeting cards and mottoes which are still used, and authored two autobiographical books: *The Roads of Melody* (1927) and *The End of the Road* (1941). She sang at the White

House for Presidents Theodore Roosevelt and Warren G. Harding, and at Buckingham Palace for King George V. Carrie Jacobs Bond was a member of the American Association of Pen Women and of Kappa Beta Gamma. She established a full-tuition four-year music scholarship at University of Southern California in 1942, received the Forest Lawn Award for achievement in music, and hence was buried in the Forest Lawn Memorial Court of Honor on her death at Hollywood in 1946.

95th Anniversary of the Birth of Mrs. H. H. A. Beach

AMY MARCY CHENEY BEACH, better known as Mrs. H. H. A. Beach, is frequently referred to as "America's foremost woman composer" and "outstanding woman art composer produced by America". She made her debut as a concert pianist in 1883, playing the Moscheles *G minor Concerto*. The following year she played the Chopin *F minor Concerto* with the Boston Symphony Orchestra. She concertized extensively in America and also appeared in Europe over a period of three years.



Mrs. H. H. A. Beach

In 1914, she decided to devote herself to composition and composed over 200 works. Among these are the *Mass in E Flat* Op. 5 (1892); *Gaelic Symphony*, Op. 23 (employing Gaelic folksongs); "Festival Jubilate" (1893), written for the Chicago World's Fair; "Song of Welcome" (1898), written for the Trans-Mississippi Exposition at Omaha; "Panama Hymn" (1915), written for the Panama-Pacific Exposition in San Francisco; "Canticle of the Sun" (1934); a piano concerto, quintet for piano and string quartet, a suite for piano based on old Irish melodies, church anthems, numerous piano pieces, and more than 150 secular songs including the well-known "Ah Love but a Day", "Ecstasy", and "The Year's at the Spring". She was married to Dr. Henry Harris Aubrey Beach, a Boston surgeon. Dr. Percy Goetschius wrote her biography in 1906. Amy Marcy Beach affiliated

with Tau Alpha Chapter after her initiation into Iota Alpha Chapter.

Recently Dorian Records issued a recording of Contemporary American Piano Classics in which is included "Five Improvisations" by Mrs. H. H. A. Beach, played by Herbert Rogers. Of the work, the following appears in program notes: "Improvisations were written down exactly as they were first played, and were never 'worked over' as is usual with published compositions. This is quite an achievement, such as we associate with the known powers of Beethoven and a few of the great masters who also were great pianists. Mrs. Beach played frequently in recital and with the symphony orchestras, and was certainly one of America's most accomplished musicians. Being a member of the New England group of composers active in the nineties and the early part of the 20th century, it is natural enough that her music should be strongly romantic in style. But she is a classicist, too—and adept in handling the larger forms of chamber music and symphony."

Exactly twenty years ago there appeared in THE TRIANGLE an article by Mrs. Beach. In order that members initiated since that time may have the privilege of reading what this remarkable woman felt concerning the art of composition, we reprint this article here. Her fine philosophy and convictions as expressed here can be of help and inspiration now in these times of tensions as they were when first written in the grim days of World War II. We cherish the memory of this great musician who brought honor and fame to her country and to her sorority.

The Mission of the Present Day

Composer

Amy Marcy Beach (1942)

HAVING been asked by your Editor to write something about my "particular part in the music world today," I will try to put a few thoughts together as an expression of myself and as a message to the sisterhood of which I am indeed happy to be a member.

It seems to me that we composers of today must choose between three paths. *First*, that of furnishing sadly needed diversion from the severities of life. *Second*, that of reflecting (perhaps unconsciously) the actual restlessness and chaos. *Third*, that of appealing to the things of the spirit as they may be illustrated by music. Behind all these must naturally be a proper technical equipment, also one's own personal expression of what life means.

After having previously tried nearly every form of composition I find myself in these later years turning more steadily toward so-called "sacred" music, either in solo, anthem or cantata form. It has not been a deliberate choice, but what has seemed a natural growth and a path which has brought me great happiness. My own instrument, the piano, will always be dear, as in the past. Orchestral instruments will continue to fascinate, and song-writing come to the surface occasionally from the depths of feeling. The first impulse, however, is now toward our present crying need, something spiritual.

To a sensitive soul with musical depths of underlying life itself, though apparently hidden, there can be no greater experience than the act of entering into the great religious texts with the intimacy that we must feel in order to put such words into adequate music. Though we fall far behind in the attempt to express what is often far beyond expression, and though our musical efforts must fall so far short of the glorious words, the uplifted hours through which we pass can be compared to no others in our musical life.

Leaving outside compositions which are of merely technical or intellectual conception (and these have a valuable place) I believe that music must be a form of our personality, expressing itself in musical terms. In other words, we must feel something if we are to make other people feel it. My respect for strict counterpoint and the abstruse forms in musical work is unlimited, as it is also for geometry and algebraic equations. However, beyond the earthly lies the spiritual world. To me, the greatest function of all creative art is to try to bring even a little of the eternal into the temporal life. So long as we write exactly what we ourselves feel and believe, so honest is our work and so high its quality.

I shall always feel that the true mission of music is to uplift. It cannot always cheer, or minister to our need of sugar in some form, but it should

aim to elevate our mental state and help to instill courage for whatever kind of trial may be ours. Acting upon this belief, it is natural that my efforts should lie in the direction of building up rather than tearing down, whether by the use of unceasing dissonance or in any other way. With uncertainty and despair in the very air we breathe, I find myself clinging more firmly than even to beauty; in nature, art, the companionship of friends and above all, in religion. Hitching one's wagon to a star is a wonderful way to get over a rough and dangerous road.

My loyalty to the Mu Phi Epsilon Sorority and all the beauty which it brings into the world has led me to this frank expression of my heartfelt convictions. The sisterhood is an outstanding example of unified effort to work in harmony, not only by notes but by lives. May it long continue its great influence for good throughout our land!

ON THE COVER is a reverse facsimile of part of Elizabeth Gould's prize-winning composition in the 1961 Original Composition Contest. This composition tied with one composed by Blythe Owen in the contest's division for former first-prize winners only, which is named the Mrs. H. H. A. Beach Memorial Award.

Women in Composition...

△ MU PHI EPSILON composers continue to make real contributions to music in America. This spring, a recording of orchestral works by five American women composers has been released. Made possible through the sponsorship of the National Council of Women of the United States and the National Federation of Music Clubs with the assistance of generous donors, the performance is by the Imperial Philharmonic of Tokyo, conducted by William Strickland. On this recording is the composition "Deep Forest" by Mabel Daniels, member of Mu Phi Epsilon. Composers Recordings, Inc., New York City, produced this first recording of important women composers. . . . Ruth Bradley, New York Alumnae, recently won second prize for her song "My Prayer" from the National League of American Pen Women. She had some songs per-

formed in January at Carnegie Hall for the Composers Group of New York City. . . . Frances Williams, New York Alumnae, is well known for her many choral and solo voice compositions. She will direct the regional Welsh Hymn Festival in Seattle in July and is editor of the new Mu Phi Epsilon Song Book. . . . Alice Jordan, Des Moines Alumnae, received first place in the Composers Press 16th Annual national contest for anthems in 1959 and has many sacred and secular compositions published. . . . June Weybright, San Francisco Alumnae, has many published works for piano students which are among the standard repertoire of teachers in the country. . . . Emma Lou Diemer now is composer-in-residence at Arlington, Va., schools, after being recipient of a Ford Foundation grant for young composers for two consecutive years.

Women in Music Education...

MUSIC IS THAT WHICH UNITES

—Chinese Proverb

△ "EVEN IN A PERIOD when words like 'inter-planetary' and 'inter-spacial' are becoming part of our vocabulary, the word 'international' is still the most effective word when we think of human relations." These words of Dr. Grace Spofford express one of her principal concerns—the use of music as a means of international understanding. This interest has been and continues to be fostered in many ways.

The United States Department of State appointed her as delegate to the first International Conference on Music Education in Brussels, 1953, and to the International Congress of Professional Music Education at Bad Aussee and Salzburg, 1953. Since that time, she has attended twelve International Congresses on Music Education, Contemporary Music, Folk Music, Musicology, and Music and Youth in seven countries.

As Chairman of Music of the International Council of Women, elected at Helsinki, 1954, reelected at Montreal, 1957, and Istanbul, 1960, she has been impressed with the growing importance of music in the 46 countries of the Council. Many surveys and studies have been made, particularly of the place of women in music. Under her chairmanship, in a 1956 International Competition for Women Composers, 184 women from 32 countries participated. She served on the committee for the Third International Contest spon-



Dr. Grace Spofford

sored by GEDOK (Gemeinschaft der Künstlerinnen und Kunstfreunde) in Mannheim, West Germany, 1961, and wrote the following for their official program:

WOMEN AND MUSIC

"The United States is happy to have participated in the GEDOK Third International Contest for Women Composers. We believe that women are increasingly important in the development of music. They have achieved artistic maturity in composition, and are now writing in the larger forms of symphony and

opera. As performing artists, educators, critics, managers and authors, they have even in the past been pre-eminent. Now they are also displaying competence as composers, conductors and musicologists. As patrons of the arts, they have always played a major role, serving on boards of directors of opera companies, orchestras and other organizations. They have helped to improve the standard of music on radio and television. Music therapy is a special concern of women, as is music in the home.

"The UNESCO ten-year project for the Mutual Appreciation of Eastern-Western Cultural Values has been of particular interest to women. At the policy-making level, in all facets of musical activity, women are assuming greater responsibility. They sense the potentialities of music as a bridge to mutual respect and understanding of various cultures and propose to use this unifying power in a search for universal understanding, beauty and peace."

Dr. Spofford was a delegate to the Conference of International Non-Governmental Organizations having consultative status with UNESCO in Paris, 1960, and for two years was an NGO representative at the United Nations, New York.

As a member of the President's Music Committee of People-to-People, and a member of the Committee on Music in UNESCO of the National Music Council, she has seen some implementation of the old Chinese proverb "Music is that which unites."

Dr. Spofford comments: "My cooperation in international affairs could only have come through my faith in the American way of life and the growing importance and

recognition of the place of music in our free, democratic society. I believe that our traditional culture can be preserved in the face of technological and social change. If one does not believe in his own family, one will not fight for the rights of other men to believe in theirs."

As Chairman of Music of the National Council of Women, she has alerted our members to participate in all endeavors to realize the American dream. This committee comprises active participants in all branches of music, and patrons of the arts. They have studied legislation regarding music, presented many programs, particularly of women composers, and have held forum discussions on various aspects of our musical life. This season, their Seminar on the "Place of Music in our Society," enlisted eminent men and women in the arts, and President Kennedy has been asked to call a White House Conference on the Arts.

Under the chairmanship of Anne Hull, and in cooperation with the National Federation of Music Clubs, the National Council issued a recording of orchestral works of five American women, Mabel Daniels, Vivian Fine, Mary Howe, Julia Perry and Louise Talma, which has met with great response here and in many other countries.

Inspiring and challenging are Dr. Spofford's words regarding the role of music in the future and the fine opportunities for making this role an important one: "As a member of the National Council on the Arts and Government, I look to the day when suitable recognition of music in our society will be given at all levels, national, state and local, not through 'hand-outs,' but through mutual co-

operation. In our dear country, the conception of freedom from want must be expanded to mean freedom from spiritual and cultural, as well as material, want.

"In these critical and challenging times, we must improve all facets of our musical life to realize the American dream which has been, and must be, revolutionary in character. With

this fearless approach, we can meet the people of other cultures, not superimposing ours on theirs, but searching to understand their way of life and thus to respect them. On this two-way bridge, we can move as brothers and sisters into the interplanetary age with its colossal implications."

About Grace Spofford . . .

Dr. Spofford, New York City Alumnae, was graduated from Smith College with a major in music and later received Teacher Certificates in piano and in organ from the Peabody Conservatory of Music. She holds an Honorary Doctor of Music Degree from the New York College of Music and a Citation from the National Association for American Composers and Conductors.

Dr. Spofford taught piano at the Peabody Conservatory for four years and was Dean for seven years. She was called to Philadelphia to be the first Dean of the Curtis Institute of Music and served there for seven years. She was Director of the Music School of Henry Street Settlement for 19 years; until her retirement. She serves on many boards and is Vice President of the National Guild of Community Music Schools. This summer Dr. Spofford will attend the Executive Committee meeting of the International Council of Women in Rome and the International Folk Music Council Conference in Czechoslovakia. She is listed in "Who's Who in America."

About Hazel Nohavec Morgan . . .



Hazel Nohavec Morgan

△ DR. HAZEL NOHAVEC MORGAN continues to make notable contributions to music education through her teaching, publications, and national organizations which she has served with distinction in many capacities. This past summer she was one of the speakers at the International Conference of Music Educators.

Hazel Morgan is a graduate of University of Nebraska and was initiated into Mu Gamma Chapter. She received her Master of Arts Degree from Claremont College in California and her Ph.D. Degree from University of Minnesota. She studied voice with Gabriel Lapiere in Paris in 1931.

Now a professor in Music Education and graduate adviser at Northwestern University, Dr. Morgan was assistant professor in the fine arts college at University of Nebraska and supervised elementary public school music in Lincoln, Nebraska, for eleven years. She then was supervisor of music in the public schools at Claremont, California. From 1937-45 she was assistant professor in the College of Education at University of Minnesota. Dr. Morgan was guest lecturer during summer sessions at Northwestern University (1945), University of Nebraska (1946), University of Hawaii (1948) and was extension lecturer at Kent State University in 1952. She was on the faculty of the American Institute of Music Education in Boston during the summers of 1951-52 and at UCLA during the summers of 1954-55.

Dr. Morgan is a member of National Federation of Music Clubs and was chairman of the editorial board of Music Clubs Magazine

from 1951 to 1957. She was also adviser for the editorial board of Music Educators Journal and further served Music Educators National Conference as province president of North Central Division, as a member of the MENC research council for six years, and a member of its executive board. Dr. Morgan is also a member of Music Teachers National Association, having served as a member of its teacher education committee. She is author and co-author of books relating to music, collaborated with the late Hazel Gertrude Kinsella in making Coronet films about music and musicians, and has served on the editorial board of Young American Films. She received the Distinguished Daughter of Phi Mu Centennial Award in 1952 and appeared at the second National Conference of UNESCO. In addition to Mu Phi Epsilon and Phi Mu, Hazel Morgan is a member of Pi Lambda Theta, Delta Kappa Gamma, and Pi Kappa Lambda.

About Merle Montgomery . . .

△ DR. MERLE MONTGOMERY, educational consultant for Oxford University Press since 1956, has long been identified with music education as teacher and consultant, and has served in many capacities in national organizations on state and national levels. She did undergraduate work at the University of Oklahoma and received a diploma from the American Conservatoire at Fontainebleau, France. She received her Master of Music and her Ph.D. degrees from Eastman School of Music at University of Rochester.

Shortly after completion of her undergraduate work, Dr. Montgomery was extension teacher of piano and theory at U of Oklahoma and later became head of piano and theory at Southwestern State College, Weatherford, Oklahoma. She was assistant state superintendent for the Oklahoma Music Project for two years and was state superintendent of the Oklahoma W.P.A. Music Project, also for two years. She was a teacher at Eastman School of Music in 1943-45 and was a visiting professor there during the summer



Merle Montgomery

of 1960. She was national educational representative for Carl Fischer, Inc., for seven years.

As a composer, Merle Montgomery has composed songs for children: *Song for a Child*, published in *Jack and Jill* magazine (1939); *Eight Songs for Children*, Boston Music Co.; *Seventeen Songs for Children*, Scott Foresman & Co., Chicago. As an author she has contributed articles to various music magazines and in 1937 she collaborated with Marguerite Meeks in writing a correspondence course in music theory.

Women in Musicology...

About Helen Hewitt...

△ HELEN HEWITT, professor of music at North Texas State College in Denton, Texas, recently compiled the Second Edition of "Doctoral Dissertations in Musicology," published by Music Teachers National Association. This book lists

Music Theory Papers I-II-III and Music Composition Papers were published in 1959.

Dr. Montgomery has recently made a series of educational films suitable for audio-visual use in schools as well as on television entitled, *Let's Go to Music Land*. These were made at University of Oklahoma and have received high praise of prominent educators. She is a member of Music Teachers National Association and was chairman of its national convention held in New York City in 1953. She served on its national board in 1955. She served as president of the New York Federation of Music Clubs in 1958-59, and is now a member of the Board of Directors of NFMC and National Chairman of the NFMC Foundation for Advancement of Music. A recent distinction is election to membership in the American Society of Composers, Authors and Publishers. Merle Montgomery is past president of New York City Alumnae chapter of Mu Phi Epsilon and is serving on the National Citations Committee. She is also a member of Kappa Kappa Iota and appears in *Who's Who of American Women*.

342 completed dissertations and 208 dissertations in progress which are grouped according to historical periods and topical classification. She is also author of "Harmonice Musices Odhecaton" (1942), and has contributed numerous articles

for professional journals.

Helen Hewitt received her B.A. from Vassar College, her Mus.B. from Eastman School of Music and she did postgraduate work at Conservatoire Americaine at Fontainebleau, France, and Curtis Institute of Music. She also has a Master's Degree in Sacred Music from Union Theological Seminary in New York City, a Master of Arts Degree from Columbia University, and received her Ph.D. from Radcliffe College. She also attended Heidelberg University in 1936-38.

Dr. Hewitt has been the recipient of many fellowships, among them being: Mary Alice Longfellow fellow, Boston Alumnae fellow, Victor Baier fellow in church music, Eterling Fellow, Yale, John Simon Guggenheim Memorial Foundation fellow. She formerly taught at the

State Normal School, Potsdam, New York, was organist and teacher of history of music and organ at Florida State College for Women in Tallahassee, and Instructor at Hunter College in New York City. She conducted the first organ forum held by the Iowa State Music Teachers Association in 1938.

Dr. Hewitt is a member of the Musicological Society and served on its executive board in 1946 and 1960; the American Association of University Women, serving as a member of the Texas division of the Fine Arts Committee in 1945-47; The American Association of University Professors of which she is the local past president; American Guild of Organists, and Phi Beta Kappa. She appears in *Who's Who of American Women*.

About Edith Borroff...

△ DR. EDITH BORROFF, Gamma chapter initiate, is a member of the faculty of Hillsdale College (Michigan). She was selected as an Andrew Mellon Post-Doctoral Fellow at the University of Pittsburgh for a year and was the only scholar in Michigan to receive one of the Andrew Mellon Fellowships. This fellowship was the only one given in the field of music or the fine arts during the year 1960-61 out of a total of 12 fellowships offered.

Edith Borroff's area of research was on the early chamber music of France, with particular reference to solo violin sonatas of the late 17th and early 18th centuries—a field virtually unexplored.

Dr. Borroff received her B.M. and

M.M. degrees from the American Conservatory in Chicago, and her Ph.D. from the University of Michigan in 1958, where she was a teaching fellow. She is an organist and has edited for the Clayton F. Summy Company, served as librarian for the American Conservatory and South Side Symphony Orchestras while at school. She taught for four years at Milwaukee-Downer College before becoming a member of the faculty of Hillsdale College. She served as one of the judges for Mu Phi Epsilon's Musicological Contest last year. She edited two grands motets of Mondonville, published by University of Pittsburgh Press and has written a book on French Music during the last century of the Monarchy.

Women in Music Therapy...

About Wilhelmina Harbert...

△ WILHELMINA KENISTON HARBERT is known for her pioneering work in the field of Music Therapy and her interest in music as therapy goes back to the period of World War I when she was active as a concert artist, as a professional coach-accompanist, and as a soprano soloist in leading churches in Boston. She also did volunteer work in music in Settlement Houses, in New England hospitals and mental institutions, and in Army training camps. Her interest in the therapeutic use of music continued throughout her service with fighting men as a member of "The New Englanders" unit of the American Women's Overseas League, under the auspices of the Young Men's Christian Association and the American Expeditionary Forces.

Wilhelmina Harbert received her basic education in Plymouth, New Hampshire, and studied with Marie Reuter Gallison, Ivan Morawski, Harris Stackpole Short, and Benjamin Whelpley, in Boston, in preparation for a musical career. After her marriage to Dr. Ellis Harbert, an outstanding physician and surgeon, she lived in Stockton, California, where she was active in the cultural and musical life of Stockton and contributed her services as a musician to numerous church and civic activities. The Depression of 1933 furnished her with additional opportunities to enrich lives of children and adults in creative musical



experiences in "The Oaks," a private music school co-directed by her and conducted in her home. At the same time she pursued formal advanced education at College of the Pacific where she earned the degrees of Bachelor of Music, Bachelor of Arts, and Master of Arts.

The pioneering she was to do in the use of music as a therapy was built in years of study with leading authorities in the field and on many years of teaching in San Joaquin County and Stockton public schools, in Stockton College, Mills College and the College of the Pacific. Foundations for what became the first major curriculum in music therapy offered by any college west of the Mississippi were put down by her in 1942. She appeared per-

sonally before the legislature of the State of California and as a result, funds were allotted by the state for music therapy use for the first time. As a result, work was inaugurated in veterans hospitals in the San Francisco Bay area, at the Stockton Airfield Hospital and at the Stockton State Hospital. In 1951 the Music Therapy Clinic for Children was established at the College of the Pacific, through a grant-in-aid from the Rosenberg Foundation.

Wilhelmina became a member of the National Association for Music Therapy in the year of its organization—1950—and has served as a member of the Education Committee and has been a member of the Executive Committee since 1953, three years of which were in her capacity as Second Vice President. She was the first President of what is now the Western Regional Chapter and helped in its organization. She be-

came First Vice President of NAMT in 1960 and her annual addresses to the national meetings appear in the yearbooks since 1953.

In addition to NAMT, Wilhelmina is active in the Music Educators National Conference and has served over eight years as Chairman of the Committee on Music Education for Exceptional Children. She served many years as faculty adviser of Mu Eta Chapter at University of the Pacific, is a member of Pi Kappa Lambda, the American Guild of Organists, Phi Kappa Phi and Delta Kappa Gamma. She now has emeritus status at University of the Pacific, conducts workshops, is the author of a book and numerous articles, and has served as organist and choir director for Stockton's First Congregational Church with twenty-five years of service. In 1959 she was awarded the Order of Pacific, highest honor of the U of Pacific.

About Dorothy Brin Crocker...

△ DOROTHY BRIN CROCKER, music therapist, is past National President of National Association for Music Therapy (1957-59). In addition, she has held several important committee positions in NAMT and as First Vice President, she served as program chairman of the 1957 NAMT Conference. She also served as president of Southwestern Regional Chapter of NAMT in 1957-58.

