

the

TRIANGLE

of

MU PHI EPSILON

v. 57 #3 NED



MARCH 1963

NATIONAL PRESIDENT'S MESSAGE

We achieve national projects, we extend philanthropies and we strengthen chapters with minds at work.

Our goals remain passive until members start them in motion.

We release the aims and purposes of the sorority from the written page when we give them expression.

The efforts of each member and chapter contribute to the strength of Mu Phi Epsilon and the realization of a greater sorority.

We have only to begin, interest follows, ideas rise, progress is sculptured and Mu Phi Epsilon achieves.

Janice K. Bidell

The Triangle

MARCH • 1963
VOLUME 57 • NUMBER 3

OF MU PHI EPSILON

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PEARL ALLISON PETERSON • NATIONAL EDITOR

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Mu Phi Epsilon Gains International Status

Alpha Tau, the first international chapter of Mu Phi Epsilon, was installed on Founders Day, November 13, 1962, at the Philippine Women's University College of Music and Fine Arts in Manila, seven thousand miles across the Pacific Ocean from the nearest stateside chapter.

Since January, 1962, the twelve new members of our eighty-ninth collegiate chapter have been busy preparing for this affiliation with Mu Phi Epsilon. Ten months later, pledge period and examinations passed, they were initiated in the simple but impressive ceremonies that made them Mu Phi Epsilon sisters in fact.

The initiates were: Ruth L. Buot, president; Hilda Alicer, vice-president; Dulcecilia de Vera, recording secretary; Jean Serafica, corresponding secretary; Violeta Santos, alumnae secretary; Ana Fe Donato, treasurer; Evelyn Abellera, historian; Maria Regalado, chaplain; Susan Jambora, warden; Fe B. de Castro, chorister; Irene Keng and Sylvia Z. Ocsio, members.

* Greeting in Tagalog: welcome—good luck—Godspeed.

Alumnae Install Chapter

Installing officer of the new chapter was Lucrecia R. Kasilag (Mu Upsilon '50, University of Rochester Eastman School of Music), president of the Manila Mu Phi Epsilon Club, and Dean of the College. Assisting her were the following Alumnae Club officers and members: Mimi Gaines Palmore (Mu Omicron '37, Cincinnati College of Music), vice-president; Marylou Cruz-Navarro (Iota Alpha '48, Chicago Musical College), vice-president; Margaret Rawson Arneson (Mu Beta '38, Washington State University), secretary; and members Antonieta Abarquez-Bardos (Mu Nu '56, University of Southern California), Jan Deats (Mu Chi, Southern Methodist University, Texas), Esther Samonte-Madrid (Eta '48, Ohio Wesleyan College), Norma Ongpin (Gamma '51, University of Michigan) and Yolanda Vales-Ramos (Mu Nu '51, University of Southern California).

Very special guests from California were Mr. and Mrs. Harold Sherman whose plane from Hong Kong arrived just in time for the festivities. Mar-

jorie Sherman, a member of the Palo Alto Alumnae chapter, presented Alpha Tau a check for \$66, a gift from that chapter and friends. The collection of this gift was initiated by Col. and Mrs. Stanley Partridge, Patronesses of Mu Phi Epsilon, and Mrs. Lester Helgeson, president, Palo Alto chapter.

A Musicale to commemorate Founders Day followed the secret ceremonies. Each of the new members, dressed in white and proudly wearing the triangle badge of Mu Phi Epsilon and a corsage of violets, performed before an intimate group of friends which included Mr. Harold Sherman, M Φ E Patron, parents and teachers. Indeed this signified the start of a life of sharing with and enriching the lives of others through music.

In true M Φ E tradition the girls treated their guests to refreshments of purple-tinted punch, sandwiches and cookies. Scrap-books and posters, name-cards and décor were in purple and white; the triangle form and violets were used purposely to share with others the beauty of the symbols of Mu Phi Epsilon.

As early as the week before the big day the mailbag became heavy with congratulatory messages from the members of the National Council, former National officers, friends and chapters. They are still pouring in from all over the United States.

Guests From Palo Alto

Marjorie Sherman was one of the many members at National Convention who applauded the decision to charter a collegiate chapter in the Philippines. Little did she think that in less than six months she would be helping to install that chapter, thousands of miles from the Indiana Convention hall. A sudden decision by her husband and herself in October to join friends on a trip to the Orient led to landing in the Manila airport on November 13. Lucrecia Kasilag was among the friends who met the plane, and the next thing Marjorie knew they were on their way to install Mu Phi Epsilon's first international chapter. "The girls of Alpha Tau," she wrote with enthusiasm, "are just as talented and beautiful as we have at home. They even wear the same

NEWLY INSTALLED ALPHA TAU MEMBERS AND M Φ E ALUMNAE. *Back row:* Jean Serafica, Dulcecilia de Vera, Irene Keng, Evelyn Abellera, Ruth Buot, Ana Fe Donato, Susan Jambora, Violeta Santos, Sylvia Ocsio, Fe de Castro, Hilda Alicer and Maria Regalado. *Front row:* Antonieta Abarquez-Bardos, Yolanda Vales-Ramos, Esther Samonte-Madrid, Mimi Gaines Palmore, Marjorie Sherman of Palo Alto, Lucrecia Kasilag, Margaret Rawson Arneson, Norma Ongpin and Marylou Cruz-Navarro.





PROGRAM FOR SCHOOL OF THE BLIND. Maria Regalado, flute, Violeta Santos, piano.

high hairdos, and the same high spike heels! . . . Taking part in the installation was the most memorable occasion of my Mu Phi Epsilon life."

Alumnæ Start Things

Interest in a chapter in the Philippines was shown as early as 1958 when National Council considered a chapter at Silliman University. There were not enough music majors there at the time to meet requirements and attention was shifted to Philippine Women's University in Manila, whose music dean was Mu Phi Epsilon's own Lucrecia Kasilag. Three years later Lucrecia, Mimi Palmore, of Silliman University, Margaret Arneson and Marylou Cruz-Navarro met together to formulate some concrete plans for establishing a chapter in Manila. In June, 1961, nine M Φ Es met at the home of Vida Hickerson (Mu Theta '20, University of Texas), wife of the then American Ambassador to the Philippines. In November, 1961, the timely visit of Eleanor Hale Wilson, former National President of Mu Phi Epsilon, and her enthusiasm gave impetus to their ambitions, and in January, 1962, a local club was organized at Philippine Women's University of girls who could meet Mu Phi Epsilon requirements. They gave a recital in the home of Margaret Arneson and at that time were told all about Mu Phi Epsilon. Enthusiastically

they initiated a program designed to increase their eligibility for chapter recognition which included TV appearances, a concert for the public and a music appreciation program for the blind.

They were encouraged in their efforts by the interest shown by Rosalie Speciale, then national president, and by Bettylou Scandling, national first vice-president, as well as by local Mu Phi Epsilon members. M Φ Es in the United States were becoming aware of the "Philippine movement" and members were attending performances of the Bayanihan Dancers, then on tour, and meeting Lucrecia Kasilag. Culmination of the efforts of everyone concerned came when the 1962 National Convention approved the charter for the first international chapter of the sorority, and the rest is history.

"What It Means

to be a member of Mu Phi Epsilon is difficult to put quickly into words," writes Ruth Buot, president of Alpha Tau chapter. "Of all our collegiate members perhaps I had the greatest opportunity to see Mu Phi Epsilon at work here in the Philippines. As a former music major at Silliman University I saw the boxes of music and instruments that came from M Φ E

FOUNDERS PROGRAM: Margaret Arneson, Norma Ongpin, Antonieta Albarquez-Bardos, Mimi Palmore, and others.

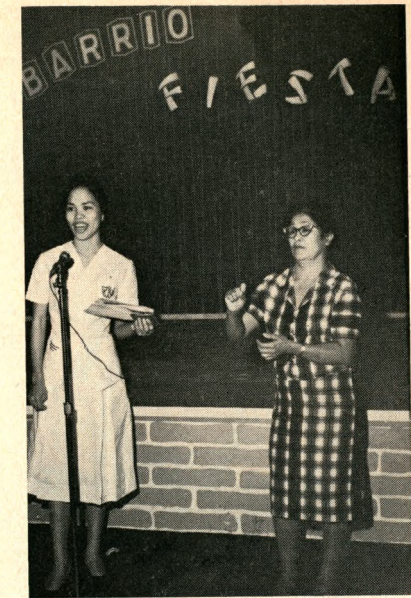


VIOLETA SANTOS playing Kasilag's "Variations on Walay Angay."



LUCRETIA KASILAG is shown here being greeted and congratulated following a performance at the Seattle World's Fair of *Bayanihan Dance Company*. Janet Rhea, Tacoma Alumna, Mildred Harris, president Seattle Alumna, Lucrecia, Beatrice Higman and Janet Wilkie, National Sixth Vice-President.

LUCRETIA KASILAG WITH HAROLD SHERMAN, M Φ E Patron, and MARJORIE SHERMAN, Palo Alto Alumna.



PROGRAM FOR SCHOOL OF THE DEAF AND MUTE. Ruth Buot, president of Alpha Tau, explains the program of native dancing given in cooperation with the Bayanihan Folk Arts Center while teacher translates in sign language.

DULCECILIA DE VERA accompanying HILDA ALICER.





MABUHAY, new Alpha Tau.

members and chapters in the United States. I not only saw, but used their contents. My organ instructor was Mrs. Mimi Palmore, a M Φ E, and I heard about the \$1,000 grant from Mu Phi Epsilon to Priscilla Magdamo,¹ formerly from Silliman, for further studies in United States.

"These were active things about Mu Phi Epsilon. They led me to wonder about this organization whose ideal of service could be felt on the other side of the hemisphere . . . and now I, too, am a member of Mu Phi Epsilon . . . and the feeling is beyond words or description and is that special something only understood by us who are members. . . . The feeling that Mu Phi Epsilon is *behind me, before me, around me and within me* makes me

¹ TRIANGLE: Fall 1960, pp. 30-32. "A Girl With An Idea."

strive to be that someone Mu Phi Epsilon can be proud of . . . *Mabuhay*, Mu Phi Epsilon."

Pearl of the Orient

Manila, home city of our newest collegiate chapter, has long been called the "pearl of the Orient." It is the largest commercial, industrial, cultural and social center of the Philippines. It is located along the shores of beautiful Manila Bay. It is a charming city with buildings of Spanish, American and Filipino architecture. The palm trees along Dewey Boulevard contrasted by the bright flame trees in bloom, and the exquisite sunsets are very impressive to visitors and are not easily forgotten. "Intramuros," better known as the "walled-city" was laid out by the Spaniards, but most of it was destroyed by the invaders in the second world war.