Dorothy Crocker has been director of music and music therapy at Shady Brook Schools, Richardson, Texas, since 1948, and an instructor in music therapy at Southern Methodist University in Dallas since 1951.

A pianist, Dorothy Crocker attended St. Mary's College, Dallas Conservatory of Music, Wiesemann School of Music and Juilliard School of Music. She later taught piano at St. Mary's College, harmony and piano at Dallas Conservatory and theory and history of music at Wiesemann School of Music.

Dorothy Crocker is a member of the National Guild of Piano Teachers, Texas Composers Guild, Dallas Music Teachers Association, Music Educators National Conference, and American Society of Group Psychotherapy and Psychodrama. She is the author of numerous articles which have appeared in profession-

al journals and has also composed pieces for piano. She is well known as a lecturer and appears before many groups telling of her experi-

ences with music therapy. She appears in *Who's Who of American Women*.

San Fernando Valley Alumnae Serve Through Music Therapy in Community...

△ THE SAN FERNANDO VALLEY ALUMNAE CHAPTER, since its installation five years ago, has had no difficulty in locating musical charities—money is needed and welcomed in many places. However, we dreamed of a musical service project with the accent on *service*. Ideally speaking, this project would utilize the education and talents of busy Mu Phis, in an area where instruction would be needed along therapeutic, as well as musical lines. Equally important, we hoped to find a service project in which the recipients could find both active as well as passive participation—in short, a musical service of “givingness” which both the giver and the receiver would find rewarding through *active* musical participation.

Our research narrowed to the fields of pediatrics and geriatrics. This led us to the splendid work of the San Fernando Valley Association for Retarded Children, a non-profit association founded in 1953 by a small group of troubled parents in an effort to promote the general welfare and training of the mentally retarded. This association has grown from 40 children to a present enrollment of approximately 120 children.

In October 1961 the Association

moved from scattered churches and synagogues into a new, properly equipped building, named New Horizons Center. After interviews with the director, Mrs. H. Smith, and visits to the school, Carolyn Gorka, president of the San Fernando Valley Alumnae Chapter, and Frances Tschirgi (with a background in public school music and music therapy), found that under their existing set-up, the Center had no music program other than that which the teachers were able to provide. This was necessarily limited, since they had had no training in music. Carolyn and Fran presented a plan whereby two members of the chapter would visit the school twice monthly, devoting fifteen to twenty minutes of musical instruction to each class, six classes in all.

This program was launched in October 1961 by Frances Tschirgi and Helen Riley, therapy chairmen, and has been continued by them and Valley Alumnae Chapter members who wish to participate. In addition to the regularly scheduled instructors, one member observes, thus providing opportunity for all to become acquainted with procedures and materials before leading the activities.

Students at the Center range from

five years to young adults and are placed in classes according to chronological age. The musical instruction is informal, animated, sometimes dramatic (acting out stories of songs). Emphasis is on simple repetitive songs—folk songs and activity songs. Props include Indian headbands, drums, paper hats, toy dogs and rhythm instruments. Mrs. Smith says that the music stimulates speech, motor controls, games and pure music enjoyment, and she welcomes extensive use of music as a tool in working with the children.

Our goal is response, not excellence of performance. This varies from slight interest by one child to full participation by another. We do

help with specific activities, such as the Christmas program and songs for a Girl Scout Investiture. The success of the program can be measured by the gradually increasing animation and joy reflected in the children, and their desire to participate at each musical session.

According to the dictionary, the word *therapeutic* pertains to the healing arts. In a non-medical sense, perhaps this is the highest order to which our musical art can aspire—in service and performance. We believe that this kind of exchange is taking place between the “Mu Phi Music Ladies” and the New Horizons children.—JESSAMINE BASSEL, *Historian*.



Members of San Fernando Valley Alumnae Chapter are shown with children at “New Horizons” school.

Genevieve Truran, Master Counselor, Teacher

△ GENEVIEVE TRURAN, charter member of Mu Tau Chapter at State University of South Dakota and for many years its faculty adviser, has, through her devotion to teaching men and women in her forty years at the university, a far-

reaching influence on their lives. As faculty adviser, she is in the words of chapter members, “one of the most helpful and understanding advisers a Mu Phi Chapter could ever have.”

Genevieve graduated from Ober-



Genevieve Truran

lin and came to SUSU in 1921 as Professor of Piano. She attended several summer sessions at Oberlin and received her Master's Degree in 1938. For many summers she has traveled for further study in piano to Colorado Springs, Los Angeles, Denver, Kalamazoo, and Juilliard School in New York City. She has studied with Silvio Scionti, Joseph Lhevinne, Ernest Hutcheson, Olga Steeb, and Frank H. Shaw and has received fine commendations from them as a student and friend. She has presented many solo recitals during her years at SUSU and appears every year in countless faculty recitals as accompanist. With Midge Wilson Allen, Genevieve played two-

piano recitals in the state of South Dakota.

In October, 1960, she received the AWARD OF MASTER COUNSELOR in appreciation of tireless and productive effort in guiding and counseling students beyond the call of regular responsibilities. A CERTIFICATE OF MERIT was presented to her in recognition of unselfish service to the Association of Women Students at SUSU, on March 3, 1958. She became a member of Alpha Lambda Delta in April, 1961, and of Mortar Board in 1952.

Genevieve Truran's interest in her students, her sympathetic understanding of them and her "service to others," has forever endeared her to them and this in part accounts for the tremendous volume of Christmas mail she receives every year from former pupils in all parts of the country. Two former pupils, now well-known in concert and education, are Arthur Whittmore of the famous Whittmore & Lowe duo-piano team, and Don Isaacs, who is on the faculty at Northwestern University.

Genevieve Truran's father who recently became 97 years old, maintains a lively interest in activities of Mu Tau Chapter. The Truran home is very often the place where receptions and parties are held for chapter members and friends, given by this tireless person who embodies in her person the ideals of Mu Phi Epsilon.

Mary Evans Johnson, Critic, Pianist, Composer, Contributes to Community

△ MARY EVANS JOHNSON, newly elected president of Tulsa Alumnae Chapter, received her "Bachelor

of Music with Distinction" from the University of Michigan, where she studied piano with John Kollen and

composition with Dorothy James and Edmund Haines. There she affiliated with Gamma Chapter of Mu Phi Epsilon, and was elected into Phi Beta Kappa and Pi Kappa Lambda. She also attended the Master Classes of Artur Schnabel.

While still a student, she appeared with the University Orchestra in Mozart's *Concerto in C, K. 467*, for which she wrote original cadenzas. Perhaps this set a precedent, for she is still playing works which require new cadenzas—just this season, Haydn's *Sonata in D (1767)* and the Beethoven *Third Concerto*.

After a year of teaching in the Piano Department of the University of Washington in Seattle, where she was active in the Seattle Alumnae Chapter, she entered the Juilliard School of Music, studying piano with Lonny Epstein and composition with Fred Jacobi, and receiving a Post-Graduate Diploma. Invited to join the faculty of the School, she became one of the original members of the distinguished Department of Literature and Materials of Music of the Juilliard School, which included the American composers Vincent Persichetti, William Bergsma, Richard Goldman, Vittorio Giannini and Peter Mennin. She was also manager of the Juilliard Composers' Forum, a weekly gathering where new music was performed and discussed, and she was faculty advisor for the annual International Student Composers' Symposium.

Mary played the premiere performance of Walter Nollner's *Sonata for Piano* for the League of Composers in New York, and appeared as soloist in many other contemporary works. Regarding one performance Mary comments: "I remember particularly playing at Williams College



Mary Evans Johnson

in a performance of Bartok's *Sonata for Two Pianos and Percussion*, with Walter Nollner as the other pianist and Roland Kohloff and Gil Breines on percussion. We enjoyed playing it so much that, at the end of our two-piano recital, we announced that the program was over but we were going to stay and play the Bartok through again, just for the fun of it. Not a soul left the hall!"

Her two years in Minneapolis saw chamber music performances at the Minneapolis Institute of Arts, Walker Art Gallery, and for the Friends of Music, and a guest appearance with the Minneapolis Civic Orchestra under Thomas Nee. John K. Sherman of the *Minneapolis Star* wrote that she is "an artist of fine taste, temperament and precision . . . an artful and intense performer, with thought and imaginative penetration behind her playing." She also enjoyed affiliation with Minneapolis Alumnae chapter, and directed a new version of the *Beggars' Opera* for the Faculty Women's Club of the University of Minnesota.

Her original chamber opera, *The Thirteen Clocks*, based on the story by James Thurber, was commissioned by the State of Minnesota as part of its centennial celebration in 1958. The opera was premiered in New York by the Little Orchestra Society, Thomas Sherman conducting, and has had full-scale productions in Minneapolis and Tulsa since.

In 1957 she received a continuing Fine Arts grant which enables her to continue composing and to work toward a doctorate in performance at the University of Michigan, where she is again studying with John Kollen.

Her present home is in Tulsa, Oklahoma, where she was music critic for the *Tulsa Tribune* for several years. Her husband, Dr. Manly Johnson, is Assistant Dean of the Liberal Arts College, and Professor of English at Tulsa University. They have two sons, Evan and Graham, both of whom appeared on a recent Mu Phi recital given by

students of Tulsa Alumnae. Evan plays the violin and is a student of Louise McKnight, the current president of the Alumnae Chapter. Graham has studied piano with his mother, but she reports that most of his practice time is now spent with the cello, which he began in February. She was presented in a public recital for the benefit of Mu Phi Epsilon Philanthropies last December, playing sonatas by Haydn, Scarlatti, and Beethoven. She is also active in civic and church affairs in Tulsa. Last year as part of Easter festivities of All Souls Unitarian Church in Tulsa, she presented Hindemith's monumental song cycle, "Das Marienleben" (The Life of Mary), with soprano Lois Clark from Auburn, Alabama, and the Reverend John Wolf, who read translations of the Rilke poems. She is also active in the local chapter of the National Conference of Christians and Jews, and the Tulsa Urban League.

MU PHI EPSILON is proud of the valuable and important contributions of its members to music. The gifted women who appear in concert and opera, the dedicated women who teach in private studios as well as in the classrooms of the nation, who represent us on the national and international scene, who contribute their time and talent in community musical groups, and who are engaged in countless facets of the music scene everywhere, make their own distinct contributions to life. Of many of these contributions we do not even hear, but the important thing is that they are made. The foregoing pages cannot of course, include the many we should like, because of space limitations. However, from time to time we shall have opportunity to continue honoring those sisters who give so much to so many.

WHAT IS A TEACHER?

If he arrives at his office late, they are waiting for him: students seeking answers to questions that he inspired. But after each hour in the classroom he is not done with them. His influence upon them is only begun. They will stop him after class and talk with him, make appointments for personal conference. Students will demand an unreasonable amount of his time and cause him all manner of inconvenience, and he will not mind.

The professor is the world's busiest man. He encourages students to impose upon him. He sacrifices his evenings to talk before student organizations. The enthusiasm he radiates is contagious. It ignites in the hearts of his students a passion for truth, a zealous pursuit for excellence.

He is the world's busiest man, but he never made a million dollars in his profession. He never tried to make a million dollars, but a good many could do so if they chose. Instead he has chosen to devote his life, not to the achievement of material goods, but to serve others.

He is a servant of everybody. He serves humanity at large by bringing his knowledge to bear upon its problems: to find remedies for human discord, to alleviate suffering, to stimulate human happiness. His teaching makes other men more efficient. Dedicating his own life to service, he arms the men with the knowledge which enables them to obtain material success.

Industry depends upon him for its engineers and technicians; business and commerce depend upon him for executive leaders. Government finds its leaders among his students; the church received from him its trained leadership. He supplies the world with doctors, lawyers, teachers, leaders in all areas of human achievements.

Civilization owes to him not only its efficiency but its appreciation for beauty; concerned with human happiness, he perpetuates the values of culture, art, literature, and music, which bring to people the highest, most satisfying pleasures.

Students in universities and colleges do not take courses: they take men. Adequate provision for teachers is a concern of society.—*Concordia College Perspective*.

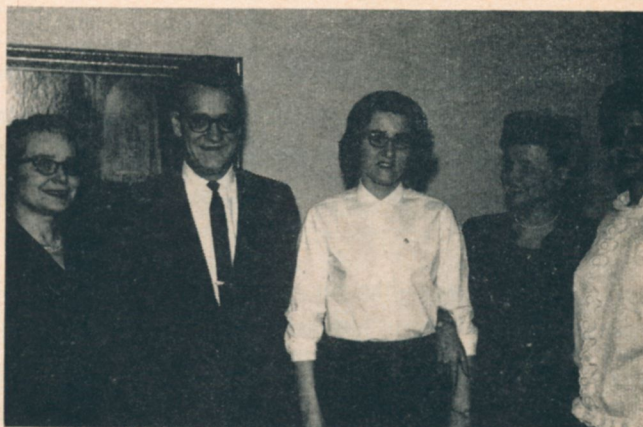
THE MAY 1962 TRIANGLE OF MU PHI EPSILON

PICTURE PARADE



Jean Madeira is shown receiving congratulations from Commander Alan Shepard, first United States astronaut, on receiving an Alumni Citation from her Alma Mater, Washington University, St. Louis, Mo. The citation says in part, "In recognition of outstanding achievements and services which reflect honor upon Washington University." On this same day, February 24, 1962, Comm. Shepard also received an award from Washington University.

Phi Iota Chapter installs Don Gillis as patron.



Shown l. to r. are: Viola M. Anderson, President of Fargo Alumnae Chapter, Dr. Don Gillis, Kay Ferguson, President, Phi Iota Chapter, Laura Jane Musser, Fargo Alumnae, and Claudia Richman, Phi Iota Chapter.



Shown from l. to r. are: Nancy Farrand, violist, Nelita True, pianist, and Miriam Barndt, soprano, at the time of their appearance at University of Michigan for Nancy's recital in partial fulfillment of the requirements of the Master of Music degree. All three are Mu Phi, with Nancy having received the Senior Achievement

Award in 1959 and Nelita recipient for the year 1958. Nancy is studying with Walter Trampler in New York City; Nelita is teaching and studying at Juilliard School of Music; and Miriam is working on her doctorate at Boston University. Sonatas for viola and piano by William Flackton, Johannes Brahms, and George Balch Wilson, and "Four Poems for Voice, Viola and Piano" by Charles Loeffler, comprised the program.

Former Sterling Achievement Winners . . .

Shown at the time of the Founders Day Dinner of the combined Southern California area chapters are: Standing, l. to r.—Elaine Korman, pianist, Marilyn Neeley, pianist, Harper MacKay, accompanist, Marge MacKay, mezzo-soprano, and John Henry Lewis, founder and director of the Los Angeles String Society, who was the speaker for the evening. Seated is Joanna deKeyser, who received Mu Phi Epsilon's Sterling Achievement Award of \$50 on that occasion. Marilyn Neeley was the winner of the Sterling Achievement Award in 1960.



BEAUTY QUEENS BOTH



Joanna Lester, Epsilon Rho, Junior music major at Montana State University, was named Miss Montana in July and became one of the ten finalists in the Miss America pageant in Atlantic City. Joanna is the daughter of one of MSU's professors, John Lester, and has played leading roles in such Montana State University productions as Oklahoma and Down in the Valley. She is a member of Alpha Lambda Delta, scholastic honorary, and Kappa Kappa Gamma, social sorority.



Sue Shoemaker, Phi Sigma, sophomore at DePaul U, was the first Homecoming Queen to be chosen at DePaul University from the School of Music. Being Queen is nothing new to Sue since she was chosen "Beanie" Queen her freshman year and also the Queen of the men's music fraternity, BIIM. Sue is a straight A voice major, attending DePaul on a full scholarship.

AAUW Announces Project

△ THE American Association of University Women, with the aid of a \$225,000 grant from the Rockefeller Brothers Fund, is undertaking a project designed to relieve the acute shortage of qualified college faculty personnel by giving financial support to mature college women to prepare themselves for faculty positions. This program of graduate study in which women may qualify themselves for teaching, research, or administration, is being initiated in

graduate schools of eleven southern states over a three-year period. In spite of the fact that many sources have been tapped to meet the need for college faculty, the shortage still continues. This project will help fill this great need. Anyone interested in more complete information may inquire of: Eleanor F. Dolan, Staff Associate—Higher Education and Research, AAUW Educational Foundation, 2401 Virginia Avenue, N.W., Washington 7, D. C.

Rules and Reasons

by EDITH BORROFF

△ PERHAPS nothing is more discouraging to a teacher explaining a few basic facts of theory than a student's keen delight in finding examples of *rule-breaking* by composers of great repute. Such examples can seem alarmingly easy to find, and, in the case of undoubtedly great composers, impossible to pass off with an apology. On the other hand, if such composers *break rules* with such regularity, certainly a valid basis exists for doing so.

The rules of music theory (here only the tradition of tonal harmony will be considered) comprise a grammar, similar in many ways to a grammar of spoken language, just as a sonata is similar in many ways to a play.

Grammatical forms and arrangements of words are based upon calm, considered utterance. No student of English writes exercises in the incomplete, disordered, or even incoherent speech that might characterize a mind excited, bereaved, or unbalanced. Yet a playwright may validly present characters in such states, and may validly use *incorrect* speech in portraying them. Indeed, grammatical control in such cases would be most unconvincing. Any word, expression, or speech form *could be* effective and artistically true, spoken by *some* character in *some* dramatic predicament.

Yet this fact in no way invalidates grammatical truth: first, departure from any norm must remain by de-

finition exceptional; and second, such departure will produce the effect of being exceptional whether or not its author intends it, because the audience knows the norm and listens in terms of it.

Music is more closely parallel to drama than may appear at first glance, and more deeply akin to it than superficial analysis suggests. For though each art deals on the surface with its own subjects and characters, in its own language, they are both often really concerned with universal emotional events: peaceful states, rising feelings, intense reactions, climaxes, changing relationships, culminations, surprises. And both achieve these through *time*, upon which most significant emotional statements depend. It is impossible to explore any such state in two minutes, in the theatre or in the concert hall.

Perhaps this *time* element lies at the root of a basic misunderstanding of harmonic grammar. For there simply is not time in theory classes for students to produce longer musical works, so that most writing is given over to short statements of sedate materials in which any breach of form would constitute an impropriety. Nevertheless, musicians should realize that formal statement in music is just that, and that a longer work contains not only statements, but also changes, climaxing passages, culminations, surprises—words carrying implications in musical forms

as well as in those of the theater.

To be specific, consider briefly one harmonic rule, then examine three circumstances under which Mozart ignores it to serve other purposes.

The leading-tone is important in harmony, especially in cadences; it is to be resolved to the tonic. The rule might be stated: "Always resolve the leading-tone." But in this discussion it would be better to state it as a law: "Functioning leading-tones desire to be resolved." Then the two corollaries previously stated about speech grammar may be assumed: first, departure from this norm must be exceptional; and second, such departure will produce the effect of being exceptional whether or not the composer intends it. It is for this reason, of course, that composers must know musical grammar and have control of their medium.

The Mozart piano sonata in A minor (K.310) is a fine example of a dramatic work written by a composer of undoubted inspiration and technical control. The first movement provides ample demonstration of the composer's application of the principles set forth above. In it most functioning leading-tones are resolved in the usual way—well over fifty of them in the course of the movement. Yet several significant exceptions occur.

The sonata begins with a forceful idea built of a forthright melody supported by sturdy repeated chords and heightened by blunt appoggiaturas. This leads to contrasting material of gentler lines, increased harmonic motion, and softer colors (meas. 5). After hints of other keys, the dominant of A minor is approached and achieved (meas. 8).

But the cadential pattern is interrupted by a sudden return of the opening idea. The block motion, including parallel octaves and fifths—against which Mozart's father had railed, calling them "fully orchestrated unisons"—is a theorist's nightmare if considered as resolution. Realized as *interruption*, however, it becomes dramatically telling. This whole effect is underscored by the composer's dynamic markings.

The development section, after three measures of the opening material now in C major, proceeds to four measures in which leading-tones, set up by diminished-seventh and dominant-seventh sounds, vacillate between pointing to F and D as key centers. Neither the E's nor the C-sharps (the leading-tones) are fulfilled in resolution; rather, they dissolve into a general chromatic atmosphere in which no demand for resolution can occur. *Suspense* is created through these wavering structures. When resolution does occur, it is not dominant-tonic but augmented-six-five to dominant (key of E, a result of spelling the B-flat as A-sharp).

The development then continues with a series of dominant structures which seemingly proceed as expected, only to find themselves not resolved to tonic but committed to still another dominant, continuing the rising *excitement* expected in development. Such practice is one of the most common and most effective means of building musical tension. Many examples are more extreme than this one. Bach was a master of such means; in the A minor two-part invention, for example, the final statement of the main idea is preceded by a series of diminished-seventh chords, with-



Edith Borroff

out even a token or deceptive resolution.

Finally, at the end of the development section, Mozart brings in strong dominants, twice in alternation with weaker tonics and then in an extended open cadence whose long-awaited resolution marks the beginning of the recapitulation (meas. 80).

As the sonata draws to a close, it presents strongly outlined cadence groups in preparation for a satisfactory sense of finality. Yet the cadential material leading to the dominant, nine measures before the end, is followed, not by resolution, but by unexpected digression to restless chords leading away from the very key in which the resolution is expected (meas. 125)! Aside from *surprise*, dependent, after all, upon expectation, such a passage produces its effect by *denial*, and forces the listener into repeated demand for the thing withheld. Suspense is certainly purposeful here in creating within the listener a desire that will

make the conclusive fulfillment of the tonic ring with special satisfaction.

Here are three occasions, then, for which Mozart felt that the rule concerning resolution did not apply: occasions of interruption, rising excitement, and denial (surprise). By their nature such effects are exceptional, often comprising precisely those passages which hold the key to the composer's intention. Hence they are particularly worthy of study.

It goes without saying that an understanding of such basic principles, in addition to answering student objections, can provoke thoughtful young people to a deeper exploration of the music they play. Such an understanding is imperative for a firm grasp of interpretive techniques. Most important of all, performance will not come to life without it.

Reprinted with permission from *The American Music Teacher*, the Journal of the Music Teachers National Association.





BOOK Reviews

OPERA PRODUCTION, A HANDBOOK, by Quaintance Eaton, University of Minnesota Press, St. Paul, Minnesota, 1961 (ix+266 pp., \$6.50).