Music in Manila

There are many music organizations in Manila. One of the earliest to be known to the Americans was the old Philippine Constabulary Band, organized in 1902 by an American named Major Loving. It came to the United States and won first place at an Exposition. Today there are two major orchestras, the Manila Symphony and the National Symphony. The former one is the older of the two. The National Symphony recently presented an organ-symphony concert in Quezon City under the baton of Dr. Eliseo Pajaro with Dr. Channing Lefebvre at the organ. There are two important pipe organs in the Philippines, one in the Metropolitan Cathedral in Manila and the other in the Cathedral of St. Mary and St. John in Quezon City. These organs have been specifically designed for tropical use. The beautifully performed program included Elgar's Prelude to "Dream of Gerontius" and Saint-Saen's Symphony no. 3 in C minor.

Youth Orchestra

There is also the Filipino Youth Symphony Orchestra composed of music students who are accomplished in their own field. The Manila String Quartet has been concertizing for many years. There are many young and trained voices in the Philippines and the Choral Music Promotion Association encourages choral organizations.

Dr. Herbert Zipper visits the Philippines almost every year and conducts the Manila Symphony for a season, and during that time he usually stages an opera. In recent years he has presented "Carmen" and "La Traviata" translated into Tagalog. Dr. Eliseo Pajaro has recently composed an opera based on the life of the Philippine na-

tional hero, Jose Rizal, which will soon be presented in Tagalog.

The University

The teaching of music at the Philippine Women's University began in 1925, a few years after the founding of the University. In 1939 the department of music was organized. During the war years of 1943-44, the Philippine Conservatory of Music, an affiliate school of the Philippine Women's University, was founded by the late Dean Felicing Tirona. Enrollment was open to both men and women. The liberation in 1945 brought about the complete destruction of the University. When it re-opened in 1947 the College of Music and Fine Arts was formally established. The youngest of the colleges in the University, it has contributed distinct achievements to musical progress. It has awakened cultural interests and musical consciousness within the University, and it has undertaken activities which have attracted considerable attention in the community and the artistic world. It has pioneered in sponsoring premiere performances of noteworthy first productions such as "The Story of Man," "The Medium," "The Telephone" and "Let's Make an Opera."

The College of Music and Fine Arts offers courses leading to Bachelor and Master degrees in Music.

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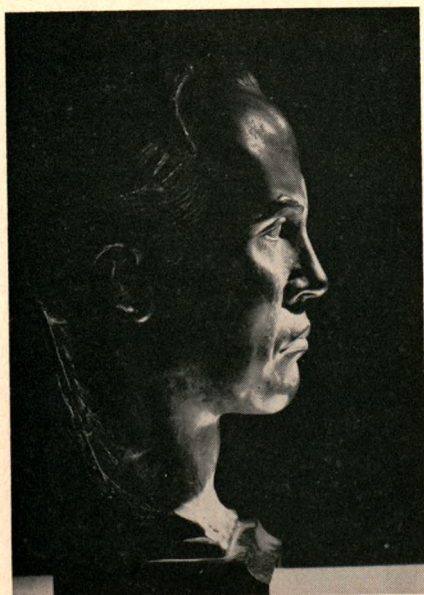
Contributors: *Lucrecia Kasilag, Margaret Rawson Arneson, Ruth Buot, Alpha Tau members, Manila; Mimi Gaines Palmore, City of Dumaguete; Marjorie Sherman, Palo Alto; and Jovita Madrid-Hunt (patroness), Eugene, Oregon.*

- CHARLES HAUBIEL
- ROBERT M. BEADELL
- STANLEY HOLLINGSWORTH

Judges for Mu Phi Epsilon Original Composition Contest

CHARLES HAUBIEL has earned the reputation as a pianist, teacher, composer and publisher. A midwesterner by birth, Mr. Haubiel studied in New York and abroad with such respected musicians as Rudolph Ganz, Rosina Lhevinne, Rosario Scalero and Modest Altschuler. After an early debut as a pianist, he taught piano, harmony and music history for a few years at Okla-

CHARLES HAUBIEL



homa's Kingfisher College and the Musical Art Institute of New York (Juilliard Foundation). For many years he was a faculty member of New York University.

Mr. Haubiel has been active as a publisher since he organized *The Composers Press, Inc.*, in 1935 for assisting contemporary Americans in securing publication and performance of their works. This organization, which Mr. Haubiel still serves as editor-in-chief, has to date published over 500 works by 120 composers.

Mr. Haubiel's own works have been numerous and in all areas of composition. He has written many symphonic works, including "Karma," Symphonic Variations, which was recorded when it won in 1929 the International Schubert Centennial Contest sponsored by Columbia Records. His "Solari," for orchestra, received an award from the New York Philharmonic Society and was premiered by the New York Philharmonic. The Chicago Symphony Orchestra premiered "Ritratti" and his "Miniatures," two more of his many orchestral compositions. Among his choral works is "Father Abraham," for mixed chorus and orchestra, which also was premiered by the New York Philharmonic Symphonic Orchestra with

the John Harms Chorus. "Vision of Saint Joan," a dramatic cantata for soprano, mezzo-contralto, mixed and boys choruses, was first performed by the National Symphony Orchestra and Collegiate Choir. His works include vocal works and many chamber works as well as instrumental solos.

In 1960 Mr. Haubiel sponsored under the name of *Dorian Records* a series of recorded concerts of contemporary American music. For several years this busy and versatile musician also broadcast a series of weekly programs on a New York radio station entitled "The Path of Music."

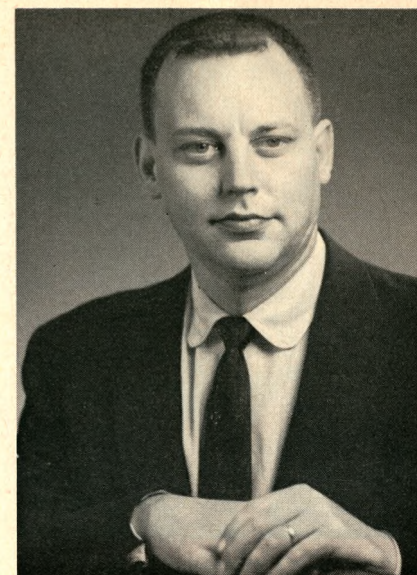
ROBERT M. BEADELL, associate professor of music (music theory and composition), has been a University of Nebraska staff member since 1954. During the school year, 1962-63, he was given a year's leave of absence to write an orchestral work of symphonic proportions.

A native of Chicago, he received his Bachelor and Master's degrees in Music from Northwestern University in 1949 and 1950. He has played with Ray Anthony's Orchestra and the U.S. Marine Corps Band. In 1950 he was awarded a Thor Johnson prize for original music composition.

Mr. Beadell is a member of Phi Mu Alpha Sinfonia music fraternity and Pi Kappa Lambda, honorary music society.

Before coming to the University of Nebraska, Mr. Beadell was instructor of music theory at Central College, Fayette, Mo.

His compositions include "Make a Joyful Noise," "A Prayer To The Night," "Son of Normandy," and a choral and orchestral composition based on "Elegy for a Dead Soldier" by Karl Shapiro. This was selected in 1958 as



ROBERT BEADELL

one of the two United States radio entries for the Italia Prize, an international radio and television program competition held in Sorrento, Italy. His opera, "Cattle Kate," was produced by the University of Nebraska's Theater department. His original musical works on the campus have been numerous, including the music for the Lincoln Centennial Pageant, "Tower on the Plains."

In 1959 he was selected as one of a few young American composers who received grants from the Ford Foundation to spend ten days with the New York City Opera Company.

STANLEY HOLLINGSWORTH, outstanding young California composer, has returned to San Jose State College recently on a lectureship after four years of study and musical activity in Europe. He spent three years in Italy as a Prix de Rome winner at the American Academy in Rome, followed



STANLEY HOLLINGSWORTH

by almost a year's work in Vienna made possible through a Guggenheim Fellowship. He earlier received a Fellowship to the Curtis Institute of Music in Philadelphia where he studied with Gian-Carlo Menotti.

Mr. Hollingsworth first attracted wide attention with his opera, "The Mother," commissioned by the Curtis

Institute and written especially for television, based on the Hans Christian Anderson fairy tale. It was subsequently given three performances at the Royal Conservatory of Music in Toronto, Canada, and was also done in Italy. In 1957 his second opera, "La Grande Breteche," was commissioned by the NBC Opera Company and was performed on a coast-to-coast telecast. His "Stabat Mater" received its world premier in San Jose when the San Jose State College observed its centennial in 1957. "Dumbarton Oaks Mass" is among Mr. Hollingsworth's recent compositions. It was performed by the San Jose State College Choir and string orchestra on the annual Christmas program, December 9, 1962, but was first heard at Dumbarton Oaks. Another work for chorus and orchestra has been commissioned for performance on the Spring Festival of Arts in May of 1963 in San Jose. His ballet, "Incontri," is to be given in Bonn, Germany, in March, 1963. Two other ballets, some chamber music and songs have been performed here in the United States (Carnegie Recital Hall, Dumbarton Oaks, etc.) and abroad.

ANN ARBOR ARTISTS ATTRACT ATTENTION

Lydia Courte, Mu Phi Epsilon pianist, and husband, Robert, University of Michigan faculty, violist, presented the premiere performance in Ann Arbor of the "Sonata" (1961) by Paul Cooper and dedicated to them, in a recital last December. They will repeat the "Sonata" at the Contemporary Music Festival in Ann Arbor in the spring. Last fall they concertized in Grand Haven and Grosse Isle, Michigan, with Lydia performing solos as well. In March she will appear with Louise Cuyler to give a program on

French Music in Battle Creek, Michigan.

"**Trio for Piano, Horn and Viola**" by G. Humel (who has won first prize at the Herbert Elwell Contest for composers in 1961) will be performed for the first time at the Contemporary Music Festival in Ann Arbor this spring, by Marion Owen, Mu Phi Epsilon pianist, Louis Stout, French horn and Robert Courte, violist. Marion recently gave a lecture recital on "Mem-

(Continued on page 47)

Madame Butterfly from Detroit

by VIOLA BROWN
Detroit Alumnae



DOLORES DARDARIAN

Dolores Dardarian's dream to sing the lead in "Madame Butterfly" came true in September, 1962, at the Teatro Nuovo in Milan, Italy. The former Detroit schoolteacher was an instant success.

Dolores was one of four young American guest artists who appeared in guest roles with the Italian opera company as winners of Cincinnati's most recent annual opera auditions. Of her a critic wrote: "She appeared perfectly up to the role. She exquisitely portrayed the charm of a Japanese doll and displayed a full comprehension of the gamut of psychological demands from hope through anguish to despair."

Dolores studied voice with Detroit teachers and at Wayne State University, where she sang in University opera, concerts and workshops, and where she

was a member of Phi Kappa chapter. After graduation from Wayne, Dolores taught music at the Alex Dow elementary school in Detroit until a year ago. It was then she took a leave of absence to further her musical career in New York. There she appeared as soloist in several of the top supper clubs and was offered the lead in a tentative musical show.

After the Milan debut, the opera was performed in Florence. The other young Americans left, but Dolores stayed. She had the opportunity to hear a La Scala rehearsal. Her dreams reached new heights. For many weeks she has practiced with two coaches. While an audition with a British opera company is behind her, an audition with La Scala is in the future.

Did you know that the *Manila Guide*, a handbook for tourists, listed for an August, 1961, concert by the Manila Symphony, the following composers being played: Brahms, Mozart, *Kasilag* and Chabrier. (The italics are ours.) On that program the pianist Milagros Ocampo performed Lucrecia's "Divertissement" for piano and orchestra.

The Portland Junior Symphony:

In Portland, Oregon, (often called "The little Boston of the West") there thrives a musical phenomenon unequalled in the proper Boston of the East. Arthur Fiedler, touring with the Boston Pops Orchestra in 1957, heard Portland's Junior Symphony play and was astonished into saying, "You know, the city of Boston, which considers itself the center of culture, has nothing like this!"

But no other city has anything quite like it either. The Portland Junior Symphony Orchestra has a double claim to its unique position. It is the oldest orchestra of young people in the country, now on the threshold of its fortieth year. And during these forty years, it has held itself to uncompromisingly high standards, playing the unsimplified symphonic repertory of the major adult orchestras with few, if any, concessions to the youth of its players.

Players may remain in the group of

some one hundred members only through the age of twenty-one. The only stipulation at the other end of the age scale is that "the student must be able to walk and carry his own instrument." Despite this liberality there is seldom, however, a member younger than twelve, and the average age is about seventeen. Some thirty-four schools are likely to be represented in a typical season, colleges, high schools, grade schools, public, parochial and private. As might be expected, there is turnover each year, about twenty per cent—many of the longest trained and most proficient players "graduating out." Yet with all that, a stranger listening to the orchestra from behind a screen would never guess that the accurate, lively, moving performance he heard came from a group of "children."

Frequently a question is asked by people from other parts who hear the Portland Junior Symphony for the first time, "How did it get this way?" The answer is, of course, a complex one. In attempting it, one would have to begin with tradition, for the concept of its founding is still a live and moving spirit in the orchestra today.

In 1922, there was a gathering of thirty-five musicians who longed to be an orchestra, and a conductor willing to train them. This was Jacques Gersikovitch, educated at the Imperial Conservatory in St. Petersburg and re-

by Elizabeth Hirsch

How Did It Get That Way?

cently arrived in Portland from Russia by way of the Orient. The group of students, gaining cohorts until there were sixty, were, at first, a sadly unbalanced collection of instruments—nearly one third second violins, only one clarinet, one bassoon, and one horn. But Mr. Gersikovitch was undaunted. He had high and firm ideas about how music should be played, was determined that the orchestra would do only the best and do it well. And the magic began from the start,—the magic that comes of eager students and an exacting teacher working together.

In the words of one of the early volunteers, Mrs. Robert Noyes, who was godmother to the new enterprise, "The orchestra progresses because the children hunger for the life—because they seek it of their own accord, and are willing to give up everything else for its realization—because they play in gratitude for the training they receive. . . ." This part of the tradition, the playing for the love of it, with appreciation for the opportunity and respect for the discipline, has permeated the enterprise to the present day.

A second aspect of the tradition has also remained: the working methods. Practice, of course, makes perfect, but it does so with discouraging slowness in a group as large and diverse as a symphony orchestra where the assignments vary greatly in degree of diffi-

culty. Therefore, the Portland Junior Symphony has, from its beginning, used a system of sectional rehearsals. Thursday evenings the brasses and woodwinds meet with the percussion to work out their own problems, away from the seduction of the strings.

On Saturday mornings, the strings rehearse, each group separately: the first violins in one room; seconds in another; 'celli in a third, etc. All of the strings (with the exception of the basses who are led by a professional coach), are directed by the principal who may be even younger than the members of his section, but who has prepared ahead for the responsibility of instructing in bowings and fingerings. The conductor and his assistant visit each in turn and give encouragement, counsel and criticism.

On Saturday evenings, the strings gather in ensemble and the conductor, functioning as teacher, probes each phrase of the music for its meaning and shows how it can best be expressed. Style and interpretation are the chief emphasis.

Then each Wednesday evening when the entire orchestra convenes, the improvements over the past week's rehearsal are so great that all players are heartened. The drudgery has taken place in private and the perfecting of the piece seems entirely feasible in the light of each week's progress.

In addition to its methods, the basic

Portland Junior Orchestra



program of the orchestra has come from the past. While the joy of learning was and is the chief purpose of the Junior Symphony, it has always been recognized that there is more incentive to work toward perfection if performance is the goal. Traditionally the orchestra has given three Saturday night concerts a season in Portland's Public Auditorium to a respectful, adult audience. On the same Saturdays, an hour-long morning concert is played for children, with explanations and demonstrations by the conductor who often invites the audience to join in singing or clapping rhythms. Busloads of school children come from as far as a hundred miles away for this delightful introduction to concert-going; and it is remarkable to see twenty-five hundred wiggling youngsters settle down under the spell of music played by their near contemporaries. Afterwards the young listeners are invited into the wing to meet the players, hear, and "touch" them and have a close-up of the strange shapes and sounds that make up a symphony orchestra.

One special department of the his-



toric organization of the Portland Junior Symphony is the Preparatory Orchestra which has been functioning for over twenty years and must not be overlooked in the answer to "How did it get this way?" After the very early days, the growth of Portland and the reputation of the youth orchestra drew more applicants than the group could accommodate. It was possible to become increasingly selective. The more accomplished players performed in the Junior Symphony, and the less able were put into a subsidiary group. This so-called Preparatory Orchestra rehearses once a week, as seriously as the main orchestra, gives no concerts but serves as a training ground and also as a reservoir for extra instrumentalists when required by certain large compositions. Each year as players graduate from the main orchestra, replacements come in from the preparatory group.

Everyone's position is re-assessed at the beginning of each new season. All members of the regular orchestra are re-auditioned for places in their section. Auditions are also held for aspirants from the "outside," as many as 102 tried out last fall. When something good is happening the word spreads and Portland has no doubt that the existence of its Junior Symphony and its more accessible Preparatory Orchestra have served as incentives to most young instrumentalists in this area.

With so much emphasis on the strength of tradition in this orchestra, one might naturally ask how the tradition came to be so well maintained. The answer to this is a simple one: a remarkable continuity in directors. In America it is most unusual that a forty year old orchestra should have had only two conductors. But the unique circumstance which no other community

adopting Portland's formula could duplicate, is that the second conductor, Jacob Avshalomov, was almost like a son to the first, Jacques Gerschkovitch. Aaron Avshalomov, father of Jacob, composer, musician, conductor, of Russian lineage living in China, was a great friend of Gerschkovitch. As a student at Reed College, Jacob lived in the Gerschkovitch



ESTHER PEERY, MARY BOVEY (*Epsilon Delta*),
VICKI POULLETTE

household, played percussion in the Junior Symphony, absorbed the ideals and precepts, and developed a solid respect for "Uncle Jacques." Later he moved on to the Eastman School of Music, through a stint at the China Desk in Washington during the War (because of his knowledge of the language), to a teaching post on the faculty of music at Columbia University, where he also won some distinguished composing awards.

Then as part of the celebration of the Junior Symphony's thirtieth anniversary, Jacob Avshalomov, illustrious alumnus, was invited "home" to conduct one of his own compositions to be played by the orchestra. As it happened, he conducted the whole concert because "Uncle Jacques" fell ill. Subsequently, when Maestro Gerschkovitch died, and many applicants came forward as would-be successors, the community remembered the enormously favorable impression Jacob Avshalomov had made upon the orchestra, the board and the public. Because of this, and not because of the personal relationship, he was offered the conductorship of his first musical Alma Mater. It must have taken some careful thought to leave the security of a place

in a large university, to leave the artistic excitement of New York City for Portland, Oregon, but it was a decision Mr. Avshalomov never regretted.

Through him and his involvement in them, the traditions of the Portland Junior Symphony have been honored and have endured. This might not have been the case had the post fallen to a stranger. But tradition alone is not enough. There must be growth and forward movement to keep an organism vital.

To build an increasingly secure and beautiful institution on the inherited foundation has been the challenging task of the new musical director in the past eight years. His personal qualities fit him admirably for the assignment: sound as well as inspired musicality; practicality to match his artesian flow of ideas; an uncompromising zeal about the standards and dignity of the whole enterprise, coupled with diplomacy in dealing with volunteers and the general public; and with the young musicians a firm hand combined with a loving and humane understanding. He works tirelessly as a man can only when he is finding deep satisfaction

(Continued on page 30)

Sharing Through Braille

only musicians can
serve the blind in this way

All M Φ E members experience the joy of sharing their musical talent by performing for others. I feel I am especially privileged to further share mine in a rather unique way, through the performances of others—I transcribe music into braille for blind children and blind musicians, and find it to be the most fascinating, exciting, heart-warming work I have ever done. I hope I may be able to pass on some of my enthusiasm to you who read this because we need transcribers urgently and this is one volunteer work which can only be done by musicians.

You may wonder, as I once did, just why this work is important. For many years certain press-brailled music has been available; therefore, who needs music hand-brailled? Let me tell you the story of one person who does. Three years ago I attended a musical program given by a young people's all-city orchestra, whose members had been chosen competitively. Although there were 50 players on the stage my attention was entirely centered on one ten-year old boy who played first clarinet and did a superb job. He never missed a cue or fluffed a note. All of the other children had their music before them and the conductor's baton to guide them. This boy had neither—he was blind. He was not playing "by ear," however. He had been able to study his music, note by note; he had

had to completely memorize every measure of every piece on the program. (How many sighted children could do that, I wonder.) He played with such confidence many people didn't realize he was blind until he was led to the front of the stage for a solo number. He was given tremendous applause and I confess the moment was a very emotional one for me.