△ OPERA PRODUCTION is not a how-to-do-it for producers, but rather, as its subtitle implies, a handbook for performing troupes and their producers. In her Preface the author states, "the producer can find in these pages all the information essential for judging which operas are suited to his equipment, or even . . . to his temperament. How to stage the work is left to him." In the Acknowledgments Miss Eaton writes, "Opera Production was not so much written as compiled." An increasing number of writers, musicians, and publishers contributed to this compilation. Publication was made possible through a "commission from the University of Minnesota by its Department of Concerts and Lectures." A Foreword by the Committee for the Development of Opera by its executive committee identifies itself with Miss Eaton and with the University of Minnesota in bringing out the volume.

Quaintance Eaton has had an active association with music, more particularly with opera. She is the executive secretary of the National Committee for the Musical Arts and a former associate editor of the magazine, *Musical America*. Her books include *Musical U.S.A.*, *Opera*

Caravan, *The Adventures of the Metropolitan on Tour* and *Music and Recordings* (with Frederic V. Grunfeld).

The Table of Contents lists more than 500 operas, old and new, with their foreign and English titles. These are categorized as long and short with 90 minutes serving as the line of demarcation. The section headed Information comments on the materials of the book, gives abbreviations used, and cites publications on singing, opera history, and production. Detailed information on 150 long and 109 short operas follows with supplementary data on more than 260 others. Names of librettist and composer, with life dates, are given, with place and period of setting and time required for production. Analysis of the music, orchestration, and vocal demands follow, with listing of sets for each act and for its production time. Brief synopsis of the libretto introduces the principal characters and the part each plays in the plot. Major and lesser roles for each singer are listed as to voice and difficulty. Orchestration is listed in full and all demands for chorus and ballet, when used. Information follows as to the availability of scores by rental or purchase, with their fees. These are indicated in abbreviations for which a subsequent index is supplied. "Key to Some Composers of Unpublished Operas" provides names and ad-

resses to which one may address inquiry concerning new operas. With each opera write-up a listing is appended of photographs of the opera in performance, largely taken for *Opera News* or other indicated sources. Performing companies are also listed by number, more than 700 of which appear in the concluding Appendix. These features make it possible to collect live facts and opinions concerning any projected opera production. The book closes with a final Index of Composers.

Quite apart from these technical considerations, *Opera Production* should prove a valuable handbook for the student of opera. The brief sketches of opera, librettist, composer, and premiere for so wide a range of works will seldom be available elsewhere. Nor will one find the minutiae of orchestration, voices, or production details. The book also happily includes some of the more outstanding American opera composers.

HARMONY by Heinrich Schenker. Edited and annotated by Oswald Jonas. Translated by Elisabeth Mann Borgese. The University of Chicago Press, Chicago, Ill., 1960 (xxxii+359 pp., music. \$8.50).

△ HEINRICH SCHENKER published the first edition of this book in Vienna in 1906, anonymously under the strange title "New Musical Theories and Fantasies—by an Artist." Subsequently he brought out two books on Counterpoint and one on Free Composition. Polish by birth, Heinrich Schenker was a child prodigy, a student at the Vienna Conservatory, and a pupil of Bruckner. His genius was recognized by Brahms who recommended him to

Simrock, his own publisher. Schenker seems to have differed from the accepted musical analysis of his predecessors as sectional, motivistic evolution. In his analyses he emphasized the importance of the composer's original sketches and outlines. As an accomplished pianist, he edited the keyboard works of J. S. Bach, the piano sonatas of Beethoven, Handel's organ works, and the piano compositions of K. P. E. Bach.

The Introduction is written by one of Schenker's most devoted pupils, Dr. Oswald Jonas, Doctor of Law from the University of Vienna, a student of piano and theory at the Berlin Conservatory, and later at the Schenker Institute in Vienna. He is a professor of Theory at Roosevelt University in Chicago and has written extensively on the theories and works of Heinrich Schenker. As his protagonist, Dr. Jonas sketches "the general situation in which music found itself" prior to Schenker and "the development of Schenker's theories in his later works." "The chief merit of Schenker's early work," Dr. Jonas continues, "consists in having disentangled the concept of scale step . . . from the concept of voice-leading (which belongs in the sphere of counterpoint)." "He banned all exercises in voice-leading." Throughout the text, Dr. Jonas appends footnotes interpreting the material or commenting on Schenker's later concepts.

Schenker, in the title of his book, seems to regard himself as the artist with new ideas, perhaps fantasies, challenging the hidebound theoreticians of his time. "It is," he deplores, "the sad lot of theory in general that it is so often occupied with itself

rather than following art." Viewed in the perspective of more than a century the book is valuable as a striking historical document presenting theoretical practices which Schenker decried and also those which he believed were original to his artistic intuition. Because of the great accomplishments in music since his time his book does not serve as a contemporary theory text. Hence the general layout of the volume and the citing of some of Schenker's tenets as quotations will serve as its identification.

Part One, "Theoretical Application," deals with Tonal Systems. "As to the concept of scale systems," Schenker states, "there is an enormous difference between the two concepts, that of the artist and that of the theoretician." Theory of Intervals and Harmonies, Scale-steps, Triads, Seventh-chords, and Other Higher Chords complete this First Part. "The scale-step," Schenker believes, "is the hallmark of harmony." And later, "Thus the theory of harmony is an abstraction, inclosed in the most secret psychology of music." Part Two, "Practical Application," has two sections: Theory of the Motion and Succession of Scale-steps and Theory of the Progression of Keys. In these his chord numbering and general analysis seem quite orthodox. The book is profusely illustrated with musical excerpts, catalogued at book's end. These are selected from classic composers and from the romanticists, Brahms, Schumann, Schubert, and Chopin, mostly piano or chamber music.

We are indeed fortunate to have this epoch-making book in English translation. It is a profound work

and will inevitably arouse varied reactions in students, accordingly as they are advanced or conservative in their personal theoretical practices and beliefs. It is to be hoped that the three other Schenker works will also be available in time to complete his artistic maturity.

ONE HUNDRED YEARS OF MUSIC IN AMERICA, Edited by Paul Henry Lang, G. Schirmer, Inc., New York, New York, 1961, Grosset and Dunlap, Distributor to the Book Trade (322 pp., illus., \$6.95).

△ WHAT AN ENGAGING and satisfying book with which to celebrate the centennial of G. Schirmer Company! The colorful jacket and the black and white illustrations throughout the volume lend visual interest. It is a book written by sixteen men and one woman. The editor is the eminent Paul Henry Lang, Professor of Musicology at Columbia University, editor of the Schirmer magazine, *The Musical Quarterly*, author of the scholarly text, *Music in Western Civilization*, and a personage of importance in many learned societies. As editor, Mr. Lang introduces the book with Portrait of a Publishing House, an opening folk-theme of "Father Schirmer leading his eleven-year-old son, Gustav" out from the Bach country of Thuringia into the new world. Follows an American success story of the founding of the family and the firm of Schirmer, of its ideals and magnificent accomplishments unbroken through a century and of the vital part it has played in making the American composer and his music known to the world.

There are four main headings to

the book: Musical Life, The Business of Music, Music as a Field of Knowledge, Music, Government, and Law. Each article is concisely written by an expert and provides a complete history of his topic for the century. It is most regrettable that space disallows full mention of each contributor and his chapter. The subjects are well chosen and their great variety of style and sure treatment of material make exhilarating reading. Frequent footnotes validate allusions to persons, works, and publications. The volume is also an excellent source book for research and general information on music in the United States.

The section treating with Government and Law is challenging. Its first chapter, "Government and the Arts," is by Representative Frank Thompson, Jr., co-sponsor of the Humphrey-Thompson Act of 1956 for federal action in favor of the arts. "We must," he states, "place

more emphasis on the arts as an integral part of the educational process at all levels and with all age groups." He quotes Henry Kaiser, general counsel of the American Federation of Musicians, as to "the great big zero being expended by Uncle Sam on saving for our posterity the precious creative talents we have already demonstrated." In his article on "Copyright and the Creative Arts," Robert Burton, vice president of Broadcast Music, Inc., sounds a warning concerning what he calls "an example of how far behind the time our concepts are with respect to intellectual property and its protection." A concluding Epilogue by Hans W. Heinsheimer, Director of Publications for G. Schirmer, calmly wraps up the book with a recapitulation of its principal themes, major and minor, closing with a codetta on the Schirmer motive.

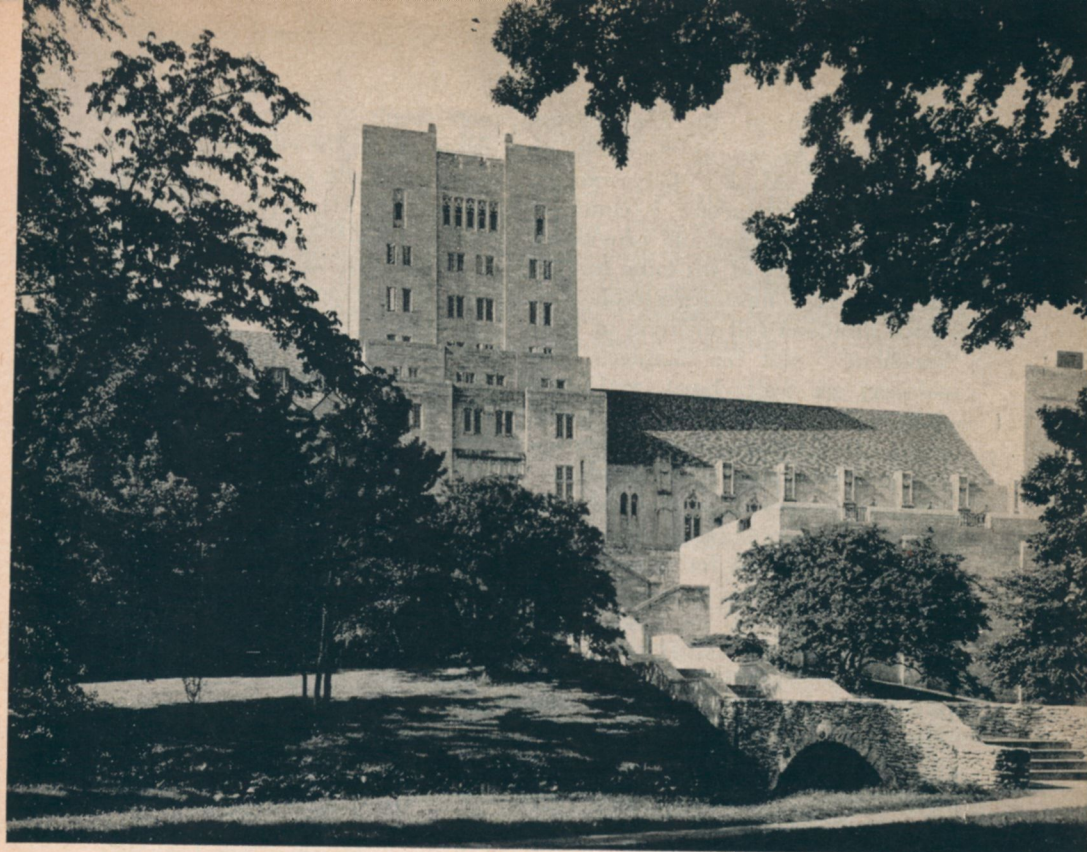
Alma Lowry Williams, M.Mus.
Professor Emeritus, San Jose State
College, San Jose, California

PHI IOTA INSTALLS EMINENT PATRON

△ PHI IOTA CHAPTER at Concordia College, Moorhead, Minnesota, was honored to install Dr. Don Gillis, American composer, as their patron. Dr. Gillis has made many distinguished contributions to American music. For several years he was producer of the NBC Symphony Orchestra, directed by Arturo Toscanini. Dr. Gillis has appeared frequently as guest conductor with many bands and orchestras. Recently he has been vice-president of the National Music Camp, Interlochen, Michigan, where he also has been Composer-in-Residence. In addition to compositions for orchestra, band, chorus and instrumental ensembles,

he has written several one-act operas. These include *The Park Avenue Kids*, *Pep Rally*, *The Bridal Suite*, and *The Libretto*.

On March 5, 1962, the Phi Iota and Fargo Alumnae Chapters sponsored a lecture-discussion by Dr. Gillis. The occasion was made possible through the efforts of Laura Jane Musser, a member of the alumnae chapter, who also introduced him. Dr. Gillis discussed his opera, *The Libretto*, written for two singers and a small orchestra, and he played a tape recorded performance of the work. A reception was held in his honor in the Frida Nilsen Lounge at Concordia College.



NATIONAL COUNCIL

invites you to the

36th

National Convention

of

MU PHI EPSILON

at

INDIANA UNIVERSITY, Bloomington, Indiana

June 26-30, 1962

...Convention Preview...

△ "The Spheres of Music" will be the theme of Mu Phi Epsilon's 36th National Convention in Bloomington, Indiana, on June 26-30, 1962. Indianapolis Alumnae Chapter will serve as the official hostess chapter with all chapters of East Central Province assisting in specific events throughout the week.

CHAPTER ASSIGNMENTS

Opening Day: Luncheon—HOOSIER HOSPITALITY

Zeta (De Pauw U), Kappa (Jordan College of Music)
Epsilon Omicron (Indiana U).

Dinner—HONORS DINNER

Alpha Alpha (Cincinnati College—Conservatory of Music) and Cincinnati Alumnae

June 27: Luncheon—DIXIE DAZE

Epsilon Gamma (Belhaven College), Epsilon Zeta (Hendrix College), Alpha Gamma (Mississippi Southern College), and Jackson Alumnae.

Dinner—PATTERNS OF LIVING

Phi Theta (Lindenwood College), Epsilon Tau (Washington U), St. Louis County Alumnae.

June 28: Luncheon—AIRPLANES

Columbus and Dayton Alumnae Chapters.

Dinner—HEART OF AMERICA

Alpha Kappa (Conservatory of Music of U of Kansas City), Alpha Mu (Southwest Missouri State College), Kansas City and Kansas City Evening Alumnae.

June 29: Luncheon—OUTER SPACE

Epsilon Kappa (Southern Illinois U), Mu Phi (Ohio Wesleyan U), Columbia and Evansville (Ind.) Alumnae.

Final Banquet—CELESTIAL VISTAS

Indianapolis Alumnae Chapter.

We will be privileged to hear outstanding musicians and speakers, among them being DR. I. LYND ESCH, president of Indiana Central College in Indianapolis, who will be the speaker for the final dinner. Dr. Esch received his bachelor of Arts degree from Chapman College, and his Master of Theology and Doctor of Philosophy degrees from the University of Southern California Graduate School of Religion. He is a member of Phi Beta Kappa, Theta Phi, Alpha Kappa Delta and Phi Kappa Phi.

IZLER SOLOMON, director of the Indianapolis Symphony Orchestra, former conductor of the Illinois Symphony, Woman's Symphony of Chicago, the Columbus (Ohio) Philharmonic, the Buffalo Philharmonic, and the New Orleans Summer Symphony, will conduct a panel on "The Future of Women in Music."

The final banquet will feature Dorothy Munger, pianist, and Gilbert Reese, cellist. Dorothy Munger, Indianapolis Alumnae, studied at

the Cincinnati Conservatory, the Cincinnati College of Music, and Jordan College of Music. She also studied with both Josef and Rosina Lhevinne, Dr. Guy Maier and Ania Dorfmann. She has been heard in concert throughout the midwest and the east as soloist and in ensemble. Mr. Reese has given four recitals at Town Hall and eight concert tours through Europe, receiving highest praise.

Of special interest will be the appearance of children from Gads Hill, who will perform for convention delegates and visitors. The music school at Gads Hill is now celebrating its 30th year as Mu Phi Epsilon's first national project. Winnifrid Erickson, director of Gads Hill Music School, will accompany the children to Bloomington.

Concerts will be given by alumnae members of Mu Phi Epsilon, chosen from the entire country, and collegiate members from the hostess province, East Central. In addition, a faculty concert by members of the Indiana University School of Music



Dorothy Munger



Gilbert Reese

will be given. All of these recitals will be heard in the Recital Hall of the new music building on the campus. Special features of the convention will be exhibits, panels, work-

shops and discussion periods. A pre-convention tour of nearby Brown County, with a visit to the artist colony in Nashville, will be held on Monday afternoon, June 25.



The installation story of Bloomington Alumnae Chapter appeared in the March issue. We are pleased to present the picture of charter members together with members of Epsilon Omicron and Indianapolis Alumnae. From l. to r.: (back row) Melva Crain, Cynthia Shutt, Diana Haddad, Ann Lord, Lucile S. Hoss, Elizabeth C. Kreuger, Charlotte Leiber, Martha W. Wells, Eleanor Miller, Rachael Boothroyd, Elaine Edwards, Rosalie Speciale, National President. (Middle row): Mayie Schnicke, Charlotte Moore, Jean Kelley, Norma Cady, Arlene McGinnis, Mary McIlveen, Grace M. Holland. Seated on the floor: Linda Just, Annette J. Rowell, Gladys Gingold, Marlene Udell, and Virginia Rothmuller.

THE MAY 1962 TRIANGLE OF MU PHI EPSILON

33



Dr. I. Lynd Esch



Izler Solomon

DELEGATES REGISTRATION BLANK

36th National Convention

Mu Phi Epsilon

East Central Province, Hostess
Memorial Union, Indiana University
Bloomington, Indiana
June 26-30, 1962

**DEADLINE
FOR
REGISTRATION
MAY 26**

Rooms in the Memorial Union are limited for convention groups.
Please fill out and mail this blank to Mrs. Leo A. Rosasco, 3034
Washington Blvd., Indianapolis 5, Indiana.

DO IT NOW

Name Business Delegate Check

Chapter Affiliation

Address Music Delegate
(After June 1)

City and State Indianapolis Bloomington

Arrival: Date Time Bus
Plane (Flight No.)
Train

Transportation from Indianapolis airport to Bloomington will be paid for delegates but we
must have definite information on your time and place of arrival.

Preference of Roommates (1) (2)

Address (1) (2)
Delegates will be housed three in a room.

Departure Date Time How
from (Will you want help in arranging transportation to Indianapolis?)
Convention

INFORMATION FOR VISITORS

See next page for Visitors Registration. Transportation from Indianapolis to Bloomington
is about \$4.00.

PRE-CONVENTION

A Tour of Scenic Brown County in Indiana and the home of the nationally known Brown
County Art Colony is planned by the Indianapolis Patroness Club for Monday, June 25.
Transportation plus dinner at the Abe Martin Lodge in the Brown County State Park will
be \$4.00. Do not miss this get-acquainted time. You will meet some of the artists and
visit studios and art shops.

Shall we make a reservation for you? Yes No

(If you send check for this affair please make it payable to MU PHI EPSILON
and send with this registration form to Mrs. Rosasco.)

VISITORS REGISTRATION BLANK

DEADLINE FOR REGISTRATION, MAY 26. Rooms in the Memorial Union
are limited for convention groups. Please fill out and mail this blank to
Mrs. Leo A. Rosasco, 3034 Washington Blvd., Indianapolis 5, Indiana.

DO IT NOW

Name

Address

Chapter Affiliation Unaffiliated

Preference of Roommate

Address

Chapter Affiliation Unaffiliated

Registration fee: \$3.00 for entire Convention; \$1.00 for one day. (\$1.00 does not include
Program Booklet—\$1.00 additional for it.)

YOU MAY NOT ATTEND BUSINESS SESSIONS UNLESS YOU ARE REGISTERED

Check room accommodations you desire:

Single room	\$6.00	
2 in a Double bed room	\$ 8.50	(\$4.25 per person.)
Twin bed room	\$10.00 to \$12.50	(It will not be possible to assign a twin bedroom for single occupancy. If you wish to room alone take a single room.)
Suites (accommodates 4)	\$25.00	
" " "	\$27.00	
" " "	\$31.00	

Bus or plane transportation available to Bloomington from Indianapolis. If you wish to
reserve a seat on the limousine please give time and place of arrival in Indianapolis

Cost \$4.00 one way. Parking fee at Memorial Union
\$1.00 per day.

Pre-Convention: A Tour of Scenic Brown County in Indiana and the home of the nationally
known Brown County Art Colony is planned by the Indianapolis Patroness Club for Monday,
June 25. \$4.00 covers transportation and dinner at the Abe Martin Lodge in Brown County
State Park. Buses will leave the Memorial Union at 4:00 P.M. Do not miss this get-
acquainted time. You will meet some of the artists and visit studios and art shops.

Check the meals you wish to attend:

	Luncheon	Dinner	
Tuesday	\$2.50	\$4.00	
Wednesday	\$2.00	\$3.75	
Thursday	\$2.25	\$3.75	
Friday	\$2.25	\$4.75	If you wish fish on Friday check here

Meals (total) \$
Registration \$
Pre-Convention \$ Signed
Total Enclosed \$ Address

Make checks payable to MU PHI EPSILON and mail with this registration blank to
Mrs. Rosasco.

Elizabeth Wrancher, *Guest Artist with Alma Mater—Indiana University*



Elizabeth Wrancher

△ ELIZABETH WRANCHER, Epsilon Omicron initiate, graduated from University of Indiana where she studied voice with Mme. Dorothee Manski of the School of Music. In 1955, Elizabeth was sent to Germany on a Fulbright Scholarship for study at the Hochschule fur Musik in Munich for a period of one year. In 1956, she entered the International Radio Music Contest in Munich where she competed with over 200 singers from all over the world, and won first prize. Elizabeth was then persuaded to remain to do concert and radio work in Western Germany. Then, in 1959, she auditioned for

the opera house in Detmold, Germany, and was immediately signed as leading soprano for two years. Receiving rave critics from newspapers in the area, her talents were soon recognized by other nearby opera houses and she was called on for numerous guest appearances in the Bielefeld and Hanover Opera Houses, in addition to her regular appearances with the Detmold Opera Company. To date, Elizabeth has appeared as guest artist in over thirty opera houses in Western Germany.

Elizabeth Wrancher returned to the United States this year for guest appearances with the Indiana University Opera Theater in *Tosca* and *The Flying Dutchman*. She will return to Europe next September to fulfill a two-year contract with the Stadtstheater in Augsburg, Germany.

Edna Pearson Concludes 40 Years of Church Music Ministry

△ EDNA LESLIE PEARSON, Eugene Alumnae Chapter, brought to a close a dedicated ministry in music after 40 years with Central Presbyterian Church in Eugene. One of Eugene's most loved choir directors, she looks back on the years with this comment: "My choir experiences are the golden links of life to me." Sacred music has always been a favorite with her and together with her choirs she set new standards of

perfection and inspiration in great oratorios and anthems such as the Brahms's *Requiem*, Handel's *Messiah*, Mendelssohn's *Hymn of Praise* and countless others.