No, he wasn't my son (although my own two sons had also played clarinet in that same auditorium years before); but I felt a very personal interest in this boy's playing because I was the one who had been able to take the printed music he needed and transcribe it into braille, thus allowing him to take his rightful place alongside his sighted classmates. Without the transcriptions, this talented youth would have had no chance at all to participate in the musical program of the public school which he was attending.

He has now gone on to one of our large public Junior High schools, where again, he is playing first clarinet in the school orchestra; it keeps me jumping sometimes, to turn out the many orchestrations he needs, but in this I have the kind cooperation of the director, Phyllis Magnuson (another M Φ E from our Berkeley Alumnae Chapter), who thoughtfully sends me his music ahead of time so I can have it ready when he needs it. He also

by MARY TURNER DE GARMO
Mu Beta—Berkeley Alumnae



MARY DE GARMO

studies privately at the San Francisco Conservatory of Music; there his teacher has complete freedom in the choice of music to be given since I braille whatever is needed, whether it be technical studies, a Brahms Sonata or a Mozart Trio. I have also brailled some old jazz favorites for him (I earned the money for my M Φ E pin and initiation when attending Washington State University by playing in a campus dance orchestra, and I played piano in a jazz combo which toured the State with the Girls' Glee Club). Sometimes we stop serious practice and have fun with a little jam session. You should hear him improvise!

Now, as more and more blind children enter public schools in California and other states which have adopted this "integrated" plan, it is becoming apparent we need a corps of *musical literary* transcribers, such as those in our Berkeley Red Cross Braille Department, who turn out almost anything needed to supplement material supplied by the state—textbooks in many foreign languages, algebra and geometry, worksheets—to name a few. They also transcribe the programs for the Young People's Symphony Concerts. Yet, what is the situation in regard to musical transcribers? Well, I don't know how it is in your community,

but in this one, up until this Fall, our musical corps has consisted of one person—the writer.

When I was approached several years ago and asked if I wouldn't stop brailing textbooks and learn how to transcribe music instead, so that the above-mentioned boy and others like him might take part in the school's musical program, I was truly appalled on being told that not *ONE* sighted person in the entire San Francisco-Oakland-Berkeley area (over 3 million people) could be located who had enough of a detailed up-to-date working knowledge of music braille to act as a skilled volunteer transcriber and the willingness to do so on a regular basis. I thought this must be a gross exaggeration, but after carefully checking with teachers and blind musicians, it turned out to be true. If there were such transcribers we were never able to locate them. I surely needed one last year when Professor De Garmo and I spent part of his sabbatical in Europe. We did find several who had studied the basic musical symbols and could write simple nursery tunes; this can sometimes be done in a few hours by a brailist with a reading knowledge of music. Unfortunately, this is a far cry from much of the music a transcriber is called upon to do.

Finding there was indeed such a

lack, I decided this was the field in which I wanted to try to serve. I am happy to state I have recently finished teaching a class of three, so our little group has now grown from one to four, and I plan to start another class at the Red Cross in February. Already, one of my pupils is transcribing a series of song books for grades 2 to 6 to be used by the children at the California State School for the Blind. Another is completing a musical reference book for the director of the vocal department at the State School, John di Francesco, whose wife, Muriel, also belongs to our Berkeley Chapter. I have recently sent a group of clarinet transcriptions to the School for use there, since the choice of press-brailled clarinet music is extremely limited. Last year, with the invaluable editorial help of Mr. di Francesco, I transcribed two song books—one a collection of patriotic songs, and the other a group of Christmas Carols, for use in both public schools and schools for the blind. As far as we know, these were the first song books in the United States to be transcribed according to the new braille music code, adopted at the International Conference on Braille Music, in Paris, 1954. Our volunteers at Red Cross duplicated and bound 500 copies of one, and 350 of the other, and we were happy to receive requests for them from nearly every state in the Union, as well as Canada, so we hope

they are being widely used.

Recently, I was able to transcribe a dozen songs for Mr. di Francesco, who sings professionally, and had the pleasure of hearing him sing some of them in public. I wish I could do more transcribing for the professional musicians around us, as much of the music they need is not available in braille. These are a few of the things we are trying to do. I hope soon to write a book of instruction and suggestions for those studying braille music transcription, written exclusively from the standpoint and experience of the sighted transcriber, rather than from that of the blind teacher, as is usually the case in the only books now available for study. I think this different approach may make it much easier for the sighted to know how to go about solving some of the problems which arise.

In conclusion, for anyone who may take up music transcription I can promise several things: (1) Your admiration and respect for every blind musician will increase enormously as you realize what is involved in his study and performance. (2) You'll know the great joy that comes from serving the handicapped. (3) You'll truly make "Music, Friends, and Harmony." And as a special bonus, you'll find you're having so much plain, old-fashioned FUN, you'll never be able to drop the practice, once you start. Just try it, and see!

Success In Europe

Competing with 50 singers from United States and Europe **Sylvia Anderson**, mezzo-soprano (Mu Upsilon and Denver), was the first prize winner in the International Music Contest in Geneva, Switzerland, last year. She also won sixth prize, \$500, at the In-

ternational Song Competition in Brussels the same summer. She followed this with a singing tour in France and is now on contract with the Cologne Opera in Germany. During the 1963-64 season she will sing the leading mezzo roles in Mannheim, Germany.



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MUSIC THERAPY
SERVICE

MUSIC
IN
THERAPY

by DOROTHY BRIN CROCKER*
Mu Chi, Dallas Alumnae

As was indicated in the last issue of THE TRIANGLE, excerpts from articles on Music Therapy would be printed in this current issue. The purpose is to explain the use of music in a therapy program and the qualifications of a Music Therapist.

"From a functional viewpoint, music is, basically, a means of communication. It is far more subtle than mere words. It communicates about feelings in a way that words cannot, because of their inadequacy. . . . Nonverbal communication often allows the expression of feelings and emotions which need to be expressed for the sake of health. From the lullaby to the dirge, music has spoken for man and to man when words could not."¹ Thayer Gaston also says, "Music gives us an opportunity

* Past president of National Association of Music Therapy.

for healthy expression of otherwise inexpressible emotions of many kinds because music is so adaptable to individual needs."²

The relationship established between music therapist and patient, combined with the use of music in an activity program structured to attempt to meet individual needs changes a music session into a music therapy session. Dr. Ruth Bernard says, "It is not the music that is the real therapeutic agent, but the music therapist. It is he who guides the patient into making a therapeutic experience out of the work or recreational activities with music."³

"The term Music Therapy is generally considered to mean the use of music as an adjuvant therapeutic tool available to the physician who prescribes the total plan for helping the patient to better health."⁴

Leo Muskatevc, in an article entitled, "The Role of Music Therapy in the Clinical Setting," elaborates on this definition. "First, for music to be therapy, it must be prescribed. The patient must have a written order by the attending psychiatrist requesting the services of the music therapist. Secondly, it must be specific. Whether selected by the psychiatrist or suggested by the therapist, the activity should be stipulated and periodically evaluated as to its effectiveness. Third, it must be a music activity. That is, individual music lessons, participation in the chorus, passive listening, or any activity requiring involvement with music. This does not preclude the value and use of music as adjuvant to some other modality. Fourth, it must be supervised by qualified personnel. And finally, it must have a definite therapeutic goal. A desired goal for the patient through the use of music therapy can be determined from the psychiatric

evaluation of the patient and the recommendation for treatment.

"If any one or more of these elements is lacking, it cannot be recognized as music therapy. We have many musical activities being carried on in our institutions which are therapeutic in effect but which are not technically 'music therapy.'

"Music therapy is the use of specifically prescribed musical activities under the supervision of qualified personnel to aid the patient in achieving a definite therapeutic goal.

"The frame of reference within which music functions distinguishes music therapy from music in the school, church, and community. It is evident that the nature of the activities in a hospital differ very little from activities carried on in schools and churches. In both areas, we see core groups of instrumental and vocal ensembles with opportunities for individual lessons. The fundamental difference is that the entire orientation in the hospital is therapeutically rather than musically directed. In therapy, we are concerned with musical achievement only if excellence of performance is an integral part of the therapeutic process. The implications of this difference are so profound that they have created an entirely new profession—the field of the psychodynamically-oriented music specialist."⁵

This specialist, or music therapist, must understand the goals prescribed by the psychiatrist, medical doctor, or clinical psychologist in order to structure the music activities, whether they be individual or group, to report patient responses and behavior, and finally to note his reaction to the patient and the degree to which each is involved.

Unkefer describes a music therapist

in these words: "Personal qualifications of the music therapist are not difficult to specify. The successful music therapist seems to combine a strong interest in music and very adequately developed music skills, with a strong interest in people and social service work, plus an objective interest in treatment of the ill or disabled.

"In his professional training, he is given the opportunity to develop as a music student in the course of the music major, with the usual requirement of a developed music specialty. He also develops as a flexible musician who can train individual music students and groups of students in both recreational and serious work in music. He is required to complete professional level courses in psychology, sociology, social work, and physiology to form the framework for the understanding of medical treatment. In clinical training, he uses these knowledges under the direct supervision of qualified music therapists."⁶

Myrtle Fish Thompson includes in the qualifications of a music therapist, stamina and emotional stability; also, "The music therapist must possess patience, tact, and a genuine desire to help others. This ability to work with others cannot be over-stressed, nor can dedication to the job. For the patient needs to feel complete confidence in the therapist's integrity, in his sincerity, in his dependability to continue a uniform pattern in the relationship, and in his genuine interest in the patient's welfare."⁷

The certification and registration of music therapists was an important step in the development of music therapy as a part of the treatment program. At a later date articles on Music Therapy for exceptional children and research

(Continued on page 28)

American Music On Records

*report from R.I.A.A.**

The old chestnut "a prophet is not without honor save in his own land" seems almost to have been written with American composers in mind. The average concertgoer or music-lover might be able to mention a few—George Gershwin, Leroy Anderson, Ferde Grofe, Morton Gould, Aaron Copland, Samuel Barber—but then the list would run out. Few, indeed, are the symphony orchestras or concert soloists in America today who perform the music of these well-known composers, to say nothing of the 255 Americans whose serious music has been recorded.