Edna Leslie Pearson

Song was a heritage for her—her grandfather had been a singing master in Kentucky, going by pony from one church to another to conduct "sings." Her father had a fine voice and also played the reed organ. After normal school and marriage, Edna lived in three Canadian provinces: Ontario, Saskatchewan and British Columbia. She studied voice, gave benefit recitals during the war years, did solo work and in ensemble and always sang in choirs. Edna has always had private classes in Eugene which she will continue, and her students are in choirs and teaching positions all over the country. Men and women in all professions have found a richer life because of music as known through their "Mom Pearson."—taken from the *Register-Guard*, Eugene, Ore., story written by Edna Ramp, member of Mu Phi Epsilon.

Mu Phis and Summer Camps

△ THREE MEMBERS of Mu Phi Epsilon direct or co-direct summer camps. ELVA KELSALL, New York Alumnae, directs Camp Solitude with her husband, Joseph Kelsall. Camp Solitude is located on the West Shore of Lake Placid, center of cultural and sports activities in the Adirondacks. It is adjacent to and a parcel of 30 acres out of the Great Adirondack National Forest Preserve, known to be the largest area of virgin country east of the Rocky Mountains. Camp Solitude provides a complete program of land and water sports, musical training and tutoring in certain academic subjects.

BETH MILLER HERROD founded the Rocky Ridge Music Center at Estes Park, Colorado, in 1942.

Originally begun as a camp for girls with emphasis on the study of piano, it has grown to include many phases of music for young men and women in an ideal atmosphere. Classes in theory, ensemble, and chamber music are offered in addition to private lessons. Sports and recreation programs round out the daily routine.

EDNA OHLENDORF is secretary-treasurer and her husband is director of Arrowbear Music Camp in the San Bernardino Mountains. Known as the West's oldest music camp, Arrowbear was begun in 1941 and includes Junior and Senior High School. Full concerts are presented by camp organizations every weekend and out of camp concerts are also given in the area.

the Casals Festival

△ THE APEX OF GREAT MUSIC eloquently interpreted by great musicians! Mu Phi, this was the Fifth Festival Casals as presented in the University of Puerto Rico's Theatre in Rio Piedras last season. As usual, Don Pablo conducted during some programs and performed in others. Mr. Alexander Schneider also conducted and played at many programs. There was a guest conductor, Don Juan José Castro, who lends a charm all his own with his more formal conducting. But what can I possibly tell you in words that would give your ears the exquisite experience of a program of the great beloved classics so refreshingly and simply played? In order to tempt you, traveling Mu Phi, to come to the Tropics for a change, I shall tell you in outline a little about this festival.

The story actually began five years ago. Don Pablo Casals, with the aid of the enthusiastic, culture-loving people of this enchanted isle, the personal assistance of local musicians, and unceasing encouragement of our well-known Governor, Luis Munoz and his wife, was able to draw about him a fine-workable nucleus of musicians from far and near for the First Festival Casals. Thus was born another Festival which becomes increasingly popular.

It was altogether fitting that Mr. Alexander Schneider conducted the opening work of the 1st concert of the 5th Festival Casals since he not only prepared the orchestra for the

performance but also helped sustain us all when, unfortunately, during the early rehearsals of the 1st Festival, five years ago, Don Pablo became ill. Furthermore, Mr. Schneider, here as in Prague, was instrumental with his force and vitality and organization in getting the Festivals going and sustaining them each year. Therefore, Mr. Schneider brings a wealth of musical ability and experience to his position as assistant conductor and as "concertino" or concert master when participating in the orchestra. (I can visualize him clearly still, as on that first year of the Festivals, he courageously and lovingly drew the orchestra with him as he conducted *from his chair* in the orchestra while he played 1st violin! That alone was quite a feat. He directed with his arms, head and body as well as his heart.)

I would like to mention, because of the human interest, that Pablo Casals has a narrow seat behind him so that he may rest himself upon it and still continue his vigorous conducting. He does not seem to be 85 years old. He appears younger and while directing he uses his left arm with clenched fist as well as the right with baton and on several occasions I saw him change the baton to his left for short periods. Throughout practically all the works he would shake his fist, arms and head for varying dynamics and always followed the score closely.

Sororitas, I might add that Don Pablo came to our shores to rest. To

bask in the sun of Puerto Rico and enjoy the balmy Trade Winds is in itself something I urge you to try. This, coupled with the Music Festival for the coming season when a choir of some 200 voices will most likely be heard in a premiere of Casals' composition *El Pesebre*, is a musician's dream come true.

Soloists at these Festivals have included pianists Serkin, Horzowsky, Sanroma, Istomin, Kempf and Arrau; violinists who have appeared are Stern, Szigeti, Ferras; vocalists Maria Stader, Victoria de Los Angeles, Eileen Farrell, Maureen Forester, Gerard Souzay, Leopold Simoneau have been heard as well as Segovia and his guitar, Zabaleta and his harp, the Bach Aria Group and other

choral groups, and during the Fifth Festival, Marian Anderson. The symphony orchestra and chamber ensembles have played the first eight symphonies of Beethoven, all four of Brahms symphonies, more than ten Mozart works, ten by Haydn, over thirty by Bach and compositions by Schubert, Schumann, Handel, Mendelssohn, and others.

As a natural outcome of these festivals, the Symphony Orchestra of Puerto Rico and the Conservatory of Music have come into being. Programs are being heard on radio and seen on TV more and more, and in this way peoples throughout the island and from all walks of life can more easily hear the music of these Festivals Casals.—RACHELE L. GONZALEZ-ANGEL

THIRD EUROPEAN TOUR FOR MU PHI EPSILON MEMBERS AND FRIENDS

Read enthusiastic comments of 1961 Mu Phi Tour members in your January *Triangle*. Plan NOW to join this next Tour leaving New York June 1963.

ITINERARY INCLUDES:—Ireland — England — Amsterdam — Brussels — Paris — Chateau Country — Geneva — Montreux — Lucerne — Interlaken — Milan — Florence — Rome — Spoleto — Venice — Verona — Salzburg — Munich — Rothenburg — Bayreuth — Wurzburg — Mainz — Cologne — Copenhagen. (Optional 16-Day extension in Scandinavia). Special private motor coach for touring the most scenic routes Amsterdam to Copenhagen. . . . Congenial group of your own friends and fellow musicians. . . . Your own Hostess-Escort—FRANCES ROBINSON.

. . . 45 DAYS — \$1,450.00 . . .

SPECIAL MUSICAL EVENTS:—Glyndebourne — Holland Festival of Music — a Paris evening — Opera at Caracalla in Rome — Festival of Two Worlds at Spoleto — Opera in Verona in ancient Roman Arena — Salzburg Festival — Wagner Bayreuth Festival — Two surprise events to be announced. Full information and brochures available June 1962. Write to—

KATHERINE WHITE

Vagabond Cruises & Travel Service, Suite 206 Logan Bldg., 500 Union Street, Seattle 1, Washington.

Alla Breve...

EMMA LOU DIEMER, Washington, D. C. Alumnae has recently had published "Fragments From The Mass" composed with English text for SSAA a cappella chorus for the Arlington County Schools. Dr. Diemer was the only woman recipient of the Ford Foundation Young Composers Project grant two years ago and this grant was renewed for last year as well. This work received an ovation at its premiere performance at the MENC meeting in Asheville, North Carolina and consists of five sections: Kyrie; Gloria; Credo; Sanctus; and Agnus Dei.

★ ★ ★

VIRGINIA BAILEY, Alpha Rho and a senior at Phillips University, recently sang with the Oklahoma City Symphony after winning the Bloc Music contest which is held annually. She also sang with the same orchestra while they were in Enid.

★ ★ ★

MARIBEL MEISEL, Mu Phi Epsilon's first Aspen Scholarship winner, continues to be heard in operatic performances. Recently she had leading roles with the American Opera Company of Chicago, being heard as "Micaela" in "Carmen," as "Giovanna" in "Rigoletto," and "Lady Bobby" in "Gypsy Love."

★ ★ ★

INDIANA UNIVERSITY SCHOOL OF MUSIC premiered the three-act opera "The Scarlet Letter" in January. Based on Nathaniel Hawthorne's novel, the libretto and music is by Walter Kaufmann. Deborah Shriner, Mu Phi daughter of a member of the newly installed Bloomington Alumnae Chapter was in the cast.

★ ★ ★

IRENE DALIS and JEAN MADEIRA have brilliantly represented Mu Phi Epsilon at the Metropolitan Opera House by their appearance in Wagner's "Der Ring" cycle.

★ ★ ★

CAROL SMITH, member of the Bach Aria Group, has sung several roles with the City Center Opera Company: "Amneris" from "Aida," and the title role of "Carmen."

★ ★ ★

JANET BROADHURST appeared this season with the City Center Opera Company in Gilbert & Sullivan's Mikado and Pinafore.

DORIS FRERICHS, pianist, has spent the season in Europe where she has appeared in concert.

★ ★ ★

DETROIT ALUMNAE CHAPTER, in cooperation with Michigan Bell Women's Clubs and General Motors Men's Club, presented the Detroit Symphony Orchestra in a Family Concert. The program was conducted by Valter Poole and Bela Szilagi, pianist, was soloist in the Rachmaninoff Concerto No. 1. Other compositions were von Weber's Overture to "Der Freischutz," Intermezzo from "The Jewels of the Madonna" by Wolf-Ferrari, "Pavane" and "La Valse" by Ravel, and "Essay for Orchestra" by Robert Lawson, a native of Detroit and faculty member of Wayne State University.

★ ★ ★

NEW YORK MU PHIS contributed their annual part to the American Music Festival over WNYC at the Donnell Library in New York City. Merle Montgomery organized the program which included: Elaine Bonazzi, mezzo soprano, Mildred Hunt Wummer, flutist, Donna Brunσμα, accompanist (all members of MΦE) and guests Helene Arnold, Miriam Kallas, flutists, Joe Krosnick, cellist, and Francis Heilbut, accompanist. Compositions of Edward MacDowell, A. Walter Kramer, Lukas Foss, Lamar Stringfield, Charles Haubiel and John La Montaine were heard in this outstanding program.

★ ★ ★

MARTHA BECK, New York Alumnae, presented her new publication The Martha Beck Rhythm Rule Method before the Piano Teachers Congress at their meeting in January.

★ ★ ★

HELEN VANNI, Metropolitan opera star, recently appeared at the White House. She also sang "Suzuki" in "Madame Butterfly" recently and appeared with the New York Philharmonic Orchestra in a performance of Act I of "Il Conte Ory" by Rossini, conducted by Thomas Schippers.

★ ★ ★

CLAUDETTE SOREL appeared as soloist with The Orchestra of America in January at Carnegie Hall. She played "Concerto for Piano and Orchestra" by Harold Morris. This concert, under the direction of Richard Korn, was broadcast over the WNYC network.

★ ★ ★

The Utah Concerts Council presented DR. HELEN BUDGE FOLLAND, pianist, and member of Salt Lake City Alumnae Chapter, in concert this season. Helen Folland studied piano with Josef and Rosina Lhevinne and ensemble playing with the noted Roth Quartet. She received her Ph.D. from Columbia University where she received the Romiett

THE MAY 1962 TRIANGLE OF MU PHI EPSILON

41

Stevens Scholarship. Now on the faculty of the University of Utah Music Department, Dr. Folland previously served on the faculty of Queen's College, Flushing, New York.

★ ★ ★

EUNICE PODIS, Cleveland Heights Alumnae Chapter, noted pianist, is scheduled to appear next season as soloist with the Cleveland Symphony Orchestra. She continues to be heard with leading orchestras and in recital.

★ ★ ★

CAROLYN HACKMAN, St. Louis Alumnae, appeared with the St. Louis Symphony Orchestra this season in Debussy's *Le Martyre de Saint Sebastien*, as contralto soloist.

★ ★ ★

NATIONAL FEDERATION OF MUSIC CLUBS and participating organizations (of which Mu Phi Epsilon is a Donor) are sponsoring the 39th Annual Observance of National Music Week—May 6-13, 1962. The objectives of this observance are: (1) Vitalize music for the harmony it creates; (2) To develop more extensive understanding and appreciation of the great art of music; (3) To encourage more participation in music; and (4) To demonstrate the pleasure and value of music. The theme is "Let the World Rejoice with Music."

★ ★ ★

MILDRED SEVERS STACY, Mu Alpha initiate, was this year elected to membership in the National Society of Arts and Letters, which has as its purpose that of seeking and encouraging young talent in writing, music and art. Mildred teaches piano privately, is organist-choir director in a Bedford, Iowa, church, serves as vice president of her PEO Chapter and president of the Bedford Federated Clubs.

★ ★ ★

FAYE SCHICK SMITH, Nu initiate, is now, with her husband, serving as a missionary for South Africa General Missions. They have spent three and one-half years in a teacher training college in South Africa and are now near Johannesburg where they are publishing for the mission association Christian Literature and a magazine "Our Africa," which has a circulation of 30,000 copies a month.

★ ★ ★

SHIRLEY VERRETT-CARTER made her second appearance with the Philharmonic Symphony Orchestra this season in Act I of Rossini's "Il Conte Ory." She sang the role of the Count's page and reviewers said of her performance, "This fine young mezzo seems headed for a major career and this impression was doubled after her highly musical account of the Count's page."

More Jewels / in Our Crown

ALPHA RHO AT PHILLIPS UNIVERSITY

△ MU PHI EPSILON welcomed a new collegiate chapter on February 25, 1962. Alpha Rho was installed at Phillips University, Enid, Oklahoma.

The pledge ceremony was held on campus at one-thirty Saturday afternoon, February 24, followed by a recital by several of the new members that evening. Those performing were: Betty Atkins, organ; Salli Billups, Letta Kyle, Dorothy Ward, Waselene Wiley and Virginia Bailey, vocalists; Lynne Adams, French horn, Nancy Kyle, and Marla Lehman, pianists.

Sunday afternoon at 2:00 the formal initiation ceremony was held in the Recital Hall at the University. Participating in the ceremony were members of Mu Phi Epsilon from Wichita, Tulsa, Norman and Oklahoma City. Following the signing of the Charter and installation of officers and patronesses, there was a short musical performance by Virginia Bailey, vocalist, and Nancy Kyle, pianist. Following this, a reception was given by the new patronesses.—SANDY TELFER, *Historian*.

SIoux CITY ALUMNAE CHAPTER

△ SIoux CITY ALUMNAE CHAPTER, Sioux City, Iowa, was installed by Rosalie Speciale, National President, on February 26. The ceremony was held in the drawing room of Dimmitt Hall on the Morningside College Campus. Members of Phi

Zeta Chapter assisted in the installation ceremonies.

A musicale, performed by alumnae members, followed the installation: Carol Guthmiller sang "Dido's Lament" from *Dido and Aeneas* by Purcell; a vocal sextet including Dorothy McLarnan, Patricia Herbold, Rosalyn Ames, Florence Kyle, Nadine Howard and Nancy Conway, sang "Prayer of a Norwegian Child" by Kountz, "Velvet Shoes" by Evans, and "I Heard You Go By" by Wood. Nancy Conway sang an aria from "American Volunteer" by Vinatieri.

Three members who signed the original Phi Zeta chapter charter in November of 1929, and who also signed the alumnae charter, were given special recognition. They are Dorothy Paulson McLarnan, Clara Asmus Gray, and Ethel Thompson Kucinski.

Alumnae officers installed were: Florence Kyle, president; Jayne Barnes, vice president; Nancy Conway, secretary; Evelyn Reid, treasurer; Nadine Howard, warden; Rosalyn Ames, historian; Dorothy McLarnan, chorister.

Included in the list of charter members in addition to the above named officers are: Dorothy Anderson, La Don Bushnell, Ethel Burnham, Audry Godfrey, Clara Gray, Carol Guthmiller, Lois Grammer, Patricia Herbold, Karola Hustis, Judy Koch, Ethel Kucinski, Mae Layton, Mary Maris, Helen Pontalo, Mary Beth Seggerman, Jean Smith and Karen Wolff.—ROSALYN AMES, *Historian*.

In Memoriam

LUELLA SCHEIFFELE EHA

△ LUELLA SCHEIFFELE EHA, Alpha initiate and an active member of Cincinnati Alumnae Chapter, died in Cincinnati on December 26, 1961. Though Luella had been hospitalized for a month, her death came as a great shock to all of the chapter. She had been planning their Christmas party when she became ill and from the hospital, she arranged with her family that some of her hospitable plans were carried out. A brilliant pianist, Luella was a student at the Cincinnati College of Music and was initiated into Mu Phi Epsilon fifty years ago. A loyal Mu Phi and devoted friend with personal loveliness and keen wit, those of us who have known her through the years will remember her always.—EMMA COLEMAN STRUBBE.

FRANCES MANNING HASSLER

△ FRANCES MANNING HASSLER, Tulsa Alumnae, died in December after an eight-month illness. She was a charter member of Tulsa Alumnae Chapter and was a most active member who served as president from 1959-61. She was delegate to National Convention in Detroit, Michigan and developed a very intense interest in the affairs of Mu Phi Epsilon.

She was initiated into MΦE at Ithaca College, Ithaca, New York,



where she was graduated. She served as choir director in St. Peter and Paul Church in Tulsa for 6 years, and music instructor at Monte Casino Catholic School for girls for 3 years. She also taught piano privately for many years.

Several years ago, she responded to a call by the Volunteer Bureau of Tulsa to teach piano at the St. John Vianney School. When the school discovered how much more Frances could do than just teach a few of the pupils, she was quickly asked to take on the task of being the choral director.—JO ANN SCHWAB CARLSON, *Historian*.

CAROLYN BOWEN

△ CAROLYN BOWEN, charter member of Mu Epsilon Chapter, died in November, 1961. With her passing at the age of 85, Mu Phi Epsilon lost one of its truly dedicated music educators. A faculty member of MacPhail College of Music throughout most of her professional life, "Miss Bowen" was a deeply

cherished friend and guide to countless midwestern piano teachers for more than a decade.

Carolyn Bowen was an honorary member of Pi Kappa Lambda and Colocagathia in addition to MΦE. She received her Bachelor of Music degree from Grinnell College (Iowa), her diploma from Northwestern Conservatory in Minneapolis and she did graduate work with

Hamlin Hunt, Glenn Dillard Gunn, Frank Bibb and Ernesto Berumen. Research in children's work was done with Angella Diller, Elizabeth Newman, and others. Her exceptional creative ability and gentle kindness will live in the memories of all who knew and were taught by Carolyn.—URAZELLE LOBB, *Minneapolis Alumnae*.

From National Council on the Arts and Government Report

△ THE NATIONAL COUNCIL on the Arts and Government have just released the annual report of NCAG which states that "the great upsurge of interest in the arts in the United States in recent years, which Secretary of Labor Arthur Goldberg has said 'has no parallel in history,' has paradoxically made the problems facing the professional artist more poignant and ominous as thousands seek to join the ranks." The report further calls for increased activity by Federal, state and local governments to support and stimulate the arts in the coming years but maintains that such support must in no way infringe on the freedom of any artists or group of artists, since "in the arts, as in the sciences, freedom of the individual to explore and to express himself is an essential ingredient." The NCAG consists of representatives from all fields of the arts and crafts in America and devotes itself primarily to consideration and evaluation of legislation for the arts, and also to advocacy of such legislation which seems most likely to benefit the general American community, as

well as its professional artists. The Council expresses great hope for the passage in the current Congress of legislation establishing a Federal Advisory Council on the Arts, first proposed by President Eisenhower in 1955, and requested again by President Kennedy in his message on education in February, 1962. The Council looks for passage of the National Cultural Development Act in the future, which would allocate funds on a matching basis to states interested in developing their own arts program as a means of eliminating the dangers of any centralization of artistic control in Washington. August Heckscher has been newly appointed by President Kennedy as Consultant on the Arts to the White House. In this capacity he will serve as liaison in cultural affairs between the White House and government and private agencies. The NCAG plans to continue to function as adviser on and advocate of legislation for the arts in America. It also intends to keep under close scrutiny the manner in which legislation for the arts is administered.

the Sounding Board

ATLANTIC

PHI PSI CHAPTER at Mary Washington College of the University of Virginia: On February 13 and 14 we were delighted to have Adelia Cubbon, our District Director, visit us. After having lunch with all of Phi Psi and some of the music faculty, Adelia met with each old and new officer for a short conference. That evening we had installation of officers, a musical program, and a party. During the year Phi Psi members served as ushers when Suzanne Bloch was here at Mary Washington. All through the year members have participated in the monthly student recitals of the Music Department. Senior recitals last spring were given by Mary Hall Richardson, Betsey Ottely, Mary Lou Joslin, Carolyn Crum, Diane Mitchell, and Mary Jane Fitzpatrick. Kay Mizell, a junior voice major, also gave a recital. Each girl was sent a rose in commendation of their outstanding achievement. Last April, Phi Psi Chapter gave a musicale and a reception honoring the patrons and patronesses. Mary Jane Fitzpatrick, a graduating senior concluded the program with her own sonata. In May, "The Medium" was presented by the college Music and Drama Departments. Diane Mitchell, a graduating senior, had one of the leading roles. Betsey Ottely served as accompanist for this. Several of our members were in the May Day chorus under the direction of Mrs. Vivan A. Severs, a senior Mu Phi. To begin the '61-'62 session we had a coke party at the home of Mrs. Hamer, one of our advisers. This was for all members and freshman music majors. On October 23 we were honored by a visit from Bettylou Scandling, our National First Vice President. On November 21 Phi Psi presented a talent show under the direction of Lucy Coulbourn and Mary Ainslie Saunders. This was very successful and the money which was made went into the Scholarship Fund. Many of our members participated in the Band and Choral Christmas Concerts. Kathleen Sprengle, a graduating senior, serves as accompanist for the chorus. On February 20 Mu Phi and the Organ Guild presented an American Music Program. Several of our members performed both vocal and piano selections by American composers.—MARY AINSLIE SAUNDERS, *Historian*.

ALPHA THETA: The fall found us back on our campus where a big change was being initiated. We were all quickly oriented to a new system in education. This new system, in brief, is actually school all year 'round. Penn State's school year is divided into four ten week terms of concentrated study—three of which equal approximately the two semesters of the familiar system. This permits a student to go four terms each year and graduate in three years if he or she wished and makes more efficient use of the facilities available. However, Alpha Theta soon discovered, as did other groups on campus, that the new system is extremely demanding on the students' time and thus makes it necessary to streamline all business and programs. Our first activity was a combined get-acquainted party with Phi Mu Alpha, Sinfonia, for the freshman in music and music education held in early October. On October 18, Bettylou Scandling, our Province Governor, was at Penn State for inspection. Irene Volz, our vice president, presided for the day. In November the Bayanihan Philippine Dance Company appeared on our campus on the University Artist Series giving a marvelous performance of dances and music of the Philippines. At our last official meeting for the fall term, award pins were presented to the seniors who were graduated at the end of that term. At the beginning of the winter term we affiliated Jane Aiken from Westminster. Our next activity was our rushing tea and pledging a new class of nine members to be initiated in the spring term. On February 16, 1962, Mary Jane

Harvey, District Director, was on our campus for our work party and installation of officers. In the evening we attended, as a group, the Penn State Singers Concert in which several of our members were performing. For the spring term we are planning a combined concert with Phi Mu Alpha in which we will perform the Schubert *Mass in G*. We will also initiate patrons and patronesses and present a musical program for them which will be open to the public.—ALICE REEDE, *Historian*.

ATLANTA ALUMNAE have had an exhilarating spring, with promise of more activity to come. The January meeting at Verdery Boyd's home featured a musical program of piano solos by three charming collegiates from Mu chapter at Brenau College. Verdery and Willa Lowrance told of their pleasure in meeting Lucrecia Kasilag and the party given for her by Mu Phi when she was in Atlanta with the Bayanihan Dance Troup from the Philippines. On March 2 the Atlanta Alumnae Chapter presented an Evening Musicales at the Morningside Presbyterian Church. Gertrude McFarland arranged the interesting program of organ and vocal solos, and an ensemble of organ and strings, which played Marcel Dupre's new "Quartet Opus 52." This was the first time this work had been performed in Atlanta. One interesting feature of the evening was Frances Edward's playing on the organ several settings of the tune "Wachet Auf," one setting being her own arrangement in which the pedals carried the tune, and another arrangement she played with hand bells. After the program a reception was held in the church parlor. In the absence of our president, Alice Gray Harrison, who is in Hawaii, Willa Lowrance, District Director, acted as official hostess. Willa's husband, Robert Lowrance, Jr., has just recently been made Minister of Music at Sardis Methodist Church, and Willa named Organist.—KATHERINE C. WARE, *Historian*.

BALTIMORE ALUMNAE: On December 1 our president, Nyla Wright, sang for the Baltimore Music Club at Evergreen House. One of her selections on this occasion was a composition by one of our members, Betty Hocker. Delphine Desio, blind woman cellist and member of Philadelphia Alumnae Chapter, performed in Baltimore on December 17, as one of the artists presented in the "Blind Artists Concert." In January, our chapter held a benefit theater party at the Vagabond Theater for a performance of "Rashamon," which was successful financially. At our February business meeting, held at the home of Virginia Dietrich, plans were formulated concerning our annual scholarship recital. On May 8, in the Peabody Concert Hall, we will present Mr. Hugh Thompson, baritone, as our artist. Bernice Spratler, our BAC treasurer, has recently been appointed the National Publicity Chairman of the Advertising Woman of the Year for the Advertising Federation of America. Virginia Lee Stiegler has been busy as membership chairman of the Edmondson Concert Association. Several of our members—Virginia Lee Stiegler, Nyla Wright, Virginia Dietrich and Sylvia B. Dodd—assisted with the Annual Founder's Day Dinner of the Peabody Alumni Association on February 11. Our March 18 musicale at the home of Dr. and Mrs. Joseph Zierler consisted entirely of American Music. Nyla included among her pieces one by Mrs. H. H. A. Beach.—SYLVIA BETTS DODD, *Historian*.

BOSTON ALUMNAE CHAPTER started off the 1961-62 season with a dinner in honor of Bettylou Scandling, National First Vice President, who was visiting the chapter, followed by a meeting at the home of Signe Dawson. Our Founders Day program was held at the College Club and Barbara Mitchell Wallace, soprano, Therese Mueller, harp and Maria-Pia Antonelli, piano, comprised the program. This was an excellent concert and the highlight of our activities so far this year. In December our meeting was held at the home of Ruth Rockafellow Birch at which time a concert of compositions by Elne Sherman was given using recorders, harpsichord, hand-bells, piano and voice. Nancy Faxon, pianist, played a program of the music of Beethoven, Brahms and Poulenc at the home of Stella Levenson at our January meeting. The annual tea for the collegiate chapters was held in February at the home of Nancy Faxon with members of Beta Chapter of the New England Conservatory performing the musicale. We were also given an impromptu performance of Beethoven's *Pathetique Sonata* by Edith Stearns which was a delightful treat for all of us. The

Chapter is planning a spring concert to be held May 23 at the Brookline Library auditorium which promises to be a very stimulating experience. Our members have been actively participating in musical events in Boston throughout the year. In April Barbara Wallace sang the "Pie Jesu" by Lili Boulanger at King's Chapel with Nadia Boulanger conducting. Maria-Pia Antonelli gave a piano recital at the Perkins Institute for the Blind this spring.—ADELE CLERKIN HOLEVAS, *Historian*.

NEW YORK CITY ALUMNAE CHAPTER opened the season under the fine direction of president Lucette Flanagan, and vice president, Teresa Bruner. Adelaide Adams, chorister, has given us exceptionally interesting programs: Dorothy Domonkos, pianist, an authority on Bartok and his music; Merle Montgomery showing one of the educational films "Let's Go to Musicland," which is put out through the University of Oklahoma Educational Services; and Armenta Adams, who played some of the selections from her Town Hall Piano Concert. Armenta recently returned from West Africa where she appeared as guest artist during the Independence celebrations of Sierra Leone, and in recitals in Liberia and Ghana. Other programs have been presented by Ruth Bradley, composer and pianist. Her Cantata *The Gift of Christmas* was given at Christmas time. Alexander Tcherepnin honored us with a talk and Adine Morgan played his "Bagatelles" and India Zerbe and Mr. Zerbe played his *String Trio*. Gladys Hodges has been chairman of the Radio Programs we give over the New York City Radio station, WNYC. Merle Montgomery directed our part of the program for American Music Week in February. Contributing to the national scene is Bettylou Scandling, National First Vice President; Adelaide Adams, member of the National Screening Committee; Dorothy Lemen, National Chairman of Mu Phi Epsilon Artist members; Joyce Gibson, Director of District No. 1; Merle Montgomery, member of the National Citation Committee; and Frances Williams, who is editing the Mu Phi Epsilon Songbook. FRANCES OVERHOLT, *Historian*.

PITTSBURGH ALUMNAE CHAPTER: Our first meeting of the new year featured the music of Mozart with Anna Marie Gamble, violinist, Evalyn Rahn, violist, and Grace McMillan, pianist, presenting the *Symphonie Concertante*. Adding gaiety to the evening was a White Elephant Sale. Two of our members had original compositions featured on the program of the Tuesday Musical Club in February: Mary Jane Harvey's "Prelude and Allegro," "Enchantment," and "Scherzo Buffo," written for oboe, bassoon and piano; and Gladys Washburn Fisher's "Cantabile and Rondo" for cello and piano were performed. Lois Hunter contributes generously of time and talent to chapter-sponsored Music Therapy project by appearing at the Veterans Hospital every other week by playing a violin recital for the patients. Mary Reilly, director of music and organist at St. Peter's Church recently presented the dedicatory recital on the church's new Moller organ. Mary is also on the faculty of Duquesne U. Mabel King, contralto, accompanied by Beulah Taylor Marston, presented the program at our February meeting, singing a group of songs by Wintter Watts and Vaughan Williams. A letter from Carolyn Mahaffey, now on a tour around the world with her three sisters, was read, this one from Burma, where she reported having wonderful experiences. Jessie Yuille Yon announced with elation, the arrival of her third great-grandchild! After the installation of officers at our March meeting, Lois Wiley showed her pictures of Alaska, taken this past summer. The Pittsburgh alumnae chapters of MΦE and SAI presented the "Concert Artists of Pittsburgh" on March 24. This group was originally known as the "Junior New Friends of Music" and was established as an educational function of the Pittsburgh New Friends of Music to aid talented young musicians. A musicale and tea, in collaboration with Epsilon Upsilon chapter, will conclude the year's activities in May.—MABEL KING, *Historian*.

GREAT LAKES

GAMMA CHAPTER: Camilla Ayres, District Director, visited our chapter for a work party and musicale on March 4. She talked to the girls about music sororities on

campus and plans for the coming year. The installation of officers was held that day. Sharon Dierking and JoAnn Deabler have been named to the honors program at Michigan. Mu Phi pledges presented a musical Christmas program at the Ann Arbor Veterans' Administration Hospital in December. This pledge project was aimed at music therapy. A combined initiation ceremony and musicale was held at the home of Mrs. Albert Logan in February. Mrs. Donald Kenney, a member of the alumnae chapter who has concertized in Europe, played a piano solo; Julia Arment, Gamma member, sang. This year's new pledges are: Sue Bigby, Sharon Crosby, Judith Ebner, Anita Simpson, Merilee Gauthier, Carole Greenes, Alma Henderson, Beverly Karonovich, Kathryn Kay, Susan Miller, Pat Parker, Kathryn Shaffer, Judith Warnke, and Grace Zetterstrom. A vote of thanks was given at the last meeting to Thelma Lewis, a member of the voice faculty, who has been a fine advisor for two years, and to Penny Lint, our retiring president.—KATHRYN A. SHAFFER, *Historian*.

PHI KAPPA: In recalling some of the highlights of the year's activities, we must give special note to several. Our District Conference in Ypsilanti was the most inspiring and enjoyable event of the spring semester. We had the privilege of initiating our pledges on this occasion in a ceremony which was inspiring and beautiful not only to the new Phi Kappas, but particularly to those of us who are "old" Mu Phis. At our spring recital we presented the Phi Kappa Chapter Award to the senior woman who had excelled in scholarship and service through music—Barbara Catanese, an ΣAI. The award consists of a certificate, which the honoree is given, and the engraving of her name and year on a trophy which is kept by the music department. Our participation in the Founders Day observance this fall was a joint dinner-musicale with the Detroit Alumnae at the home of Elnora Skillman. As always when we join our alums in their activities, our hearts were warmed and inspired with Mu Phi ideals. As one of three music sororities on campus, Phi Kappa chapter is involved in some intricate rush schedule planning for the coming fall semester, when Wayne State U. will change from semesters to quarters.—MARGARET J. KUBIAK, *Historian*.

CHICAGO ALUMNAE CHAPTER: In November we gave a tea to honor Marilyn Horne who was then appearing with the Lyric Opera. Peggy Smith, soprano, gave the program. Brenda Baum continues to bring honor to our chapter with her important work as Opera Chairman of "Operas in English" which she founded eight years ago. This organization gives young artists the rare opportunity and invaluable experience of appearing in operas. Because of Brenda's great enthusiasm and untiring effort this project has been most successful. Many of the young artists who have been presented by "Operas in English" have subsequently sung major roles in operas abroad. On February fifth, "Operas in English" presented *The Boor* by Argento, and Mozart's *Impresario* in which Eva Wright, one of our scholarship winners, had the leading role. Joyce Weibel, who won a Chicago Alumnae Chapter Scholarship two years ago, had the lead in Donizetti's *Don Pasquale* which "Operas in English" presented in April. Representing us on the Gads Hill Inter-chapter Program in March was Alma Grambauer, who played Saint-Saen's *G Minor Piano Concerto*, accompanied by Judith Hill. Eugenie Wright Anderson played a group of piano solos for the February meeting of the Lakeview Music Society. Our honored patron, Dr. Rudolf Ganz, celebrated his eighty-fifth birthday on February 24. In addition to maintaining a teaching schedule at the Chicago Musical College of Roosevelt University Dr. Ganz is giving concerts and lectures and is writing a book on piano literature. His enthusiasm, intellectual curiosity, and keen and inventive mind stimulate and inspire students as well as artists. We in Chicago feel especially grateful for the challenge and inspiration of this vital person and great artist.—MARION JAFFRAY EKHOLM.

MU PHI CHAPTER at Baldwin-Wallace College had the honor of an inspection visit by province governor, Helen Maxwell in October. In November, Louise Anderson performed Isadore Freed's "Antiphonal Fantasy" for organ and string orchestra. Louise has studied organ for the past two summers with Dr. Claire Coci, to whom the "Fantasy" is dedicated. Our annual pledge recital was presented on November

13. In January, we welcomed the following into the chapter: Tama Cahow, Frances Herrington, Sharon Green, pianists; Jane Beckett, clarinetist; Jenelle Cole, Rebecca Ramsey and Lavinia Rink, vocalists. Dr. Alan Squire, professor of woodwind instruments at B-W College, spoke at our February meeting on the interesting topic "Mathematical Music." In March two of our junior vocal majors had leading roles in the presentation of Rossini's opera *Cinderella*: Byrdie Kay Croter, who played "Cinderella" and Margaret Brand, who played one of the step-sisters.—CHARLENE OETJEN, *Historian*.

CENTRAL CHICAGO ALUMNAE CHAPTER was represented at the annual Interchapter Concert in February at Gads Hill by Rosalie Barry, pianist. Miriam Knauf, contralto, and Cara Verson, pianist, presented a musical program for the residents of the Admiral Home in Chicago in early December. Cara played a Contemporary Music Program at Mount Olivet College, Mt. Olivet, Michigan, in March and throughout the spring has played recitals of contemporary music at various colleges in Indiana. Florence Dangremond, cellist, and Edith Aamodt, pianist, have given concerts during the season. Miriam Knauf, accompanied by Clara Orwig, gave a program of sacred music at Vincennes Manor in December, and in February Miriam's and Mary Ruth Craven's pupils gave a program at the Great Lakes Hospital.—CARA VERSON, *Historian*.

EAST CENTRAL

EPSILON KAPPA CHAPTER: In January we initiated eight new members at the home of our faculty adviser, Elizabeth Hartline. On that occasion, two patrons and a patroness presented each new member with a lovely MΦE insignia pin box which were much appreciated. New initiates are: Sally Au Buchon, Rachael Calhoun, Janet Cox, Rita Freund, Carole Ladd, Carolyn Leveque, Lanita O'Dell and Janet Spencer. Our annual work party was held in February with District Director Cecile Coombs, who helped us collectively and individually with her many fine suggestions. The installation of officers took place during her visit. In February, the new initiates gave a recital which was very well attended. Pianists Janet Spencer played Schubert's "Impromptu"; Rachael Calhoun played "Intermezzo in E minor" by Brahms; Carolyn Leveque, the second "Arabesque" by Debussy; Janet Cox played Debussy's "Valse Romantique"; vocalist Lanita O'Dell, sang "O Stizzo Mio" by Pergolesi and "Wallpaper" by Kingston.—CAROLE LADD, *Historian*.

EPSILON OMICRON: This fall when our chapter was visited by our Province Governor, Janese Ridell, we were delighted to be awarded the Elizabeth Mathias Honor Award for scholastic achievement. Also, during fall upperclass rush we pledged 10 new girls, and are presently engaged in the larger "spring rush".

All the members of Epsilon Omicron chapter are active in the many school performing groups, but among those who have been singled out for special honors is Mary Ann Renne who sang the leading role of "Blonde" in the I.U. Opera Theater production of Mozart's *Il Seraglio* both on campus and on tour in Indianapolis. Another member, Karen Shaw, won the junior-senior division of the school piano concerto competition and appeared in concert with the newly formed I.U. Symphony Orchestra under the direction of Mr. Harry Farbman. Everyone is looking forward to convention time with great enthusiasm and we hope to see you all in June!—MARY CRITELLI, *Historian*.

ALPHA MU: During the past year, the chapter has had a diversified program of activities. In May the annual spring banquet in cooperation with Phi Mu Alpha Sinfonia was held at Cove Hollow at which Tina Adams was named Sinfonia Sweetheart. Two diploma recitals in piano were given by senior members Glenda Winkle and Evangeline Holliday. Early in the school year, we helped with a get-acquainted picnic to which all music students were invited. Another fall activity was a rush party with the theme "Dogpatch USA" held at the home of Ilah Dixon, sponsor of

the chapter. Five people were pledged and then initiated in November: Barbara Bishop, Joyce Crighton, Linda Henley, Pat Cantrell, and Connie Bilyeu. In October for the second consecutive year, the Mu Phi-Phi Mu entry in the car division of our homecoming parade won first place. The chapter was visited in November by Janese Ridell, province governor. Alpha Mu was happy to install Dr. and Mrs. Paul Redfearn as patron and patroness. Dr. Redfearn is professor of biology on campus. After the holidays work was started on a program to be given for the DAMES, an organization for the wives of the professors. It consisted of recorder music, group and solo singing, and folk dances in costume. The program was so well received that it was given again a week later for the school administrators of this area. The chapter was very happy to have as its guest in February, Lois Gordon, of Wichita. New officers were installed on that day. Plans are now being made for spring initiation.—SHIRLEY PIPER, *Historian*.

INDIANAPOLIS ALUMNAE: Last April, we had a pupils' and teachers' night, and held our Guest Day at the Wm. H. Block Auditorium. In May, we had a "come double" night—as we also did in December. Part of our Christmas program was given by Mildred Koehn's husband, Fred Koehn, of the Butler University faculty, who gave an explanation and demonstration of the University carillon. Our American program was centered about the life and works of Randall Thompson. Appearing on our programs, also, were two different local high school choral groups. Our first meeting in the fall was a joint dinner meeting of Indianapolis Alumnae Chapter, Patroness Club and Kappa Chapter members. Here we were all brought up to date on convention plans by Madge Gerke. The program was furnished by the winners of the Alumnae Chapter Scholarship and the Patroness Club Scholarship. Our new members this year are: Annette Hay, Ruth Hiatt, Mary Ann Lindeman, Ann Boatman Loveall, Audrey Schuster and Marianne Marshall. Reaffiliated members are June C. Baker, Georgianna Rockwell Tincher, Imogene Pearson Bond, Dorothy Forbes, Helen Hollingsworth, Lorinda Howell and Ruby Winders. Janese Ridell visited and inspected our chapter in October. She presented the Honorable Mention Alumnae Chapter Service Award to the chapter. At our Founders' Day observance, five of our members were honored as having belonged to Mu Phi Epsilon for fifty years: Lena Baumgart, Dorothy Hiatt, Grace Johnson, Isla Sink and Martha Wells. A number of our members went to Bloomington in January to attend the installation ceremony of the Bloomington Alumnae Chapter. Our special projects committee is planning to present to the public of Indianapolis a Spring Chamber Music Festival to be held May 15, 21, and 29 at the World War Memorial Auditorium. Featured will be the Jordan String Ensemble and Assisting Artists. A percentage of the ticket sales receipts will go into our scholarship fund. We are proud of our alumnae chapter choral group under the direction of Elise Marshall, accompanied by Myla Luessow. In connection with National Music Week, this group will furnish the program for our May meeting. They will also be heard at National Convention, an event for which we are all planning and to which we look forward with much pleasure.—DOROTHY S. ARNOLD, *Historian*.

JACKSON ALUMNAE CHAPTER enjoyed the inspection visit by Janese Ridell in October so much—her visit really gave all of us a "shot in the arm" and we were inspired by her. Our District Conference in November was held at Belhaven College and was very successful. Epsilon Gamma, Alpha Gamma and Jackson Alumnae chapters were represented and plans for hostessing a convention luncheon, a panel discussion and an interesting program made for an inspiring conference. Our speaker was Mrs. Stephen Miesburg, patroness of Epsilon Gamma, and one of Jackson's prominent civic leaders. Her speech was entitled "Music—Something Wonderful," which was also the theme of the conference. Mu Phis played prominent roles in the Jackson Opera Guild production of *La Traviata* in November: Edwina McDuffie Goodman sang the role of "Flora," Magnolia Coulet coached the principals and Martha Jo White was the accompanist. In December we met for carol singing lead by Virginia Hoogenakker. In January we had the pleasure of hearing Virginia Johnson present her article on teaching music to exceptional children which appeared in a

Mississippi educational journal recently. Spring plans call for a recital of our own piano students and working on decorations for convention luncheon.—SARASTELLE JONES SIGREST, *Historian*.

NORTH CENTRAL

OMEGA CHAPTER of Drake University was proud to welcome a Mu Phi Mary Burdette to our voice faculty and also to pledge another new faculty member, Marjorie Phelps Gerson. Our most important musical project to date was our annual Fall Recital. The program consisted of a Mozart piano sonata played by Jan Robinson, an aria from *Louise* sung by Kristi Metcalf, and a woodwind trio with Ann Kubicek, Mary Grieves, and Sue Malett. Omega chorus, under the direction of Sue Seid, presented Mendelssohn's "Lift Thine Eyes," a Schütz chorale with wind and string ensemble, "Six Love Songs" by Brahms, and a Persichetti selection. We closed with Alice Jordan's setting of "The Creed." As a service project, a program was presented for the patients at Younkers Rehabilitation Center; it included among other numbers, a "costumed" trio from *The Mikado*, "Three Little Maids from School." In November, Omega welcomed Ruth Havlik, National Editor; she met individually with the officers and attended a tea, initiation, and pledging ceremony in her honor. It was on this occasion that she presented Omega with the Collegiate Chapter Service Award, an honor for which we are deeply grateful. The month of December was filled with rush teas and parties; and after the excitement was over, Omega proudly counted 22 new sisters. In January, our pledges gave an outstanding recital; two of the numbers on the program were original compositions. This year Omega joined ΦMA and ΣAI in sponsoring a Christmas dinner-dance at a local country club, a big success and we hope, the first of many to come. Some very special honors have come to our girls. Marilyn Treman, tapped for Mortar Board last spring, was named to "Who's Who in American Colleges and Universities." Kristi Metcalf, a junior majoring in voice, was recently named a Young Artist winner in that division. Melba Mendenhall and Janet Robinson, both seniors, were chosen alternates in the string and piano divisions, respectively. The girls were chosen from a field of 37 contestants, and Kristi will appear as guest artist with the Des Moines Symphony. One of our recent graduates, Mary Stewart, a IKA initiate, is singing with several professional singing groups in New York, and is studying with former Metropolitan Opera mezzo, Herta Glaz. Nancy Stokes Smith, a Fulbright winner, recently gave a very successful vocal recital in Rome, Italy, where she has been studying this past year.—JUDI YOCUM, *Historian*.

MU TAU CHAPTER welcomed a new member, Carol Thomas Larrabee, in January. New officers recently elected are: President, Raeanna Taake; Vice President, Elaine Meyers; Recording Secretary, Linda Gemar; Corresponding Secretary, Dorothy Hatch; Treasurer, Beth Haan; Chaplain, Mary Lynn Collins; Friendship Corner, Cheryl Brekhus; Historian, Carol Thomas Larrabee; Chorister, Pat Borchers; and Warden, Nellene Pilliard. We have been having food sales in order to make enough money to send another member to the convention in June, in addition to our delegate. Our annual American Composers' Recital was given on March 25th. We were very pleased recently to have received the Award of Merit for our participation in the 1961 Parade of American Music, under the sponsorship of the National Federation of Music Clubs. Upon receiving a gift from a previous member of Mu Tau, in appreciation for a Mu Phi scholarship which assisted in her college career, the chapter is planning to use this gift as a scholarship for the coming school year.—CAROL THOMAS LARRABEE, *Historian*.