If concert managements aren't providing American music for their audiences, the nation's record companies are. A recent count showed some 22 companies recording American music, producing among them a total of 893 records. Of the 255 composers on these discs, some 214 are contemporary.

"Don't let the figures fool you," one record executive who has had extensive experience recording American music said recently. "The average life expectancy of a record of American music is 38 months." He explained that the reason for this is that "with a few exceptions, American music still doesn't pay its way. Collectors still are willing to support 22 recordings of a Beethoven symphony, while a single recording of a piece by Herbert Elwell

or Deems Taylor has trouble recouping its recording costs."

If American music doesn't pay its way, why do the record companies bother with it? "We feel an obligation to music and to the public to turn at least a part of our profit from a hit album back into a project like this," one independent manufacturer explains. "We know we're not going to make back our costs when we release an album of Samuel Barber, but we do it because it's worth doing. The music should be heard—and there are hundreds of towns across the country where that record will be on sale where the local symphony orchestra may never schedule a work by Barber. Naturally, we can devote only a very small portion of our catalogue to this sort of thing, because we must show a profit. But we will continue to do it."

The executive of another company puts it this way: "We feel that we have an obligation to the art, not only the business. In a way, it's a matter of robbing Peter to pay Paul because we do use the profits from the more popular, better-selling records to pay the costs of recording the serious works of American composers. We think that eventually these composers will come into their own and receive a long-due acknowledgement of their great talents. This will accrue to the prestige of our company, as indeed it already has. We will certainly continue to make these records as long as we can afford it."

* Record Industry Association of America, Inc.

Why doesn't American music pay its way? In the view of Elie Siegmeister, a Brooklyn-born contemporary composer, Americans have always had a feeling of inferiority about their music. "All during the nineteenth century," he observes, "reverence for the imported article was so strong that an American name was a handicap to those embarking on a musical career. In this atmosphere of un-American snobbery, the native composer was regarded with amused indifference. Critics, managers, conductors doubted—even denied—that he could ever write 'great' music." Siegmeister and Lester Trimble, another contemporary composer, agree that this condition is slowly changing.

They point out that orchestras such as the Pittsburgh Symphony, the New York Philharmonic, the Boston and Chicago Symphonies have included in their programs compositions by American composers. Ensembles such as the National Symphony Orchestra in Washington, the Eastman-Rochester Symphony and the Louisville Symphony have even become crusaders for American music in their respective cities. Some recordings of music by Howard Hanson, Edward MacDowell or Walter Piston even pay their own way today.

Helping to offset the losses on some of the recordings of American music have been funds from the Alice M. Ditson, Naumberg, Ford and Fromm Foundations, which have paid a portion of recording costs for some sessions. "However," notes Henry Brief, Executive Secretary of the Record Industry Association of America, "some 90 per cent of the American music on records today is the result of efforts made by the producers themselves—without foundation support or federal

subsidies. No other nation can claim this kind of support for its musicians, living or dead."

Contrary to popular belief, not all of the American music on records is "modern." Some fine examples of music from America's colonial period are available—the Dutch immigrant Johann Peter's religious and chamber music; Francis Hopkinson, an immigrant from England who composed "Washington's March" and "A Toast to George Washington"; the works of Henri Capron, countryman of Lafayette's; John Antes, James Hewitt, Andrew Law, William Flackton and several others. Stephen Foster, America's best-known nineteenth century composer, is amply represented on records; so are the works of Louis Moreau Gottschalk and Edward MacDowell.

Siegmeister lays at least part of the responsibility for the failure of 19th century American music to gain acceptance to the composers themselves. They failed, he explains, to tap "the simple materials of native life that had given distinctive content and style to America's writers." George Gershwin was perhaps the first American composer to borrow from folk and popular music. He has been followed by Aaron Copland, Virgil Thomson, Douglas Moore, Hershey Kay and Siegmeister himself, to name just a few who have used American folk themes freely in their music.

On the other hand, composers such as Henry Conwell, David Diamond, Harold Farberman, Norman Dello Joie and Lester Trimble have followed the lead of Charles Ives, a Connecticut insurance broker who composed music in his spare time. Ives experimented with new tone patterns, new harmonies. His music, even today, is classified as

(Continued on page 27)

Alla Breve . . .

Ann Arbor: **Marie Clark** is now first flutist in the Ann Arbor Symphony. She has also played the solos in the Children's Theater production of "Simon Big-Ears," an adaptation of "Simple Simon" by Aurand Harris with music written expressly for it by Lucille Paris. Marie has been associated musically with the Junior Theater movement in *Ann Arbor* for several years.

Caroline Austin, soprano, and **Elaine Jacobson**, pianist, gave an all-Carl Gehring program over WVOM in January.

Bismarck, Ill.: **Mary Jean Miller Ader**, *Xi*, has just published Hammond organ arrangements of "Four Foster Favorites" and the well-loved hymn, "His Eye Is On the Sparrow." Her own pipe organ program, "Morning Serenade," is heard on coast-to-coast NBC network.

Denver: **Denver MU PHI EPSILON ALUMNÆ** chapter recently presented their beautiful and interesting scrap-book to the Western History Department of the Denver Public Library. It contains 30 years of news items about MU PHI EPSILON members and activities in Denver, including programs, pictures and clippings.

Jeanne Kostelic, *Epsilon Rho*, soprano, has been singing with the Denver Lyric Theater and "Ars et Musica." Jeanne was music delegate at National Convention, performing on the Alumnæ Concert.

Judy Caldwell, *Mu Rho*, and **Sunny Van Eaton**, *Mu Rho*, sang in Denver Post Summer Opera production of "Music Man."

Pat Tregalles, *Mu Rho*, performed in Accordion Teachers Guild Concert last June 23 at New York's Town Hall. During the Accordion Teachers Guild Convention there she conducted a workshop based on recent accordion studies in Europe. In September she gave a successful Tea Concert at Carnegie Hall.

Enid, Okla.: **Annette Rahm** and **Joyce Bridgeman** of *Alpha Rho* at Phillips University made Musical Color Books to help in Music Therapy program at Enid State School for Retarded Children.



ANNETTE AND JOYCE, *Alpha Rho*

Evanston-Northshore, Ill.: **Elizabeth Kidd** displayed her unique and interesting collection of musical instruments at the International Fair of Music and Sound in Chicago, and was head of the department of Music Enrichment at the Virginia Music Camp, Nassanetta Springs, last summer.

Mildred Broemel answered the Gads Hill call for musical instruments by donating four small violins and the cost of material to repair them. The work is being done free of charge by Gil Ellman, husband of former *Phi Sigma* president **Joan Pallasch Ellman**.

Manila, P.I.: In December **Lucrecia Kasilag**, *Mu Upsilon* and present adviser to *Alpha Tau*, was member of a ten-man Philippine Cultural Delegation on special invitation of the Indian Government for a two-week fast hopping tour of India.

New York: **Judith Robinson**, flutist from Juilliard, was the winner of the *New York Alumnæ* chapter scholarship. She is from California.

Jean Madeira, noted for her beauty in dazzling operatic roles and concert appearances as witness: John Chapman of *New York Daily News* concerning her September appearance at Lincoln Center in "El Amor Brujo": "Miss Madeira was superb. . . . She was one of the most beautiful women I have ever seen on the stage . . . a Goya come to blazing life . . ."; and *Wichita Morning Eagle*, fall 1962, "Enter Madame Madeira, a Grecian goddess . . .", is shown here as the dashing and handsome Orlofsky in the Metropolitan Opera's first performance of "Die Fledermaus."



JEAN "ORLOFSKY" MADEIRA

When you visit New York and Lincoln Center you will find the MU PHI EPSILON seat plaque placed on seat T-124 inscribed: Mu Phi Epsilon, 1903, International Professional Music Sorority.

Epsilon Psi, at Juilliard, in connection with their Cultural Exchange Program, presented the Columbia Glee Club in a program last December. It was followed by a reception complete with Christmas decorations.

Pullman, Washington: The new music building at Washington State University is to be named **KIMBROUGH HALL** in honor of the late Herbert Kimbrough who was the University's vice-president at the time of his retirement in 1948. He

had been a member of the faculty there for 46 years, and for many of them he had been dean of the Music School. His widow is **LaVerna Kimbrough**, M Φ E, who taught voice there and was former teacher of **Frances Yeend**. LaVerna is retired and lives in Seattle.

Rochester: **Masako Toribara**, soprano, and **Mirta Knox**, contralto, performed with "Ars Antiqua" in a program of German Medieval Music on October 21, 1962.

The "Symphonic Preludes," weekly program over WRAM about and for the Rochester Philharmonic, is planned and prepared by **Jane Hill** and **Adele Kent**, members of M Φ E and patronesses Dorothy Scott and Lois Lines.

The Music Appreciation Series for the Civic Music Association "The Art of Symphonic Listening," a ten lecture series, engaged **Dr. Ruth Watanabe** to plan the curriculum.

Seattle: **Connie Cowan**, *Omega* and *Seattle Alumnae*, has accepted a teaching position at a woman's school in Egypt.

Sioux City: A year ago on February 26, 1962, after 33 years of wishful effort, the *Sioux City Alumnae* chapter, with 25 charter members was installed by the then National President, **Rosalie Speciale**. (TRIANGLE May, 1962.) The collegiate chapter, *Phi Zeta*, had been installed at Morningside College in Sioux City in 1929. Since no picture was available of the members at the time they were introduced in TRIANGLE, it is with pleasure that we introduce their first officers at this time: *front row:* **Nancy Conway**, secretary-treasurer; **Florence Kyle**, president; **Jayne Barnes**, vice-president. *Back row:* **Dorothy McLarnan**, chorister; **Evelyn Reid**, chaplain; **Nadine Howard**, warden; and **Rosalyn Ames**, historian.



Nancy Conway, in above picture, played an important part in the May, 1962, All-American Celebrity Banquet festivities. She was a featured soloist and also sang with the Sioux City Choraliers Octet in premiering the first presentation of the Sioux City Song with the Sioux City Symphony Orchestra during the All-America Review.

Joyce Jensen, *Phi Zeta* at Morningside College, was recently selected Homecoming Queen by a vote of the male student body. She is a senior music education major and has served as president of the Women's Student Governing Association; Secretary of "Lass," a senior honor society; is a member of the Concert Choir; is in *Who's Who in American Colleges and Universities*; and is on the Dean's Honor Roll. Her predecessor was **Nancy Drommer**, also a member of *Phi Zeta* chapter.