PHI IOTA: Last Spring we initiated ten members: Janice Furstad, Coralee Christianson, Ruth Bjerke, Doreen Hoff, Carolyn Harris, Virginia Larson, Claudia Richman, Charlene Carlson, Barbara Haugland, and Faye Solberg. We had a successful "Music in Hospitals" program on March 20, 1961, in which many of our sisters participated. In May, we honored our senior members at our spring banquet. Our opening meeting was September 18 and we began another interesting and successful year. We have

held three musicales in which Dr. Roger Hannay, Concordia faculty member, lectured on "The Art and Craft of the Composer", "Mozart" and on "Jazz and Non-Jazz". Ruth Havlik, National Editor, was our guest on Founders' Day. We initiated three new members when she visited us: Marion Zimmerman, Ann Parker, and Phyllis Wallin. Our Founders' Day Program was very interesting this year because we were able to use the organ at Trinity Lutheran Church in Moorhead. Ruth Berge was the program chairman and she also performed on the organ. Our annual Christmas party was directed by Hildur Shaw. LAUREN ERIKSEN, *Historian*.

LINCOLN ALUMNAE are having a very full and active year which started with a dinner honoring our patrons and patronesses. It was a great opportunity to meet these "helping hands" and show our appreciation to them. Our October meeting was one of expanding knowledge. Dr. Raymond Haggh, Professor of Theory at the University of Nebraska and a Mu Phi Epsilon patron, presented a discussion on Electronic Music. With the aid of recordings we became acquainted with music created from sounds not ordinarily associated with music. We joined with the members of Mu Gamma Collegiate Chapter and patrons and patronesses to celebrate Founders' Day. Dr. R. O. Hummel, husband of the late Charlotte Hummel, was installed as a Patron preceding the banquet. We were happy to have Ruth Havlik with us in December. Ruth Orr Stephenson presented a delightful program of vocal solos at our regular meeting. Some of our forthcoming activities, in addition to our scheduled meetings, are helping the collegiate chapter with a bake sale, and presentation of a Scholarship Recital and Tea. This year the Traveling String Quartet of the University of Nebraska will present the program. We would like to give special recognition to several alumnae: Fran Hallett is serving as president of the Lincoln Symphony Guild and has been a member of the Board of Directors of the Lincoln Symphony since 1951; Virginia Ralles Duxbury, vice president of the Lincoln Symphony Guild, continues her vocal and commercial work with KOLN-TV here in Lincoln; Ruth Orr Stephenson was the soprano soloist with the Lincoln Symphony's presentation of "A Night with George Gershwin", (She is a member of the faculty at Wesleyan University); Priscilla Parson is the cellist in the University of Nebraska Faculty String Quartet and the Traveling String Quartet; Peggy Bayer Mullen sang the soprano solos in Schubert's *Mass in G*, presented at the First Plymouth Congregational Church in March. Leon Lischner, of national recognition and a patron of Mu Phi Epsilon, was the bass soloist in the program.—CAROLYN JORDAN, *Historian*.

SOUTH CENTRAL

XI CHAPTER transformed "Madame Butterfly" into "Madame Mu Phi" to make a highly successful rush party. Three members (Janet Woody, Sharon Tebbenkamp, and Marva Lou Powell), having toured the Far East with the production "Brigadoon" two summers ago, helped to lend an oriental atmosphere. Refreshments were butterfly cookies which Xi has been making for a fund-raising project. The rushees were most impressed, however, with the distinctions of the individual members. Sharon Tebbenkamp was one of four winners in the Metropolitan Opera district auditions and held the lead in *The Consul*, an opera by Menotti. Two members, Harriet Kagey and Sharon Tebbenkamp were initiated into Pi Kappa Lambda. Several members are also in Pi Lambda Theta. Judy Gripton, Gloria Nalley, Martha Shirley, and Bonnie Ward received Summer Language Institute Scholarships to study in Europe this summer. Ann Kretzmeier will study in Austria this summer through the Drama Exchange Program. Carolyn Parkinson held the 1962 title of Miss Kansas plus being Queen of the American Royal. Janet Johnson was awarded the first Music Therapy Scholarship given by the National Federation of Music Clubs. Recent alumna, Judy Gorton, recently toured Europe with the Eastman Philharmonic Orchestra. Jo Archer and Beatrice Gordon appeared on Honor Recitals this past year; and most important of all, our adviser, Claudette Sorel, concert pianist, serves as a fine example of the high standard of MΦE. An added attraction was the visit from Lois Gordon, District Director and mother of member Beatrice Gordon. Xi pledged twelve rushees preceding a brunch, and the chapter then attended church as a group.—JANET JOHNSON, *Historian*.

MU MU CHAPTER: Highlights of the year were the inspection visit of Mary Frances Gresham and participation in the annual "Feast of Carols," yuletide buffet and musicale, in December. Joleen Irvine was a Kansas State U representative to the "1961-UN Year of Crises" held in New York in November. Joan Priefert had a leading role in the Greek drama "Antigone" presented in December. Rebecca Pannbacker received the \$50 Scholarship given by Mu Mu Chapter, and Beverly Sprecker was awarded the Manhattan Soroptimist Scholarship. Judy Whitesell was chosen the 1961-62 Homecoming Queen. DeAnn Dunning, Beverly Sprecker, Charlene Johnson and Judy Whitesell participated in the annual Christmas Vespers. A Christmas caroling party was held on December 9 and in this we were joined by members of Phi Mu Alpha Sinfonia. Judy Schmidt, Carol Stewert, and Joleen Irvine performed in a recital of organ music in December. Judy Whitesell, Carol Stewert, Joan Priefert, and Joleen Irvine performed in the K-State Singers Concert in February. This was the fifth annual benefit concert given to raise money for the scholarship fund. Judy Schmidt was initiated into Phi Alpha Mu, scholastic honorary, and Rebecca Pannbacker was initiated into Kappa Delta Phi, education honorary.—LINDA BETTON, *Historian*.

PHI EPSILON CHAPTER: The first undertaking of our chapter this year was a rush tea at the home of a patroness, Mrs. Hirschler, at which time we presented our aims and history in the form of a skit. The sale of Butter Bits, sponsoring a Dime Dance, and having a dart game booth at the school carnival were ways in which we raised money. In November we welcomed a visit from Mary Frances Gresham, our province governor. At our December meeting we had fun singing carols and canons. The second semester started with a profitable and enjoyable visit from our district director, Lois Gordon, at which time we installed our new officers. We are planning a convocation program of American music with Phi Mu Alpha on May 1 and another program to take to the two local hospitals and a nursing home. We eagerly anticipate the initiation of our three pledges, two of whom are singing solo roles in a forthcoming Opera Workshop program. We are proud of our current president, Anne Bollinger, who is serving as chapel organist at school and as substitute organist at the Christian Science Church, is a member of the chorale, and is president of the House Council in Dunlap Hall. Helen Jackson, her predecessor, is a member of the House Council and sings with the Chorale and the Madrigal Singers.—MARIETTE SIMPSON, *Historian*.

PHI PI CHAPTER: Our annual Mothers Day Tea last year was held on May 7 following the presentation of "Wheatland," a choral symphony written by three Wichita University professors. Members met on May 26 with the president, Anne Moots, to plan the following year's activities which began on October 1 with the Freshman Tea. Prospective pledges were surprised with a breakfast before classes one morning in October. Members of Phi Pi and Epsilon Phi chapters were treated to a picnic with the alums on October 3. These same groups met again together on November 7 for the Founders' Day Celebration, followed by a skit by the alums. On November 21 we were visited by Mary Frances Gresham, national third vice president. Following the inspection the pledges gave their recital. We participated with members of Phi Mu Alpha Sinfonia in the presentation of the American Music Concert on November 28. For our work on the logopedics project Phi Pis taped suitable instrumental and vocal songs to be used at the Institute of Logopedics (nationally known in the field of speech therapy) on December 5. Initiation was held on December 19. Following a work party with Lois Gordon, the new Phi Pi officers were installed on February 24. This year's Naftzger winner was violinist Ginni Eldred. As the winner of this audition Ginni was presented with \$100.00 and was featured as soloist in two appearances with the Wichita Symphony. Harriet Frazey, clarinetist, was this year's winner of the Wichita Alumnae scholarship auditions.—REBECCA PETERSON.

PHI TAU CHAPTER: Fall rush activities began with an informal party with a night club theme: Hemi-Demi-Semi-Quavering Purple Penthouse. Cold cuts and punch named after faculty members were served and a floor show, including a water skit

in the swimming pool of our hostess, highlighted the evening. A tea was given for the seven pledges in the home of Dr. Robert Ottman where chapter members presented a French Musicale. In October, visiting inspection officer, Mary Frances Gresham, presented the chapter with the outstanding chapter service award honorable mention for South Central Province. The pledges presented a musicale in December at the home of Dr. Helen Hewitt with "Around the World" as the theme. A Christmas party for retarded children at the Denton State School was their pledge project. Phi Tau Chapter and the SAI collegiate chapter combined to perform Benjamin Britten's "A Ceremony of Carols" at the all-college Christmas vespers. Also included was a group of carols from many nations. In February, chapter members gave a program for patients at McKinney Veterans Hospital. Two chapter members presented fine concerts recently: Frances Lumpkin played a piano recital at San Angelo Junior College as one of their fine arts programs, and Mary Jane Enderby played a junior organ recital on campus. As a result of Spring Rush, Phi Tau has nine new pledges. A concert, a dinner with a Parisienne theme, and a coke party have been given in their honor.—BILLIE MAE GRAY, *Historian*.

EPSILON EPSILON CHAPTER: Chapter member, Linda Loftis, who was Miss Fort Worth, Miss Texas, and third runner-up to Miss America, appeared on Red Skelton's show and was signed for three appearances with the Fort Worth Opera Association. Linda Elam, first runner-up to Miss Fort Worth, worked in the Casa Manana chorus this summer. Randie Guenther, a member of T.C.U.'s College Bowl team, received the Borden Award, which is presented annually to the freshman with the most outstanding scholastic record. Carolyn Kay Martin, senior piano major, has been selected to perform the Beethoven *Piano Concerto No. 1* with the T.C.U. Symphony Orchestra. A get-acquainted party for freshmen and transfer students was held October 17. The theme of the party was "Introduction to MU PHI EPSILON 214." Our second dinner meeting of the year was held February 20 before our work party. New officers were installed at this meeting.—NANCY ROSE, *Historian*.

ALPHA IOTA CHAPTER at Midwestern University began the school year with a tea honoring all Freshman Music Majors. Mary Frances Gresham, Province Governor, honored the chapter with her visit in October. Among activities during her visit was a concert given by the Wichita Falls Symphony Orchestra. In November, Mu Phis operated a concession stand when choral and string clinics were held on campus. Second semester activities included a rush party, pledge service and initiation. Music programs have been scheduled throughout the semester and our Work Party was held on March 10.—SUZANNE LOFTON, *Historian*.

SALT LAKE CITY ALUMNAE Chapter is once more closing a very musical year. We began with three public concerts before Christmas: In mid-September, a recital of the first-place winners from the Utah State Fair Music Contests in piano, woodwind, voice, and string divisions from elementary to advanced ranking. At that concert a check for \$50 was presented to Myron Syphus, pianist, who was judged to be the most outstanding musician. Season Utah Symphony tickets were presented to all the winners in the intermediate divisions. In October we held our annual scholarship concert. Performing members were Edelgard Hainke, pianist; Beverly Benso, contralto, and Dorothy Moss, pianist; Charlotte June Burgess, flutist, Norene Emerson, pianist; and Mary Ann Meredith, 'cellist, and Gladys Gladstone, pianist. Before our annual Founders Day banquet, Mary Ann Meredith and Gladys Gladstone played a sonata recital which included sonatas by Beethoven and Debussy. Proceeds from this concert will go toward establishing a permanent MΦE scholarship fund. In October Mary Frances Gresham, National third vice president, visited our chapter. We had a pot-luck dinner at the home of Edelgard Hainke, and then a joint concert with the members of Epsilon Mu chapter to which patronesses and mothers were invited. An unusual feature of this concert was that every number on the program featured two or more performers, and two of the numbers were Bach Chorales arranged for Dr. Helen Folland's advanced theory class by two members of the collegiate chapter. These

chorales featured members of both organizations. In January Gladys Gladstone appeared with David Freed, cellist, and Harold Wolf, violinist, with the Utah Symphony in a performance of Beethoven's Triple Concerto. In February, Helen Budge Folland performed as soloist and accompanist for two prominent Utah vocalists in a series of concerts encompassing the area of the entire state. Also in February Gladys Gladstone and Mary Ann Meredith were among the performers in a memorial concert honoring Isadore Freed. The year will end as musically in May as it began in September with a joint concert with Epsilon Mu chapter. At this time the scholarship from the October concert will be presented to the outstanding Epsilon Mu senior.

TULSA ALUMNAE CHAPTER was inspired by the October visit of Mary Frances Gresham. A dinner meeting was held in her honor in the home of Elizabeth Ruffin. Nancy Holland, who is outstanding in the Tulsa Opera Company, entertained us with operatic arias. Three Tulsa Alumnae members joined Oklahoma City and Mu Kappa Chapters in their Founders Day Celebration: Louise McKnight, Belle Vickery Matthews, and Adah Rebman. A Founders Day celebration of our own was held at Lois Jackson's, who with Elsie Starr, ably performed two-piano numbers. December was a highlight for us. Mary Evans Johnson gave a guest recital of piano sonatas of the classical period, followed by a silver tea in order to raise money for our philanthropy fund. Our Christmas program, held at Nola Anderson's, was a treat, one reason being that she has a new organ. Christmas music was played by Sister Mary Regina, O.S.B., Nola, our hostess, and Jo Ann Carlson. Members brought toys to the meeting, which were given to a new welfare nursery. We always look forward to the recital of selected pupils of Mu Phi members. The teachers whose students played at the January meeting were: Lois Jackson, Mary Johnson, Belle Matthews, Fidelia O'Hara, Sister Regina, and Lois Laughlin. Louise McKnight presented Evan Johnson, violinist, son of Mary Johnson. Election of officers was held in February at which time Mary Johnson was unanimously elected president. In March, Sister Regina played piano selections and also served as hostess. The winner of the Helen Ringo Achievement Award will be announced at that time. Belle Matthews generously opens her home every April for the recipient of this award. Award winners are presently limited to Mu Phis at Oklahoma University. This season's meetings will close with a dinner for husbands and guests.—JO ANN SCHWAB CARLSON, *Historian*.

PACIFIC NORTHWEST

MU ZETA CHAPTER's second semester has included the election of new officers who were installed February 15. The girls who will lead our group for the coming year are Peggy MacGown, president; Mary Ann Highberg, vice president; Gretchen Miller, secretary; Lois Buffam, treasurer. The installation included a visit from Dorothy Murray, our district director, who was entertained by a program presented by Jean Haworth and Eleanor O'Shea. Cora Enman was our representative to the district conference on the WSU campus, where Carole Fisher performed the first movement of Schumann's "Carnival." The recital of senior Jean Haworth was presented February 22 with a tea-reception by Mu Zeta, following the fine program. The recitals of members Sharon Zlatnik, Eleanor O'Shea, Linda Wellsandt, and Cora Enman will include a similar reception as the spring progresses. Plans have also been made for the annual benefit performance in April for a scholarship to be given to a deserving music major.—JUDY ARMSTRONG, *Historian*.

EPSILON RHO CHAPTER: One of the exciting events of the year was talking with Joanna Lester on her return to campus. During the summer she had won the "Miss Montana" title and went on to be one of the top ten semi-finalists in the Miss America pageant in Atlantic City. Our first fall activity was a get-acquainted party for new and former music students and faculty members. Four girls attended the District Conference in Pullman, Washington, in November. Our Christmas Party for the music school was a tremendous success. The faculty show and gifts we presented to them added to the fun. The busy spring season includes the various

tours of music department groups: Orchestra, Band, Jubileers and Opera Workshop. Needless to say, each of these groups contains many Mu Phi Epsilon members!—LORNA MIKELSON, *Historian*.

EUGENE ALUMNAE CHAPTER opened a new season of activities in September with a meeting at the home of Dee Sigwart. Theme for the year was announced as "Impromptu with Variations," with the emphasis on spontaneous participation by the members. Program chairmen Connie Bittner, Betty Cleveland and Janet Flake arranged sight-reading chorus work for the first program. The scholarship fund project, the successful Morning Musicales, was announced as featuring "Music of the Theatre." In October we enjoyed a visit by Janet Wilkie, national second vice-president. The program at that time featured music by Handel: *Trio Sonata No. 2 in G minor*, with Mollie Hardin and Connie Elkins, violin, Marjorie Ogle, cello, and Frances Ragozzino, piano. November activities included the first Morning Musicale and the Founders Day Banquet. A Mu Phi husband, Edward Ragozzino, head of speech and drama at South Eugene High School, organized the program with scenes from three plays, spotlighting the effect of music on each scene. December found alums meeting at the home of Connie Elkins for the annual Christmas party. The January meeting, at the home of Barbara Dieterich, featured a talk on music therapy by Dr. Robert Johnson, a psychiatrist with experience in that field. (Eugene alums are involved in a music therapy program at a school for retarded children.) A Eugene composer and University of Oregon faculty member, Homer Keller, had his music featured at the February alumnae meeting at the home of Lavina Honey; his string quartet, written in 1958, was performed by Roberta Lathrop, Mollie Hardin, Connie Elkins, and Gwendolyn Haydon. We held our second Morning Musicale on March 1.

PORTLAND ALUMNAE CHAPTER: Excellent musical programs have been the keynote of chapter meetings during the current year. For the October meeting, Donna Osterlund Wick and Anne Hopper Olson played a group of two-piano numbers. In December, Josephine Albert Spaulding, mezzo-soprano, accompanied by Alice Siegfried, sang Christmas songs, and later led the chapter in carol singing. Records and sheet music were collected as gifts to Morningside Hospital. January's program consisted of piano solos by Cynthia Hotten Rampone, and the cello playing of Julie Stone Underwood accompanied by Aurora Potter Underwood. In February, at the home of Dora Poulson Haslett, we heard Rosalie Blickenstaff, pianist. In addition to these programs, an informal half-hour program preceding each meeting provides more opportunity for members to perform and to enjoy music. We were pleased to have as our guest at the October meeting Janet Wilkie, national second vice president. Epsilon Delta of Lewis and Clark College was hostess to Portland area chapters for Founders Day with a dessert and musicale. Portland Alumnae were represented by Serena Jane Rubin, violinist, Patricia Miller, violist, and Julie Stone Underwood, cellist, playing Beethoven's *String Trio in G Major*, Opus 9. Frances Berry Turrell, who has done so much to assist our newest chapter at Portland State College, was given special recognition for her winning paper in the national Musicological Research Contest. Visits to the Dammasch State Hospital and to several Portland nursing homes have given us a background of information with which to prepare our music-in-hospitals project. Helen Watt Zollinger, active in Portland area programs for the aged, has assisted us in our planning. Evangeline Bachelder, graduate of Brenau College and Yale University, was presented in piano recital for completion of her Master of Music degree in January, by Lewis and Clark College, where she is a student of Nellie Tholen. Portland Alumnae Chapter honored her with a reception following the recital. In February, June Zinckgraf Coad, organist and choir director at Mt. Tabor Presbyterian Church, gave an organ recital at her church.—JEAN CRITES COMPTON, *Historian*.

SPOKANE ALUMNAE: Doris Gulsrud Swanson, chairman of our committee for Music in Hospitals, arranged a varied program for the patients at Eastern Washington State Hospital in their large auditorium in January. This was the second time this group of 200 or more had been entertained by members of Mu Phi Epsilon and their musical

husbands. For our annual buffet dinner honoring our husbands, Frances Snow Uhden and husband, Charles, opened their home for this Valentine party. Thirty-five attended and heard the concert team of Pat and Donald King Smith, husband and wife, in a program of piano duets. In March we had a program with a guest speaker on Music Therapy and collegiates from Epsilon Iota were guests for the evening and also presented a musical number. Our scholarship concert will feature the pipe organ played by Barbara Top Rockwood at Manito Presbyterian church. One of the busiest and most gracious of our musicians is Evelyn Sparlin Ayer, violinist. She has a string trio that plays for style shows, dinner hours, and radio. Her daughter, Janie, a senior in high school, is following in Evelyn's footsteps as a violinist and recently was soloist with the Junior Symphony.

A directory of music teachers includes many outstanding Mu Phi in this community: Mary Short has for thirteen years been chairman of the Spokane chapter of the National Guild of Piano Teachers; Mildred Shields is busy with the Spokane Chapter of Washington Music Teachers Association and teaches piano and clarinet; our district chairman, Dorothy Elliot Murray is teaching piano in school classes in addition to her private pupils; Lois Iller, Carol Graef, Gertrude Gentsch Domke, and Barbara Rockwood all teach privately.—MARGERY SEGESSENMAN HALVORSON, *Historian*.

PACIFIC SOUTHWEST

MU ETA CHAPTER initiated five members last fall: Rosemary Allen, Peggy Bannon, Carolyn Ensele, Joanne Luenberger, and Connie Neville. At Christmas our chapter sang carols at the Stockton State Hospital. In February, Betty Kirkpatrick gave a very successful senior voice recital. On February 24, we had our work party with Anne Scammon, our district director, at the home of Mrs. Harbert. The new officers, headed by Mary Martin as president, were installed. One of our spring money raising events was the selling of cokes and homemade candy at the annual Band Frolic. We presented the Mu Phi Epsilon recital on March 13 which featured our graduating seniors.—JOANNE LUENBERGER, *Historian*.

ALPHA EPSILON CHAPTER: In October we had our first meeting of the year. Performing that evening were Lois Flenner, violinist, president of the Berkeley Alumnae Chapter, and Symeta Kuper, alumnae adviser. On November 12 we had our Founders Day Program with the Berkeley Alumnae Chapter. Performing from our chapter were Nancy Noon, marimbist and Gerry Woods, who accompanied Nancy. On November 14 we had a luncheon meeting at which time Agnes Helgesson and Frances Woodin from the Palo Alto Alumnae Chapter spoke to us about the scholarships given by their chapter. We ended the year 1961 with an informal rush party held on campus before the Christmas vacation. The musical program consisted of Christmas music. On February 13 we had our work party with District Director, Ann Scammon. That evening we also pledged the following: Andrea Cosgrove, Wendy Graber, Susan King, Donna McNeil, Helen Dame, Carolyn Dunlavy, and Sister Jean Elizabeth, who became head of the music department last September. Following the pledging, refreshments were served and a musical program was given. Pledged at a later date were Patti Lynch and Maureen Vine. On March 12, Alpha Epsilon Chapter sponsored a concert by James Schwabacher, tenor, held at the college. The program consisted of songs by Purcell, Gluck, Mozart, Schubert and Poulenc. On March 18, Diane Zennie, soprano, presented her Junior Recital. Initiation was held on April 8, at which time we also had a dinner and program for our patrons.—GAIL PETERSEN, *Historian*.

ALBUQUERQUE ALUMNAE CHAPTER: One of the main musical projects of the chapter's busy season has been the preparation of the Seventeenth Century English Opera *Venus and Adonis* by John Blow. The men's choral group from the University of New Mexico provided assistance with the male voices needed for the production. We have had much fun getting ready for this and the money accruing from this will go into our scholarship fund. Our Founders Day program at the home of patroness Louise McCullough was a fall highlight. In January we presented a

joint program with the local alumnae chapter of SAI and this was a delightful evening. We are proud of Darlene Evers who again appeared as soloist with the Civic Symphony Orchestra. She sang Mahler's "Kindertotenlieder" and a selection from de Falla's "El Amor Brujo."—HARRIETT L. REYMORE, *Historian*.

PALO ALTO ALUMNAE Chapter was proud to be awarded the Alumnae Chapter Service Award for 1960-61 when our National President, Rosalie Speciale inspected the chapter. On that occasion, Ramona Rockway Grim sang a group of solos which included the "Intermezzo from Carnival in Vienna" by Schumann. The guest artist was Mary Lee Shephard, a member of Epsilon Omega of San Francisco State, who will be one of us by 1963. Lately we have been given \$36 from our patroness, Mrs. Stanley Partridge. This money too, will probably be given to music therapy—our interests are with the Veteran's Administration Hospital and our own Natalie Werbner who is the music therapist for the Peninsula Children's Center for disturbed children and the Recreation Center for the Handicapped in San Francisco. The Harold Shermans after celebrating their 50th wedding anniversary took the European trip with the Mu Phi. Marjorie was State Chairman for the D.A.R. Convention, and also is one of the singing Trio of American music. It was at the Sherman's lovely home that the auditions for our 7th annual scholarship were held. The music room, interesting with valuable paintings and the unusual snow storm outside the picture windows made it a memorable occasion. Those competing were from San Francisco State, San Jose State and College of the Holy Names, of Oakland. The winner was Janet Schlein, flutist, from San Francisco State College. On April 28 we held our annual luncheon-musical at the new Fremont Country Club. The recipient of the award, Janet Schlein, performed. Also on the program was last year's winner, soprano Claudia Colburn and as a special treat, our members also performed. Outstanding among us is the work of Eunice Wolfe Nemeth and Betty Myers Tarr in their duo piano playing. They have given programs for the Fortnightly Club in Palo Alto, the music section of Stanford Faculty Wives Club and the P.E.O. Ramona Grim is the proud possessor of a new "Yamaha" piano added to her lovely studio. She has been heard as "Mercedes" in *Carmen* and "Azucena" in *Il Trovatore*, productions of the West Bay Opera Company. Equally fine as a pianist she has accompanied John Robert Dunlap, baritone, in recital for the Pacific Music Society in San Francisco and James Standard who won \$1000 in the National Federation of Music Clubs in 1960. Our president, Agnes Helgesson, is rounding out her eleventh year as organist and choir director for the First Baptist Church of Palo Alto.—ALICE VAN ARSDALE, *Historian*.

SACRAMENTO ALUMNAE CHAPTER: Delectable new Mu Phi have added eleven inches to our collective waistline—we are now 35! When Rosalie Speciale visited our chapter in October, Yvonne Horn, soprano, and Donna Klump, flutist, presented an excellent program: "Cantata for soprano with flute obligato" by Scarlatti; "Three Songs" by de Falla; and "Night Soliloquy" for flute, by Kent Kennan. In November we gave a reception following Alpha Delta's fall concert at Sacramento State College after which we jointly commemorated Founders Day. Our December holiday party for chapter members and husbands featured music we were to present at the Sacramento County Hospital later in the month. Our husbands, in turn entertained us with Christmas carols. The three programs given at the hospital in December were most gratifying results of weeks of preparation for a total membership endeavor in the field of Music Therapy. We were warmed by this experience which was one of the highlights of the year. Nadine Salonites, accompanied by Kathleen Fourness, sang to a full house at the Crocker Art Gallery, and audience and critic response attested to the fact that this was an outstanding recital. "Fun with Two Pianos and All That" might well have been the theme for the musical portion of our February meeting. Eighteen members performed: Eleven pianists, six vocalists and one flutist worked together in various combinations. This annual event is a challenge to pianists and we hope it will challenge Mu Phi Epsilon composers to write for two pianos (eight hands). We point with pride to the following members:

Bertha Normington, membership chairman; Shirley Broadhurst, chairman of Christmas programs at County Hospital; Jane Cox, alumnae adviser to Alpha Delta chapter; Ann Scammon, Director of District No. 18; and our president, Mary Bremner.—JEAN KOPF, *Historian*.

SAN DIEGO ALUMNAE CHAPTER: At the January meeting Mary Caldwell gave a survey of the San Diego Concert Season, and presented as guest artist, Vivian Bark, cellist, who is a member of the San Diego Symphony. Mrs. Bark gave a short talk about the orchestra, and then played an unaccompanied Bach *Sonata*. Jeanne Roodhouse presided in the absence of Bernice Huestis who was enjoying a three-week trip to the Hawaiian Islands. The Annual White Elephant Sale yielded more "Dollars for Scholars". Ethel Croft gave the receipts from a recent "coffee" she held in her home. Programs for the remainder of the year are: March—"Church Music"; April—"Music Education"; May—Installation Luncheon; and July—Family Picnic. Caroline Lasker, husband Rueben, and two children are leaving in March for Aberdeen, Scotland, where he will be on government assignment to the Scottish Government Marine Biological Station, for a period of two or three months. They will tour other Biological Stations in Britain and the Middle East. Veta Riegel has two groups performing in the annual Junior High School Vocal Music Festival. Constance Virtue is teaching a class in "Great Music Listening" at Grossmont College's spring session.—MARY BUSH CALDWELL, *Historian*.

SAN FERNANDO VALLEY ALUMNAE CHAPTER held the first fall meeting at the home of Carolyn Gorka, president. Yvonne Moeze, Seattle Alumnae, spoke to us about her work with Moral Rearmament. At the November meeting we were happy to have as our guest and speaker Rosalie Speciale, national president. The musical portion of the program was presented by Lois Banke, pianist, who played compositions by Bach, Chopin, Schubert, and Brahms. Our Christmas meeting and party was presented by Mr. and Mrs. George Turner. The history and symbols of music in many lands and their traditional Christmas music, made this an informative as well as charming program. At the January meeting Eileen Wingart, violinist, gave the program. She has returned from two years' study abroad, on a Fulbright Scholarship.—JESSAMINE J. BASSEL, *Historian*.

SAN FRANCISCO ALUMNAE CHAPTER has had an interesting season since the opening meeting and program in September at the home of Marcelle Vernazza when Barbara Laspina (accompanied by her husband, Philip, of the San Francisco Symphony) sang, and Cecile Creed told of her work with the Standard School Broadcasts for 1961-1962. In October in San Rafael, Rosalie Speciale's inspection of our chapter was held at the home of Melba Palmer, who played a program on her newly installed Allen organ. Oboist, Norma Lincoln accompanied by June Reeder, also participated in the program. Founders Day was celebrated jointly with Epsilon Omega on the campus of San Francisco State College with a dinner in the President's dining room followed by the Founders Day Ceremony and a program in the Creative Arts Building to which both Epsilon Omega and San Francisco Alumnae members contributed. December brought a Christmas party at the home of Helen Rich, who has added to her duties the very important one of being president of the San Francisco branch of A.A.U.W. for the current year. In January, an organ concert was played by Alexander Post on the new organ in the Temple Methodist Church. Mr. Post is a member of the faculty of San Francisco State College. The concert was sponsored by the Temple Methodist Music Committee and the San Francisco Alumnae Chapter for the benefit of our scholarship fund. The fine program and reception which followed were notable enough but the affair had the added distinction of being scheduled on the day of the BIG SURPRISE SNOW, the first snow that has visited San Francisco in many years. And we had chosen a cool punch for our liquid refreshment! Memory Gomez, our corresponding secretary, has inaugurated a monthly *Newsletter* in which she includes a short sketch of the professional activities of two of our members. Memory not only ferrets out our past achievements but also our ambitions and makes us very aware of the fine personnel in our midst.—RUTH BROWN, *Historian*.

SAN JOSE ALUMNAE CHAPTER: Our chapter has been enjoying an active year with increased membership and enthusiasm under the fine leadership of Francis Robinson, who returned to us in September after conducting the wonderful Mu Phi Epsilon European tour. In October, we were inspected by our own Rosalie Speciale, after which we enjoyed a program of piano music by Edith Eagan. Founders Day was celebrated in November with the Phi Mu Chapter, at which time Mrs. John T. Walquist, wife of the president of San Jose State College, was installed as patroness, and Mr. Stanley Hollingsworth, distinguished young composer and faculty member, was installed as patron of Phi Mu chapter. Each year our chapter holds auditions and awards a scholarship to an outstanding member of Phi Mu Chapter. The recipient this year was Carol Bridges, pianist. Participation has been the keynote this year in chapter programs. At our Christmas meeting we had recorder ensembles; in February we met at a music store where we could enjoy playing piano ensembles; and in March we played more chamber music following a program by Carol Faust and her mother, Arline Lily Cox. On April 15 we gave a concert at the DeSaisset Art Gallery of the University of Santa Clara featuring well known local artists who are members of our chapter: Mary Anne Sanfilippo, pianist; Clorinda di Lonardo, soprano, accompanied by Patricia Carr. Among other selections, Clorinda sang a group of songs composed by Stanley Hollingsworth, after which his "I Saltimbanchi" was played by an instrumental ensemble conducted by him. Playing in the ensemble were Myrra Mosher, Gilda Mazzanti, Muriel Fitts, Dorothy Lichty, and Carol Faust, all members of the alumnae chapter, as well as these members of Phi Mu Alpha Sinfonia: Gary Gray, Rowland Schwab, and Roger Merrill.—ALICE BREMER SHELDEN, *Historian*.

Change of Name and Address

Must be sent to N.E.O.—1139 North Ridgewood Drive, Wichita 8, Kansas

Post Office will not forward copies unless extra postage is sent. Duplicate copies cannot be issued to those who fail to send notice of their change of name or address.

USE THIS FORM

Chapter of Initiation..... Date of Initiation.....

Name at time of initiation.....
(Family) (First) (Middle)

Present Name
(Family) (First) (Middle)

Husband's Name, if married.....
(Family) (First) (Middle)

Former Address

New Address

Directory of Mu Phi Epsilon

FOUNDERS

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

PAST NATIONAL PRESIDENTS

Elizabeth Mathias Fuqua (Deceased), A, 1904-05, 07, 08.
Myrtal Palmer Leach (Deceased), T, 1905-07
Elfrida Langlois Kent (Deceased), A, 1908-11
Alice Davis Bradford Peck (Deceased), A, 1911-13
Ora Bethune Johnson (Deceased), O, 1913-15
Mary Towsley Pfau (Deceased), A, 1915-16
Roxielettie Taylor Yeates (Mrs. John), O, 1119 Rumsey Ave., Cody, Wyo., 1916-17
Harriet Thompson Wright (Deceased), X, 1917-20
Doris Benson (Mrs. Walter), IA, Spikeswood Farm, Woodruff, Wis., 1920-22
Persis Heaton Trimble (Deceased), MA, 1922-26
Lucille Eilers Brettschneider (Mrs. August, Jr.), A, 3426 Morrison Place, Clifton, Cincinnati, Ohio, 1926-28
Orah Ashley Lamke (Mrs. George W.), A, R.R., 3, Box 422-D, Golden, Colo., 1928-30
Bertha M. (King) Van Tilburg (Mrs. V. B.), ME, 1485 Sunrise Dr., Vista, Calif., 1930-32, 34-40
Dorothy Elizabeth Paton, T, Observatory Lodge, Apt. 304, 1402 Washington Hgts., Ann Arbor, Mich., 1932-34
Elizabeth Ayres Kidd (Mrs. A. Eugene, Jr.), ME, 1553 Hawthorne Lane, Glenview, Ill., 1940-42
Ava Comin Case (Mrs. Lee O.), T, School of Music, University of Michigan, Ann Arbor, Mich., 1942-48
Dr. Margarette Wible Walker, MN, California Western Univ., San Diego, Calif., 1948-50.
Ruth Row Clutcher (Mrs. John), O, R.D. 1, Selinsgrove, Pa., 1950-54
Eleanor Hale Wilson (Mrs. P. Raymond), T, 2800 39th Ave. W., Seattle 99, Wash., 1954-58

NATIONAL COUNCIL 1960-1962

National President—Miss Rosalie Speciale, ΦM, 560 N. 1st, San Jose 12, Calif.
National First Vice President, (Extension and Academic Adviser)—Miss Bettylou Scandling, IA, 62 West 56th St., New York 19, N. Y.
National Second Vice President, (Music Adviser)—Janet Wilkie (Mrs. R. F.), T, 5744 34th N.E., Seattle 5, Wash.
National Third Vice President, (Alumnae Adviser)—Mary Frances Gresham, ΦII, 1539 N. Dellrose, Wichita, Kans.
National Fourth Vice President, (Public Relations)—Helen Purcell Maxwell (Mrs. Philip), Z, 5510 Sheridan Road, Chicago 40, Ill.
National Fifth Vice President, (Collegiate Adviser)—Miss Janese Ridell, MI, 1141 Eldon Dr., Lincoln 10, Neb.
National Editor—Miss Ruth Havlik, ΦP, 532 Fifth St. S.E., Apt. A, Minneapolis 14, Minn.

NATIONAL EXECUTIVE OFFICE

1139 N. Ridgewood Dr., Wichita 8, Kans.

National Executive Secretary-Treasurer—Virginia Porter Fiser (Mrs. Van E), Ξ, 1139 N. Ridgewood Dr., Wichita 8, Kans.

MU PHI EPSILON NATIONAL CHAIRMEN

FINANCE: Eleanor Wilson (Mrs. P. R.), 2800 39th Avenue West, Seattle 99, Wash.
FRIENDSHIP CORNER: Lucile Ferris (Mrs. Carl R.), 629 West 70 Terrace, Kansas City, Mo.
MAGAZINE SUBSCRIPTION AGENCY: Dorothy Miles McNeil, 4132 Vesta Drive, Wichita 8, Kansas

MARIE MORISSEY KEITH SCHOLARSHIP AWARD AND ELIZABETH MATHIAS HONOR AWARD: Eilene Risegari (Mrs. Silvio), 4102 37th N.E., Seattle 5, Wash.
MΦE ARTIST MEMBERS: Dorothy Barr Lemen, 21 Claremont Ave., New York 27, N. Y.
MΦE SCHOOL OF MUSIC AT GADS HILL CENTER: *Director*: Winifrid Erickson, 6620 N. Oshkosh Ave., Chicago 31, Ill.
Treasurer: Alma E. Grambauer, 1380 Henry St., Des Plaines, Ill.
Representative on Settlement Board: Marie Mueller Wallerich (Mrs. George W.), 511 Forest Ave., Oak Park, Ill.

MUSIC LIBRARIAN: Esther Wiedower, 2913 Swan Place, Los Angeles 26, Calif.
MUSIC THERAPY: Viola Anderson (Mrs. Henry O.), 1038 First St. N., Fargo, N. D.
NATIONAL CONVENTION: Madge Cathcart Gerke (Mrs. Frank E.), 5003 North Seville Drive, Indianapolis 8, Ind.
RITUAL: Lucille Brettschneider (Mrs. August, Jr.), 3426 Morrison Place, Clifton, Cincinnati, O.
STERLING-MATHIAS SCHOLARSHIPS AT INTERLOCHEN: Miriam McLaughlin (Mrs. R. H.), 1714 Hermitage Rd., Ann Arbor, Mich.

DISTRICT DIRECTORS

DISTRICT No. 1: Joyce Gibson, 390 Riverside Drive, #12AB, New York 25, N. Y.
DISTRICT No. 2: Adelia Cubbon, 326 Old Forest Rd., Overbrook Hills, Philadelphia 31, Pa.
DISTRICT No. 3: Mary Jane Harvey, 215 Lebanon Ave., Pittsburgh, Pa.
DISTRICT No. 4: Evelyn Morgan (Mrs. J. E.), 908 Roanoke Road, Cleveland Heights 51, O.
DISTRICT No. 5: Camilla Ayres, 634 Neff Road, Grosse Pointe 30, Mich.
DISTRICT No. 6: Willena Schlueter, 2022 Arrowood Place, Cincinnati 31, O.
DISTRICT No. 7: Charlotte Moore, 606 No. Dearborn St., Indianapolis 1, Ind.
DISTRICT No. 8: Sally Needham, 4900 Marine Dr., Apt. 104, Chicago 40, Ill.
DISTRICT No. 9: Cecile Coombs, 545 Washington Place, East St. Louis, Ill.
DISTRICT No. 10: Mildred Johnson (Mrs. A. L.), 6129 France Ave., So., Minneapolis 10, Minn.
DISTRICT No. 11: Mardean Holveck (Mrs. F. C.), 1014 Maplewood Drive, N.E., Cedar Rapids, Iowa.
DISTRICT No. 12: Lois Gordon (Mrs. R.), 225 S. Poplar, Wichita, Kansas
DISTRICT No. 13: Lou Ann Williams, 5519 Matalee, Dallas, Texas
DISTRICT No. 14: Shirley Anne Johnson, 4257 So. Lincoln, Englewood, Colo.
DISTRICT No. 15: Dorothy Murray (Mrs. Donald), 1021 E. 28th, Spokane, Wash.
DISTRICT No. 16: Mrs. Dorothy Mayo Patterson, 7302 6th Ave., Apt. 14, Tacoma 66, Wash.
DISTRICT No. 17: Pearl Peterson (Mrs. H. W.), 13548 N.E. Glisan St., Portland 30, Ore.
DISTRICT No. 18: Ann Scammon (Mrs. E. W.), 4695 Frances Court, Sacramento 18, Calif.
DISTRICT No. 19: Harriet Payne, 3071 Main Way Drive, Los Alamitos, Calif.
DISTRICT 20: Dot Kenna Brasfield, Edwards, Miss.
DISTRICT No. 21: Willa Lowrance (Mrs. Robert S., Jr.), 1184 Hancock Drive, N.E., Atlanta 6, Ga.

ANNUAL SCHOLARSHIPS

EDWARD MACDOWELL ASSOCIATION
NATIONAL MUSIC CAMP, Interlochen, Mich.
ASPEN FESTIVAL AND SCHOOL, Aspen, Colo.

FRIENDSHIP HOUSE, Washington, D. C.
NEIGHBORHOOD MUSIC SCHOOL, Los Angeles, Calif.
COMMUNITY MUSIC SCHOOL, INC., St. Louis, Mo.

NATIONAL AFFILIATIONS

NATIONAL FEDERATION OF MUSIC CLUBS
MUSIC TEACHERS NATIONAL ASSOCIATION
MUSIC EDUCATORS NATIONAL CONFERENCE
NATIONAL ASSOCIATION SCHOOLS OF MUSIC
PROFESSIONAL PANHELLENIC ASS'N.

NATIONAL ASSOCIATION OF AMERICAN COMPOSERS AND CONDUCTORS
NATIONAL MUSIC COUNCIL
NATIONAL ASSOCIATION FOR MUSIC THERAPY (*Sustaining member*)
NATIONAL GUILD OF COMMUNITY MUSIC SCHOOLS (*Auxiliary member*)
MUSIC FOR THE BLIND, INC.

ATLANTIC PROVINCE

Province Governor—National First Vice President

BETA—New England Conservatory of Music, Boston, Mass. Charlotte Rochelle Mesuse, 33 Gainsborough St., Boston 15, Mass.
MU—Brenau College, Gainesville, Ga. Sylvia Smith, Zeta House, Brenau College, Gainesville, Ga.
PSI—Bucknell University, Lewisburg, Pa. Barbara Gross, Box W-20, Bucknell University, Lewisburg, Pa.
MU UPSILON—Eastman School of Music of the University of Rochester, Rochester, N. Y. Florence Aquilina, 424 University Ave., Rochester 7, N. Y.
PHI GAMMA—Peabody Conservatory of Music, Baltimore 2, Md. Donna Hearn, 810 Park Ave., Baltimore 2, Md.
PHI UPSILON—Boston University, Boston 16, Mass. Anne-Marie Di Giacomo, 175 Main Street, Malden, Mass.
PHI PSI—Mary Washington College of the University of Virginia, Fredericksburg, Va. Eleanor Osborne, P.O. Box 1801, College Station, Fredericksburg, Va.
PHI OMEGA—Westminster College, New Wilmington, Pa. Rebecca Johnston, Volant, Pa.
EPSILON NU—West Virginia University, Morgantown, W. Va. Nancy Fox, 265 Prospect Street, Morgantown, W. Va.
EPSILON UPSILON—Duquesne University, Pittsburgh 19, Pa. Rosette Sapienza, 811 Sherwood Road, Pittsburgh 21, Pa.
EPSILON PSI—Juilliard School of Music, New York 27, N. Y. Elizabeth Infante, 554 West 113th St., New York 25, N. Y.

ALPHA BETA—Hartt College of Music, Hartford, Conn. Ersilia Carangelo, Hartt College, Box 74, 187 Broad, Hartford, Conn.
ALPHA ZETA—Radford College, Radford, Va. Nancy Vance, Box 1182, Radford College, Radford, Va.
ALPHA ETA—American University, Washington, D. C. Ruth Tobin, 7110 Wilson Lane, Bethesda 14, Md.
ALPHA THETA—Penn. State Univ., Univ. Park, Pa. Irene K. Volz, 160 W. Hamilton Ave., State College, Pa.
ALPHA XI—Woman's College, Univ. of No. Carolina, Greensboro, N. C. Elizabeth Smith, North Spencer Hall, P.O. Box W.C. 216, Greensboro, N. C.
ATLANTA ALUMNAE—Alice Harrison (Miss), 43 Golf Circle N.E., Atlanta 9, Ga.
BALTIMORE ALUMNAE—Virginia Dietrich, 505 Virginia Ave., Baltimore 28, Md.
BOSTON ALUMNAE—Adele Holveas (Mrs. Antone), 92 Henry St., Cambridge, Mass.
CONNECTICUT VALLEY ALUMNAE—Helen Hubbard, 638 New Britain Ave., Hartford, Conn.
MIAMI ALUMNAE—Eleanor Le Beau (Mrs. C.), 1720 Fletcher St., Hollywood, Fla.
NEW YORK ALUMNAE CHAPTER—Joyce Gibson, 390 Riverside Dr., N.Y.C. 25, N. Y.
PHILADELPHIA ALUMNAE—Velma Graham (Mrs. G.), 47 E. Benedict Ave., Havertown, Pa.
PITTSBURGH ALUMNAE—Mary Jane Harvey, 215 Lebanon Ave., Pittsburgh 28, Pa.
ROCHESTER ALUMNAE—Suzanne Clayton (Mrs. Jack), 443 Mendon, Pittsford, N. Y.
WASHINGTON ALUMNAE—Marion McNabb, 3990 Langley Court, N.W., Washington 16, D. C.