JOYCE JENSEN, *Phi Zeta*

St. Louis: **Carole Godwin** of *Epsilon Tau*, Washington University, will sing with the University City orchestra in the spring when a concert version of Moussorgsky's "Boris Godunov" will be given. She will also give a recital for a Lenton Musicale sponsored by the *St. Louis* and *St. Louis County Alumnae* chapters.

• • •

RECORDS

(Continued from page 23)

"modern." Nor is all of this "modern" music the serious stuff many Americans consider it. Another businessman-composer, Avery Clafin, is perhaps best known for his "Lament for April 15," a setting to music of the instructions for filling out the income tax return.

Leonard Bernstein, best known as a conductor of the New York Philharmonic and as composer for such hit Broadway musicals as "West Side Story," "On The Town," "Wonderful Town" and "Candide," is also represented on records with a symphony, several ballet scores and a one act opera.

There are eleven long-playing rec-

ords devoted to the works of William Schuman, President of the Lincoln Center of Performing Arts and five by Dr. Peter Mennin, the new President of the Juilliard School of Music in New York.

Today, this wide panorama of American music is no further away from the music lover than his local record store. The record companies have made available a much broader sampling of this music than even such dedicated groups as the Louisville Symphony can provide—and most of the time they have done so at a financial sacrifice.

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MUSIC IN THERAPY

(Continued from page 21)

in music therapy will be published in THE TRIANGLE. It is hoped that answers will be found for many of the questions asked by our members.

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THE TRIANGLE OF MU PHI EPSILON / MARCH, 1963

JUNIOR SYMPHONY

(Continued from page 15)

and nourishment to the spirit in his occupation.

Out of all this creative energy has come steady progress for the orchestra. Its actual schedule does not expand appreciably because it is always born in mind that the players are students and their free time is limited. One or two out of town concerts may be given each year; or, perhaps, one Pops concert and one gala free concert, sponsored by the Recording Industries' Trust Fund.

The innovations have been, rather, a reaching out into a larger world. One concert, for example, may be surrounded with student work in the other arts—an exhibition of paintings and sculpture, reading of poetry, etc., thus joining hands with other serious and talented young people. In addition to a piano concerto, played each year by a local contest winner, a recent program has been initiated to bring gifted young soloists from elsewhere to play with the orchestra during that arid period between their having won some national prize and achieved a full calendar of concert engagements. The Junior Symphony platform is a worthy one which the young, beginning professional is happy to have as a stepping-stone; and working with such an artist provides incentive to the young hopefuls in the group.

Occasionally a major planet swims through their orbit. Isaac Stern, on concert tour, will join them in an hour of earnest rehearsal, passing an electric current among the children that leaves them forever changed.

The freshest possible contact has been made with contemporary composers as well. Under a grant from the

Rockefeller Foundation, in recognition of the Orchestra's excellence, the Portland Junior Symphony has been able to commission six works from such notables as David Diamond, Roy Harris (who conducted his own work), Benjamin Lees, William Bergsma, Robert Ward and Goffredo Petrassi. The orchestra, of course, played the world premiere of these compositions, some of which have already gone into the repertory of the New York Philharmonic. And it also made a recording of the first four (CRI-140), with the last two soon to follow. Meanwhile the creative ferment continues. With each season, new and exciting ideas and projects develop, so that one dares not take one's eye off the Junior Symphony for long.

No account of the reasons for the success of this orchestra would be complete without recognition of the wonderful community support that keeps it going. Not only has Portland given generously to this favored child through memberships in the Orchestra Association, but a revolving board of some forty members works with a single-minded devotion and energy that is the envy of every other organization. Something about the project captures the minds and hearts of its workers and produces a zeal that moves mountains.

The "something" is largely the children. It is their earnestness that makes captives of us all. One could endlessly cite the instance of what individual players have done to share in this experience: the one who commuted eighty miles round-trip twice a week; the one who walked ten miles each way for lack of bus fare; those who work to help pay for the private lessons that

are required of all participants. (Scholarship help is given—but only part, which keeps incentive strong.)

In this connection, it is important to quote Mr. Avshalomov's philosophy. He says, "The truth is that young people prefer to be serious about what they are doing, if only they can be in a climate where seriousness is not an embarrassment to them, and if it is not made synonymous with solemnity. It is a beautiful thing to see, as one can at any rehearsal, some ninety-five young players—ready to begin exactly on time—become so absorbed in their work that the intermission comes as an interruption and the end of the session as a surprise. . . . To be a member of such a group is to take up a way of life," ("Music Is Where You Make It," by Jacob Avshalomov, 1959). Needless to say, children in Portland, Oregon, are no more talented than children in Punxsatawney, Pennsylvania. They are capable anywhere of responding to something that is set up to bring out the best in them. It is simply that here the "way of life" is offered.

When all is said and done, factors

are analyzed in an effort to answer "How did it get this way?"—one must return to the formula for all great achievements. First there is the idea, or—to elevate it a little—the ideal. Then there is the man to carry it strongly and eagerly forward. And lastly, there are the people to respond, to support, and to believe that it is all worth doing. These ingredients, working together, produce something greater than the sum of their parts; just as the orchestra, playing together, is finer than the sum of its parts. There is an indefinable energy generated that can be perceived but never analyzed, and a rich measure of this energy is present in the enterprise of the Portland Junior Symphony.

ELIZABETH HIRSCH is president of the Board of Directors of the Portland Junior Symphony Association. She is a dedicated worker in the interests of these youthful musicians and their orchestra. There are many Mu Phi Epsilon girls who have been members of or soloists with the Junior Symphony. It has been my pleasure to introduce Mrs. Hirsch to these pages, and to serve with her on the Board.

MARY TOOZE,
Epsilon Delta, Portland Alumnae

“. . . our inner shrine is ever bright . . .”

DUN, Rhea Winans

Rhea, former opera and concert singer, died on October 29, 1962, in Ramona, California. She was born in Indiana, and she studied music in New York City. Later, she lived in Toledo, Ohio, where her husband was editor of the Toledo Times from 1914-1939. Since then she had resided in Tucson, Arizona, LaJolla and Ramona, California.

HESS, Mae, Kansas City Alumnae

We were saddened by the death of our

beloved Mae, who passed away August 8, 1962, in Cairo, Egypt, while on a world tour. We cherish the memory of her warm personality, her rich contralto voice, and her dedication to Mu Phi Epsilon. She was and shall remain an inspiration to us all.

WATTS, Marguerite Baker, Rochester Alumnae

Marguerite was the essence of fine, womanly graciousness and charm. She loved all the sorority stood for and worked for the benefit of the collegiates.

Chapter NEWSLETTERS

ATLANTIC PROVINCE

PHI OMEGA Westminster College

Phi Omega chapter has enjoyed a rewarding year. We chose Madeline Ligage as our outstanding senior. Our annual senior picnic was held at the home of Miss Peabody, our adviser. This fall we have held our annual Hallowe'en party for freshman women music majors, and in November we presented a recital in daily chapel. To raise money we sponsored a movie on campus and sold pizza in the dormitories. We have four new initiates.

LINDA MERWIN

EPSILON NU West Virginia University

In late September a "get-acquainted" tea was held in honor of the freshman and transfer women students of the school. The guests were asked to identify all the collegiate members with the baby picture of each which had been displayed for the past week on the bulletin board. Everyone enjoyed this approach to getting to know new faces.

Nancy Fox, president, and Doris Rhoades attended National Convention in June and Nancy was our representative at District Conference at Eastman School of Music in October. On November 15 our members presented a joint concert with members of Phi Mu Alpha, men's music fraternity. Those performing were: Kathy Hardy and Susan Parker, flute; Peggy Percival, piano; Barbara Cook and Nancy Fox, voice; and Sharon Curnutte and Sylvia Hare, accompanists.

An extended celebration of Founders Day was held in the form of a breakfast at the home of Mrs. Jane Pestun, one of the faculty advisers, on November 17. The dedicatory program reminding all present of the meaning of the day was given by Peggy Percival and Karen McFarland.

Instructors Jane Scott, Ruth Drucker and Jon Engberg comprised a panel which discussed the topic "Women's Vocations in

Music" at a December meeting open to guests. It elicited many favorable comments.

This year our chapter is sponsoring many new programs to assist all students in the school. The first of these is a tutoring service which is made available to any woman music student who desires help in any music course. Another service is having a meeting called "Program Notes" on the day before a recital. Each piece to be performed the next day is reviewed as to content, form, composer and any other noteworthy information. This program is open to all students.

In order to become better acquainted with freshman women, each M Φ E member has become a "Mu Phi Epsilon representative" to two or three girls and is responsible for informing them of what is going on and to aid them in any way.

KAREN MCFARLAND

BALTIMORE

Our first business meeting of the fall season was held at the home of our president, Virginia Dietrich, on October 14. The following week a musicale featuring a brass quartet, and also violin and viola was held at home of our patrons, Dr. and Mrs. John T. King, Jr.

In November we met at Helen Thomas' home for our regular business meeting and the Founders Day ceremony was performed by Donna Hearn, Joan Singer and Gwen Greenwalt from the Phi Gamma chapter.

Recent achievements we are proud to note: Nyla Write performed with Baltimore Symphony Orchestra November 24. Featured were Rodgers and Hammerstein songs. Last summer Jean Sharp was selected as member of Pi Lambda Theta, educational honorary sorority at Penn State University. Dr. Lubov B. Keefer, one of our most loyal patrons and faculty member of both Peabody and Johns Hopkins University, has authored a book entitled "Baltimore's Music" now published.

Our Christmas musicale was held at home

of patrons, Mr. and Mrs. Henry Tiemeyer, at which time Phi Gamma furnished the program. Jean Sharp was hostess for our December business meeting and Christmas party.

SYLVIA BETTS DODD

BOSTON

Boston Alumnae chapter opened the year unofficially with an informal summer meeting at our president's (Adele Holevas) home, at which time we heard the report on National Convention. The year *officially* opened with a musicale-meeting at home of Doris Thomas, where we were treated to a group of songs by Ned Rorem, sung by Barbara Wallace, soprano, accompanied by Adele Holevas.