GREAT LAKES PROVINCE

Province Governor—National Fourth Vice President

GAMMA—University of Michigan, Ann Arbor, Mich. Marion Snell, 2402 Packard, Ann Arbor, Mich.
EPSILON—University of Toledo, Toledo 6, Ohio. Patricia McGee, 2932 Evergreen Road, Toledo, Ohio.
SIGMA—Northwestern University, Evanston, Ill. Sally Sheirer, 626 University Place, Shepard Hall, Evanston, Ill.
PHI—Mount Union College, Alliance, O. Cynthia Shoemaker, McMaster Hall, Mt. Union College, Alliance, O.
MU XI—American Conservatory of Music, Chicago 4, Ill. Joyce Weibel, 1300 N. Dearborn, Chicago 10, Ill.
MU PHI—Baldwin-Wallace College, Berea, O. Miriam Davis, Findley Hall, Baldwin-Wallace College, Berea, O.
PHI KAPPA—Wayne State University, Detroit, Mich. Sylvia Meloch, 2128 Royal, Berkley, Mich.
PHI OMICRON—Cleveland Institute of Music, Cleveland, O. Marlene Gresko, 10805 Parkview, Cleveland 4, O.
PHI SIGMA—De Paul University, Chicago, Ill. Ann Buc, 25 E. Jackson, Chicago, Ill.
EPSILON LAMBDA—Eastern Michigan University, Ypsilanti, Mich. Linda Stickney, 339 Jones Hall, Eastern Michigan Univ., Ypsilanti, Mich.

EPSILON XI—University of Illinois, Urbana, Ill. Judith Baack, 305 Van Doren, Univ. of Ill., Champaign, Ill.
ALPHA OMICRON—Roosevelt Univ., Chicago, Ill. Pamela Brown, 6027 S. Indiana, Chicago 37, Ill.
ALLIANCE ALUMNAE—Nadene Barnes, R. D. No. 1, Salem, Ohio.
ANN ARBOR ALUMNAE—Pauline Crocker (Mrs. G.), 1601 Chandler, Ann Arbor, Mich.
CENTRAL CHICAGO ALUMNAE—Rosalie Barry, 1300 N. Dearborn Parkway, Chicago, Ill.
CHICAGO ALUMNAE—Irene Antoniou (Mrs. A.), 1021 Memory Court, Glen Ellyn, Ill.
CLEVELAND ALUMNAE—Adah Hill, 2979 Yorkshire Road, Cleveland Heights 18, Ohio.
CLEVELAND HEIGHTS ALUMNAE—Joan Kleinfeld, 21891 So. Lakeshore Blvd., Cleveland 23, Ohio.
DETROIT ALUMNAE—Marjorie Bernat (Mrs. S.), 785 Pierce, Birmingham, Mich.
EVANSTON-NORTH SHORE ALUMNAE—Arlene Neugart (Mrs. D.), 1115 Kenton Ave., Deerfield, Ill.
MILWAUKEE ALUMNAE—Helen McNamara (Mrs. W.), 2940 N. Prospect Ave., Milwaukee 11, Wis.
TOLEDO ALUMNAE—Florence Miller (Mrs. A.), 4144 Brookside Rd., Toledo, O.
URBANA-CHAMPAIGN ALUMNAE—Harriet Koehler (Mrs. J.), 917 W. Church, Champaign, Ill.

EAST CENTRAL PROVINCE

Province Governor—National Fifth Vice President

ZETA—De Pauw University, Greencastle, Ind. Marylyn Sexton, Delta Zeta House, De Pauw Univ., Greencastle, Ind.
KAPPA—Jordan College of Music, Butler University, Indianapolis, Ind. Linda Eckard, 5119 North Graceland, Indianapolis, Ind.
MU PI—Ohio Wesleyan University, Delaware, O. Zeta Rodee, Monnett Hall, Ohio Wesleyan Univ., Delaware, O.
PHI THETA—Lindenwood College, St. Charles, Mo. Elizabeth Bricker, Lindenwood College, St. Charles, Mo.
EPSILON GAMMA—Belhaven College, Jackson, Miss. Margaret Crofton, Belhaven College, Jackson, Miss.
EPSILON ZETA—Hendrix College, Conway, Ark. Marjorie McKinnon, Box 13, Hendrix College, Conway, Ark.
EPSILON KAPPA—Southern Illinois University, Carbondale, Ill. Rachael Calhoun, 928 W. Walnut, Carbondale, Ill.
EPSILON OMICRON—Indiana University, Bloomington, Ind. Jean Kelley, Sycamore Hall, Indiana University, Box 10, Bloomington, Ind.
EPSILON TAU—Washington University, St. Louis 5, Mo. Ann Werthmuller, 427 Clark Ave., Webster Groves 19, Mo.
ALPHA ALPHA—The College-Conservatory of Music, Cincinnati, O. Neva Owens, College-Conservatory of Music, Highland & Oak, Cincinnati 19, O.
ALPHA GAMMA—Mississippi Southern College, Hattiesburg, Miss. Georgia Fillingham, Box 665, Station A, Hattiesburg, Miss.

ALPHA KAPPA—Conservatory of Music of University of Kansas City. Sharon Pettit, 2304 E. 72nd Street, Kansas City, Mo.
ALPHA MU—Southwest Missouri State College, Springfield, Mo. Pat Cantrell, Room 209, 1132 East Madison, Springfield, Mo.
BLOOMINGTON ALUMNAE—Kenda Webb, 107 Glenwood Ave., Bloomington, Ind.
CINCINNATI ALUMNAE—Joan Frazer (Mrs. J.), 3136 Victoria Ave., Cincinnati 8, O.
COLUMBIA ALUMNAE—Dorothy Schlotzhauer, 401 W. Boulevard South, Columbia, Mo.
COLUMBUS ALUMNAE—Dale Kathleen Gephart, 4200 Dublin Rd., Columbus 2, Ohio
DAYTON ALUMNAE—Edythe Livingston, 2445 Lynn Ave., Dayton 6, O.
EVANSVILLE ALUMNAE—Neva Barnard (Mrs. C.), 118 No. Lucretia, Oakland City, Ind.
INDIANAPOLIS ALUMNAE—Melva Crain (Mrs. W.), 3524 E. 10th St., Indianapolis 1, Ind.
JACKSON ALUMNAE—Dot Brasfield (Mrs. F., Jr.), Edwards, Miss.
KANSAS CITY ALUMNAE—Marguerite Harper (Mrs. J.), 406 West 50th St., Kansas City 13, Mo.
KANSAS CITY EVENING ALUMNAE—Dorothy Quant, 5000 Oak, Apt. No. 311, Kansas City 12, Mo.
ST. LOUIS ALUMNAE—Ched Hieronymous (Mrs. K.), 1521 Lark Ave., Kirkwood 22, Mo.
ST. LOUIS COUNTY ALUMNAE—Evelyn M. Silars, 7118 Amherst Ave., University City 30, Mo.

NORTH CENTRAL PROVINCE

Province Governor—National Editor

OMEGA—Drake University, Des Moines, Ia. Kristi Metcalf, 1136-26th St., Des Moines 11, Ia.
MU ALPHA—Simpson College, Indianola, Ia. Barbara Sivadge, 705 N. C St., Indianola, Ia.
MU GAMMA—University of Nebraska, Lincoln, Neb. Gail Galloway, 6100 Huntington, Lincoln 7, Neb.
MU EPSILON—Minneapolis College—MacPhail School of Music, Patricia Lynch, 824 Westwood Drive South, Minneapolis 16, Minn.
MU TAU—University of South Dakota, Vermillion, S. D. Raeanna Marie Taake, Box 77, Burgess Hall, Univ. of So. Dakota, Vermillion, S. D.
MU PSI—Coe College, Cedar Rapids, Ia. Carol VanMaanen, Voorhees Hall, Coe College, Cedar Rapids, Ia.
PHI ZETA—Morningside College, Sioux City, Ia. Muriel Smith, 3318 Vine Ave., Sioux City, Ia.

PHI IOTA—Concordia College, Moorhead, Minn. Kay Ferguson, Box 313, Concordia College, Moorhead, Minn.
CEDAR RAPIDS ALUMNAE—Betty Dabban (Mrs. C.), 1639 Texas Ave. N.E., Cedar Rapids, Ia.
DES MOINES ALUMNAE—Ruth Howe (Mrs. L.), 3601 37th, Des Moines, Ia.
FARGO ALUMNAE—Ruth Berge, 1806 South 4th St., Moorhead, Minn.
LINCOLN ALUMNAE—Joan Reist (Mrs. Wesley), 731 Lyncrest Dr., Lincoln, Neb.
MINNEAPOLIS ALUMNAE—Vida Cowin, 4366 Mackey Ave., Minneapolis 24, Minn.
RICHFIELD ALUMNAE—Ruth Heinen (Mrs. C.), 4208 Monroe St. N.E., Minneapolis 21, Minn.
SIOUX CITY ALUMNAE—Florence Kyle, 105 Market St., Sioux City, Ia.

SOUTH CENTRAL PROVINCE

Province Governor—National Third Vice President

XI—University of Kansas, Lawrence, Kans. Neva Brockman, 1345 Louisiana, Lawrence, Kans.
MU THETA—University of Texas, Austin, Tex. Elva Schietinger, 3008 Cedar St., Apt. A-2, Austin, Tex.
MU KAPPA—University of Oklahoma, Norman, Okla. Mary Bulla, 1105 College, Norman, Okla.
MU MU—Kansas State College, Manhattan, Kans. Charlotte Davis, West Stadium, Manhattan, Kans.

MU RHO—Lamont School of Music at the University of Denver, Denver, Colo. Nancy Walker, 2222 S. Josephine, Denver, Colo.
MU CHI—Southern Methodist Univ., Dallas, Tex. Gena Braden, 3109 Daniels, Dallas 5, Tex.
PHI EPSILON—College of Emporia, Emporia, Kans. Ann Bollinger, Dunlap Hall, College of Emporia, Emporia, Kans.
PHI XI—Baylor University, Waco, Tex. Phyllis Owen, Memorial 108, Baylor Univ., Waco, Tex.

PHI PI—University of Wichita, Wichita, Kans. Linda Henesey, 2000 Harvard, Wichita, Kans.
 PHI TAU—North Texas State College, Denton, Tex. Kay Curry, Box 6686, No. Texas State Univ. Denton, Tex.
 EPSILON EPSILON—Texas Christian University, Ft. Worth, Tex. Martha Watson, Box 30072, Texas Christian Univ., Ft. Worth 3, Tex.
 EPSILON MU—University of Utah, Salt Lake City, U. Judith Beckstead, 666 Musser Court, Salt Lake City, Utah
 EPSILON PI—Texas Technological College, Lubbock, Tex. Janis Richardson, 3617-47th, Lubbock, Tex.
 EPSILON PHI—Friends University, Wichita, Kans. Loreta Harner, Women's Residence Hall, Friends University, Wichita, Kans.
 ALPHA IOTA—Midwestern Univ., Wichita Falls, Tex. Melissa Ann Birk, Box 397, Iowa Park, Tex.
 ALPHA NU—West Texas State College, Canyon, Tex. Linda Adams, Box 477, W.T. Station, Canyon, Tex.

ALPHA PI—Southwest Texas State, San Marcos, Tex. Elizabeth Collins Lauri Hall, San Marcos, Tex.
 ALPHA RHO—Phillips University, Enid, Okla. Jocelynn Joy Hamre, Clay Hall, Enid, Okla.
 ALPHA SIGMA—Abilene Christian College, Abilene, Texas. Roberta Gober, 542½ E.N. 16th, Abilene, Texas.
 AUSTIN ALUMNAE—Esma Clark, 4205 Balcones Drive, Austin, Tex.
 DALLAS ALUMNAE—Edith Pfautsch, 3710 Euclid, Dallas, Tex.
 DENVER ALUMNAE—Grace Peyton (Mrs. A.), 270 South Clermont, Denver, Colo.
 FORT WORTH ALUMNAE—Jeanette Keim, 1324 Washington, Ft. Worth, Tex.
 OKLAHOMA CITY ALUMNAE—Millicent Akin (Mrs. D.), 2801 N.W. 34th St., Oklahoma City, Okla.
 SALT LAKE CITY ALUMNAE—Barbara Dalling, 6369 Cobblerock Lane, Salt Lake City, Utah.
 TULSA ALUMNAE—Mary Johnson, 4928 East 27 St., Tulsa, Okla.
 WICHITA ALUMNAE—Edla Hilts, 999 Country Acres, Wichita, Kans.

PASADENA ALUMNAE—Helen Butt (Mrs. E.), 949 Stuhler Dr., San Gabriel, Calif.
 SACRAMENTO ALUMNAE—Mary Bremner (Mrs. H.), 4040 Los Pasos Way, Sacramento, Calif.
 SAN DIEGO ALUMNAE—Bernice Huestis (Mrs. R.), 544 N. Rios Ave., Solana Beach, Calif.
 STOCKTON ALUMNAE—Sarah Schilling (Mrs. C.), 1227 W. Walnut, Stockton, Calif.

SAN FERNANDO VALLEY ALUMNAE—Frances Tschirgi, 5741 Rolling Road, Woodland Hills, Calif.
 SAN FRANCISCO ALUMNAE—June Reeder, 109 Skyview Way, San Francisco 27, Calif.
 SAN JOSE ALUMNAE—Sylvia Bush, 12580 Selby Lane, San Jose 27, Calif.

PACIFIC NORTHWEST PROVINCE

Province Governor—National Second Vice President

NU—University of Oregon, Eugene, Ore. Lou Voegtly, 791 E. 15th, Eugene, Ore.
 TAU—University of Washington, Seattle 5, Wash. Sue Berger, 4230 11th N.E., Seattle 5, Wash.
 MU BETA—Washington State University, Pullman, Wash. Norma Gettman, 139 Regents Hill, Pullman, Wash.
 MU ZETA—Whitman College, Walla Walla, Wash. Peggy MacGown, Whitman College, Walla Walla, Wash.
 PHI LAMBDA—Willamette University, Salem, Ore. Nancy Stewart, 610-15th St., N.E., Salem, Ore.
 EPSILON DELTA—Lewis and Clark College, Portland 1, Ore. Kathleen Healy, Akin Hall, Lewis and Clark College, Portland 19, Ore.
 EPSILON THETA—Linfield College, McMinnville, Ore. Barbara Hindman, Box 709, Linfield College, McMinnville, Ore.
 EPSILON IOTA—Eastern Washington College of Education, Cheney, Wash. Mary Cramer, Eastern Wash. College of Ed., Box 626, Cheney, Wash.

EPSILON RHO—Montana State University, Missoula, Mont. Patsy McClain, 501 University Ave., Missoula, Mont.
 EPSILON SIGMA—Pacific Lutheran University, Parkland, Wash. Tina Dempster, South Hall A-6, PLU, Tacoma 44, Wash.
 ALPHA LAMBDA—Portland State College, Portland, Ore. Leora Johnson, 5845 S.E. Holgate Blvd., Portland, Ore.
 EUGENE ALUMNAE—Mary Lou Van Rysselberghe, 459 Lariat Drive, Eugene, Ore.
 PORTLAND ALUMNAE—Kay Thomas (Mrs. D.), 9535 S.W. Corbett Ave., Portland, Ore.
 SALEM ALUMNAE—Alice Jones (Mrs. J.), 782 Maine Ave. N.E., Salem, Ore.
 SEATTLE ALUMNAE—Mildred Harris, 4760 47th N.E., Seattle 5, Wash.
 SPOKANE ALUMNAE—Marie Rodkey (Mrs. J.), 1403 West Courtland, Spokane, Wash.
 TACOMA ALUMNAE—Persis Shook (Mrs. J.), 915 North Washington Ave., Tacoma 6, Wash.

PACIFIC SOUTHWEST PROVINCE

Province Governor—National President

MU FTA—University of the Pacific, Stockton, Calif. Mary Martin, Room 157, Covell Hall, Univ. of the Pacific, Stockton 4, Calif.
 MU NU—University of Southern California, Los Angeles, Calif. Carolyn Funk, 117 N. Las Palmas, Los Angeles 4, Calif.
 PHI MU—San Jose State College, San Jose, Calif. Nancy Daggett, 678 Benvenue, Los Altos, Calif.
 PHI NU—University of California at Los Angeles, Los Angeles, Calif. Cynthia Grayson, 1230 North Howard St., Glendale 7, Calif.
 PHI CHI—Fresno State College, Fresno, Calif. Beverly Petersen, 140 W. Hopkins, Fresno 6, Calif.
 EPSILON ETA—George Pepperdine College, Los Angeles, Calif. Anne Marbury, 1121 W. 79th, Box 172, Los Angeles 44, Calif.
 EPSILON OMEGA—San Francisco State College, San Francisco, Calif. Patricia Moore, 920 Crestview Dr., Millbrae, Calif.

ALPHA DELTA—Sacramento State College, Sacramento, Calif. Lorna Volkert, 7400 Woodside Drive, Citrus Heights, Calif.
 ALPHA EPSILON—College of the Holy Names, Oakland, Calif. LaVerne Cardoza, 2344-63rd Ave., Oakland 5, Calif.
 ALBUQUERQUE ALUMNAE—Alice Eiffert (Mrs. K.), 1305 Dakota N.E., Albuquerque, N. M.
 BERKELEY ALUMNAE—Lois Flenner (Mrs. A.), 52 Acacia Drive, Orinda, Calif.
 BEVERLY HILLS ALUMNAE—Leola Blair, 10447 Armwood Road, Lake View Terrace, Calif.
 FRESNO ALUMNAE—Frances Hein (Mrs. A.), 3529 E. Flint Way, Fresno, Calif.
 LONG BEACH ALUMNAE—Harriet Payne, 3071 Main Way Dr., Los Alamitos, Calif.
 LOS ANGELES ALUMNAE—Sima Mannick, 5165 Onacrest Drive, Los Angeles 43, Calif.
 PALO ALTO ALUMNAE—Agnes Helgesson (Mrs. L.), 26925 St. Francis Dr., Los Altos Hills, Calif.

REMEMBER FRIENDSHIP CORNER . . .

with its varied, interesting articles.

Send orders to Friendship Corner Chairman:

Lucille Ferris

629 west 70th Terrace

Kansas City, Missouri

Remember MΦE In Your Will

FORM OF BEQUEST

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

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

(If it is desired that the gift shall be exempt from inheritance or estate taxes, use this alternative form:)

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

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

THE MAY 1962 TRIANGLE OF MU PHI EPSILON

Wear Your Pin with Pride...

IT IS A MARK OF DISTINCTION AND REFLECTS THE RICH TRADITIONS OF YOUR LIFE.

MU PHI EPSILON

INSIGNIA PRICE LIST BY YOUR OFFICIAL JEWELER

Recognition pin, 10K gold.....	\$ 1.75
Pledge pin, sterling silver.....	1.00
Plain badge, flat lyre.....	5.50
Plain badge, raised lyre.....	6.75
Close set pearl badge, raised lyre.....	12.25
Crown set pearl badge, raised lyre.....	17.00

GUARD PINS	Single Letter	Double Letter
Plain yellow gold.....	\$2.75	\$ 4.25
Close set pearl.....	5.50	9.25
Crown set pearl.....	7.75	14.00

10% Federal Tax and any State or City Taxes in addition to all prices.

Write for complete insignia price list

L. G. Balfour Company
ATTLEBORO MASSACHUSETTS

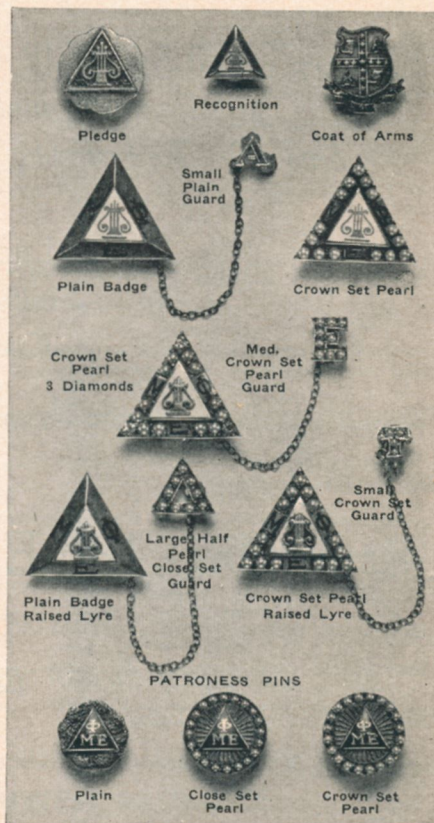
IN CANADA L. G. BALFOUR COMPANY, LTD. MONTREAL AND TORONTO

INSIGNIA LISTED above and carried in stock for immediate delivery, is of yellow gold. If white gold is preferred, add \$3.00 for plain badge and \$5.00 for jeweled badge. White gold insignia is special, requiring three weeks for manufacturer.

REGULATIONS—Orders for official insignia should be placed with the Mu Phi Epsilon National Executive Office.

YOUR GUARANTEE OF...

- UNMATCHED QUALITY
- PERFECT SATISFACTION



1961-62 Alumnae Chapters

CALENDAR

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

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

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

NOVEMBER 1: DEADLINE for ordering stationery for fall delivery.

NOVEMBER 13: Founders Day. Treasurer: Send voluntary contribution of 58c for each chapter member to N.E.O., enclosing Form No. 3.

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

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

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

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

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

APRIL 1: DEADLINE for ordering stationery for spring delivery.

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

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

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

July 15—October issue of *The Triangle*

October 15—January issue of *The Triangle*

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

March 1—May issue of *The Triangle*

~~Virginia L. Porter Eiser (Mrs. Van E.)~~
~~Xi 12 2 1942, L.S.~~
~~1130 N. Ridgewood~~
~~Wichita, Kansas~~



THE CREED OF MU PHI EPSILON



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