Founders Day open musicale was held on November 15, at the Brookline Public Library. The program was given by Edith Stearns, piano, and David Blair McClosky, baritone. Miss Stearns played numbers by Haydn, Prokofieff, Griffes and the late Irving Fine, professor of music at Brandeis University in Waltham, Mass. Mr. McClosky sang a group of Lieder by Schubert and songs by Rachmaninoff. The collegiate chapters from New England Conservatory of Music and Boston University joined us for this event.

Barbara Wallace and new member, Alice Dutcher, sang soprano and mezzo-soprano duets for us at our December meeting.

Member achievements: Maria Pia Antonelli gave a faculty piano recital at Perkins Institute for the Blind, Watertown, Mass., on October 23. Therese Mueller was harpist with the Pine Manor Junior College Choir in Wellesley, Mass., in a performance of Benjamin Britten's "A Ceremony of the Carols" on December 9. Barbara Wallace continues her many singing engagements in the Boston area including her work at King's Chapel.

We welcome new and returning members and look forward to an active year including a concert of contemporary music in May.

THERESE MUELLER

NEW YORK

The Founders Day meeting and program is often an extra special occasion for the

New York Alumnae chapter because usually one or sometimes more concertizing or "operatizing" M Φ Es who happen to be in the city on that date will set aside other plans in order to perform for the chapter's members, patrons and guests.

This year, lovely, gracious Frances Yeend, soprano of the Metropolitan Opera Association, took time out from her full schedule to present arias and a group of songs, including one of her own compositions. Hearing Frances sing is an inspirational experience. Her very able accompanist was Glenn Clugson.

To hear Dr. Richard Neuman, Musical Director of Station WNYC and M Φ E Patron, speak on the subject of "Mass Media: Its Meaning to the Musician" was another cause for gratitude. From Dr. Neuman's long and interesting experience in radio, conducting and serving as head of numerous music organizations, he is able to fascinate an audience with both serious and humorous stories about music and musicians. He said that in the early days of the radio station one of the Mayors who was especially fond of music, and with whom Dr. Neuman regularly discussed the programs, thought nothing of calling his friend "Larry" on short notice to come down and sing a special program as a favor to him. And, who might "Larry" be? None other than the famous tenor Lauritz Melchior, who willingly obliged.

The Founders Day ceremony was effectively presented by the president and vice-president of the Alumnae chapter and the president of Epsilon Psi (Juilliard).

GERTRUDE OTTO

WASHINGTON, D.C.

To catch up on last spring we had our May meeting at Sara Wolloch's lovely home and the program was given by Alpha Eta members: Betty Allen, Ruth Tobin, Leda Heimsath, Gaye Carwile, Mylitta Fletcher and Sallie Allen. Leda Heimsath's composition, "Requiem," was sung with Leda at the piano.

You have already read of president Marian McNabb's enthusiasm at National Convention in proposing the suggestion to donate \$1,000 to the National Cultural Center. She later flew to Newport to see the unveiling of the replica of the Center. In October we entertained Virginia Fiser,

National Executive Secretary-Treasurer, here on official business of presenting the donation. Our chapter is now busy promoting the project of raising money for a concert grand for the Music Hall in the Center and hope that Mu Phi Epsilon chapters, members and friends and patrons will join us in this fund-raising. How about you?

Our September meeting was held in the home of Helen Bellman. Marian Pease and Margaret Wardall, violinists, and Elizabeth Payne, guest violist, played selections from Mozart and Dvorak. In October we met at home of Marian Pease. The program was given by Genevieve Fritter and guest Patricia Cochran, duo-violinists, and Margaret Wardall, accompanied by Beth Thewlis.

We are planning a \$100 scholarship fund to be given at American University. On November 3 a Budget-Booster supper was held at the new home of Beth and John Thewlis. Husbands were invited and all had a fine time and abundant eats.

Founders Day was a gala affair at the Arts Club on Eye Street, November 19. The program was given by Georgianna Council, pianist, and Nancy Ellsworth, violinist. The ceremonies were given by Alpha Eta chapter and their patronesses attended the dinner and program. Ruth Anderson, formerly of Omicron chapter in Philadelphia, was honored with a gift and corsage for her 50-year membership in Mu Phi Epsilon. Carol B. Wagner, of the original Rho chapter in Washington, was similarly honored for 48 years of membership. Senior alumnae (40-50 years) were asked to stand and were applauded.

In December we met at Ruth Morgan's spacious apartment and Augusta Wilson from Friendship House was guest speaker. Traditional Christmas carols were sung. On January 21, 1963, three organists, Dr. Emma Lou Diemer, Marian McNabb and Olive Pratt, will give a program at the National City Christian Church.

Retired after 30 years of service in public school music is Helen Bellman. Thelma McAdoo has also retired. We wish them well in years to come.

CAROL B. WAGNER

MAY ISSUE: Around the globe with Mu Phi Epsilon members—from a Chinese theater with Emma Stone to the Panama tropics with Betty Donaldson.

GREAT LAKES PROVINCE

GAMMA University of Michigan

Gamma is proud to announce the pledging of ten prospective initiates. On December 16 we went Christmas caroling with Kappa Kappa Psi, men's band fraternity.

Our Patroness Musicale will be held in January and performers will be: Jeanne Wilson, cello, accompanied by Sondra Wilson; Elaine Scott and Alma Henderson, flutes; Suzanne Roy, soprano, accompanied by Joan Luchs; and Patricia Parker, pianist.

Gamma girls who were cast members of the School of Music Opera Department's production of "Carmen" were: Elizabeth Olsen and Donna Newman. In the chorus were Georgia Griffith and Joann Padzieski, and in the orchestra were Carole Jewell and Janice Piaseczny.

KATHRYN A. SHAFFER

Chicago Musical College ALPHA OMICRON of Roosevelt Univ.

Our activities in the fall semester started when we pledged six girls with initiation planned for January 9. Our rush Tea was held on October 31, with Hallowe'en decorations naturally. Our little vocal group sang Dvorak's 23rd Psalm, two Irish folk songs and a light number called "Mango Walk." This was a dress rehearsal for Founders Day program which was held within the framework of the Wednesday noon concerts at Chicago Musical College. Other selections on the program were: Schubert's "Der Hirt auf dem Felsen," sung by Elizabeth Weber; Schubert's "Piano Sonata in B flat major," first movement, played by Ludmilla Lazar; and Bloch and Haieff numbers played by Marilyn Heuring, violinist, accompanied by Elizabeth Weber. The concert was such a success we are planning to have another one in the spring.

We have affiliated Eileen Breverman from Epsilon Xi. Our president, Pamela Brown, brought back much inspiration from National Convention through her vivid account of it.

FRANCES GUTERBOCK

ANN ARBOR

Ann Arbor Alumnae chapter opened the season's activities with a business meeting followed by a program by Emily Lowe, soprano, of Rosini, Sorti, Hugo Wolf and contemporary American composers. She was accompanied by Carol Kenney. Emily is on the faculty of Eastern Michigan University and is soloist at the First Presbyterian Church here. Giving variety to the program were Carol and Elaine Jacobson, playing J. C. Bach's "Sonata #3 in F" for four hands.

Founders Day was observed with a stunning program given by Deon Price, pianist, who performed a Bartok Sonata and a group from his "Mikrokosmos"; and Harriet Brask, contralto, accompanied by her husband, Willard, who sang a group of Finnish folk songs arranged by Palmgren in the Finnish language.

The annual Christmas party this year for our husbands was an expression of " 'Tis the Season to be Jolly," for we threw formality out and "gave with the jive," belying the greying locks of many of us, and undaunted and undated we listened to Carol Kenney and her husband "play it cool" with an improvisational duet jam session of Dixieland and Swing at the piano. Then Caroline Austin gave us several songs from her "Oklahoma!" performances and other show tunes. Professor Ralph Herbert of the University School of Music faculty and recently of the "Met," appeared as "Speaker." Quieting down after the levity, we concluded with the customary caroling under the direction of Professor Philipp Duey with Professor John Flower at the piano.

FRANCES DANFORTH

CENTRAL CHICAGO

The highlight of our summer activities was a party in July at the charming home of Elsa Chandler Fischer in Elmhurst. Our president, Rosalie Barry, and our Convention music delegate, Florence Henline, gave enthusiastic and enlightening reports on National Convention. Rosalie announced that both chapter and Clara Orwig had received Merit Awards in recognition of outstanding service in Music Therapy. Last May, Marjorie Hunter, pianist and soprano, Sally Needham and Lynn Jesson, violinists, gave short programs in four wards of the

Great Lakes Naval Hospital. Reports from the Hospital and from the Red Cross rated them as outstanding. "We want them back right away," they said. In June some of us had dinner with Mabel Morrison, M Φ E from Mississippi, en route to Nice, France, for summer study. Our summer trippers included Elsa Fischer on a Caribbean Cruise, Mary Ruth Craven to Mexico and Cara Verson to Europe.

We held a very successful White Elephant Sale following our first meeting in October. On November 17, the Alliance Francais Club rooms provided the charming background for a delightful program and tea for members and friends with an atmosphere of beautiful music, old and new friends and complete harmony. On the program were Lucille Ringle, contralto, Sally Needham, violist and Marjorie Hunter, pianist, who gave an excellent performance of "Two Songs for Contralto, Viola and Piano," op. 91, by Brahms. Glennis Stout, flutist, and Elsa Chandler, pianist, played the difficult "Sonata for Flute and Piano," op. 94, by Prokofiev. They repeated it for the Musicians Club of Women on November 19. Cara Verson, pianist, completed our program. We have several new members and are hoping to make this an exciting year.

EDITH AAMODT

CLEVELAND HEIGHTS

We ended the 1961-62 year with "An Evening Aboard HMS Pinafore" at the lovely home of our sponsors, Dr. and Mrs. Edward G. Evans. He is head of the Music Department of Western Reserve University. An abbreviated orchestra, accompanist Rosa Lobe, some soloists, all M Φ E, were supplemented by members of our brilliant male auxiliary. We less-illustrious members made up the "well, hardly ever" chorus. Favors and refreshments reflected the atmosphere of HMS Pinafore. It was a jolly, salty evening. We recommend it as an exciting ensemble effort.

Our usual "Summer Pops" performers were Eunice Podis, playing Rachmaninoff's "Rhapsody in a Theme of Paganini" for Piano and Orchestra; Phyllis Braun, singing Cole Porter numbers; and our new member, Magda Lyn Kachmar, recent graduate of Cleveland Institute of Music, singing Victor Herbert and Romberg songs. All three

covered themselves and our chapter with glory. Eunice also appeared recently with the Cleveland Orchestra playing Rachmaninoff's "Concerto No. 3." Another gal always in demand is Marcellene Hawk, pianist, who gave, in November, a very fine faculty recital at the Music School Settlement. Many of our male auxiliaries continue to make news: Eunice's Bob Weiskopf, orchestra director; Joan's George Kleinfeld, singer in church and Karamu Theater; Sue's George Silfies, accompanist and clarinetist; Sylvia's Eldon Gatwood, oboist and proponent of a "family fitness program"; Judy's Bill Kurzban, accompanist and harp-sichordist; Jeanette's Vince Patti, orchestra director—and others!

At our "Overture" meeting we heard all about Convention from our delegate, Mary Eileen Fogarty, and also a program by our scholarship winner, violist Nancy Hazelton, of the Institute of Music. The opening of the year was marked by a reception for the Victor Babins—he is the new director of the Institute—in the home of Eunice Podis Weiskopf, with Eunice playing Brahms, Chopin and the Appassionata. Cleveland Alumnae chapter was in charge of the Founders Day Celebration this year, and it was a lovely affair. Their clever favors were "all in the purple," and an outstanding program was given by the two Alumnae chapters and Mu Phi and Phi Omicron collegiate chapters. If there is anything to be known about percussion instruments and their possibilities Cloyd Duff, tympanist of the Cleveland Orchestra, knows it. He so demonstrated it when we met in December at his and our Margaret's home, with a large variety of instruments. In addition, our Susan's Lazlo Krausz, violist-artist, likened art to music and displayed some of his stunning sketches. We are looking forward to more of the unusual programs Betty Belkin plans.

ANN STEVENSON

DETROIT

The September meeting of Detroit Alumnae's evening group took place at the home of Elenora Ekillman. A good attendance enjoyed an especially fine program. A Mendelssohn Trio was played by Marjorie Bernat, Jean Hohmeyer, and Bertha Siefert. The latter two are our patronesses. The hostess played some piano selections. It was noted

that our membership has grown to 90.

At the home of Vicky Balsler in October, Barbara Picken, the winner of the 1962 Phi Kappa Award, played the bassoon. Audrey Jennings presented excerpts from her musical via tape. Founders' Day was celebrated on November 19, at the Redford Inn. After a smorgasbord dinner, a light program was enjoyed. We danced to music provided by Elenora, Dorothy Sedick, Beverly Bower and Robert Thibideau. With husbands and friends attending everyone thoroughly enjoyed this evening, capably arranged by Nancy McDonough. The Christmas meeting will take place at the home of Patricia Cravens. It has become a tradition to have the children of members perform at this meeting.

New affiliates this year are: Elizabeth Barnes Brough, Caroline Baxter, Dianne Conn, Shirley Dragoo, Olwin Meador Millard, Alberta Mackenzie, Margaret Kubiak, Marilyn Patyi, Sylvia Parker and Ellen Wheeler.

This year the afternoon group enthusiastically reports larger attendance for some time. They are happy to have Kathleen Lovitt rejoin the group.

Reported in last issue, our sponsorship of the Symphony's Family Concert is our big fund-raising project. And we still sell pecans as our secondary money-making project. April 26 is the date for our spring concert at Patroness Bertha Siefert's home at Kingswood, Cranbrook, also reported in the last issue.

VIOLA BROWN

EVANSTON NORTHSORE

Evanston Northshore Alumnae held their first meeting in October at the home of Elizabeth Kidd who is very active as a lecturer. (See *Alla Breve*—Ed.) Elaine Lavieri, who draws the clever designs for our Year Book cover, showed movies of her latest trip to Navajo Land, taken during her summer trip to Monument Valley in Arizona and Utah and which she narrated in her inimitable fashion. Our president, Arlene Neugart, gave an inspirational description of National Convention at the November meeting to both members and Sigma chapter officers. Edie Barnes (Mrs. William) gave a supper party in her home for Sigma chapter on the evening of the initiation of her daughter-in-law, Ruth Robinson. Mr. Barnes, organ-building hob-

byist, and Ruth entertained the group after the ceremony with organ and piano selections. Wanda Paul, Associate Professor of Piano at the Northwestern School of Music, and our Vice-President have planned a series of interesting programs for the coming year. The first, celebrating the centennial of the birth of Cl. Debussy, was given by Opal Moore, pianist, and Helen Keith, vocalist. Wanda appears frequently on programs at the School of Music both as soloist and accompanist. Elizabeth Wysor, Associate Professor of Voice at Northwestern School of Music, spent a six-months leave of absence traveling in Greece and surrounding islands where she photographed points of interest and did research on Greek music. She will show the slides at December meeting. She will return to Italy later this year to record several operas. Mildred Broemel attended NDEA Government Institute for French teachers at Loyola-Mundelein University last summer. Margaret McArthur and Harriette Kisch have both retired and the latter has rejoined this chapter. Irene Thomas Anderson, organist, and Nancy LaMeer Groepper, pianist, played a brilliant organ-and-piano program for a meeting in Irene's home.

New fall affiliates are: Harriet Glass, Evelyn Bray, Sue Penny Young, Mary Schiavone, Alice Figg, Donna Marie Wroblewski, Marilyn McLennan, Vera McCune, Marjorie Wobel Lanz and Martha Rotter. Marty is past president of Epsilon Xi at Illinois University and is assisting Faculty Adviser Hazel Morgan as Alumnae Adviser to Sigma chapter. We predict a good year for Sigma.

MARY JENKINS

TOLEDO

Toledo Alumnae chapter is in the midst of a busy and fruitful year. It began with enthusiasm sparked by Convention reports. Eleven of our members attended Convention and we were proud to have Elizabeth Gould represent us on the Alumnae program playing one of her piano compositions. Another of her works, "Games, a Suite for Myra and Orchestra," was performed this year by the Toledo Orchestra at a Sunday Junior Concert and featured her pupil, eight-year-old Myra Foley, as soloist.

Founders Day was observed with a dinner at the home of our president, Florence Fisher Miller. Members of Epsilon chapter and our Patrons were our guests for the

lovely party in charge of the Social Committee with Eliner Fuller as chairman. The program featured Gratia Boice Smith, pianist, Epsilon collegiates singing a group of new M Φ E songs, and Florence showing her slides taken at Convention.

Our chapter was pleased to award various scholarships amounting to \$900 last year. Among these were the scholarship and service awards that went to Epsilon girls at the University of Toledo. Marana Baker was chairman of the scholarship committee that auditioned and awarded these grants. A large gift to the Music Department at the University was made in memory of Marian Arndt, to be used for the purchase of fine recordings. In June we presented James Boyk, a former scholarship winner, in a concert in the auditorium of the Toledo Public Library.

We miss our members who have moved away this year. Rose Bruno is now in Los Angeles and Virginia Willard is living in Evansville, Ind. We enjoyed their performances on our fall programs before they left; and we are pleased to welcome Janet Kimble, Epsilon, as a new member.

Our regular monthly programs this year are centered on reviews of the book, "100 Years of Music in America" by Paul Henry Lang. The Christmas program was a performance of "A Christmas Pageant" for women's voices, string ensemble, piano and narrator, written by our Charlotte Ruegger, and performed in her memory. Patricia Sourenne is Program Chairman. In addition to our chapter activities our members are busy in all phases of good music in Toledo. We have performing soloists, directors, members of the Toledo Orchestra, accompanists, outstanding teachers, promoters and workers in all organizations dedicated to producing and encouraging fine music.

MARY HARDER ELIASON

URBANA-CHAMPAIGN

We began our activities this fall with a picnic to Illini Grove to which we invited the collegiates and their patronesses. One of the outstanding meetings of the fall was our annual Founders Day Musicale in which both the collegiates and the alumnae participate. Appearing on the program were three alumnae, Mrs. Edward Krolick (Betty), violinist; Mrs. Paul Rolland (Clara), pi-

anist; Mrs. Ralph Mason (Ann), soprano; and two collegiates, Miss Brenda McNeil-land, bassoonist, and Miss Eleanor Lincoln, contralto.

This year the alumnae chapter decided to have a rummage sale to raise money for a monetary award to the freshman coed in music with the highest scholastic average. Miss Janet Moore, now a sophomore in music education, is the current recipient of the award. Mrs. Ralph (Ann) Mason presented an informative talk on her experiences at National Convention. All of us were inspired by her splendid "Highlights" and are resolved to implement the ideas she presented.

RUTH MILLER JONES

EAST CENTRAL PROVINCE

EPSILON TAU Washington University

Early in the fall a successful rush tea was held at the home of Mrs. Blaine A. Ulmer. Performing were Suzanne Niemann, flutist, playing "Piece en Forme de Habanera" by Ravel and "Night Soliloquy" by Kennan, with Ann Werthmuller accompanying. Carol Godwin sang Verdi's "O don fatale" from "Don Carlos" with Martha Wurtz accompanying. Mrs. Benjamin Milder, an alumna, played Chopin's "Polonaise in A-flat major" Opus 53. Suzanne and Ann again played on Founders Day program in November Chaminade's "Concertino."

Epsilon Tau is participating in the national project of collecting music to be sent to the Orient. A decorated box in which contributors may place the music was put in the lounge of the music school.

Ann Werthmuller and Leah Littlefield are working with retarded children, providing music for singing and dancing. Music is also being planned for the Children's Hospital in St. Louis.

On November 16, Martha Wurtz, Dr. Judith Marshall, Marie Ann Heiberg and Mary Newander were part of a panel discussion concerning the provision of a more intellectual climate for the teaching of music in the public schools, and the role which could and should be played by the theorist and the musicologist in the training of the prospective teacher. This was held at the meeting of the College and University Division of the Missouri Music Educators' Association at the University of Missouri.

Chapter members have been very busy and active with participation in various programs. The ensemble concert on December 12 included Carole Godwin, Mary Newander, Leah Littlefield, Sue Rodgers and Lynne Schuler. Sue and Lynne are in the chamber chorus which presented Bach's "Magnificat" and Charpentier's "Midnight Mass for Christmas" on Christmas Eve, directed by Ronald Arnatt. Judith Eakin is a member of the Women's Chorus. Ann Wurthmuller, Marie Ann Heiberg, Debbie Coomber are in Madrigal Singers. This organization has made radio and television appearances in St. Louis, and plans a concert tour to Boston and New York in the spring. It will be a joint tour with the Brass Quintet in which Ellen Hall plays the trumpet. Our concert will be in the spring.

MARY C. NEWANDER

COLUMBIA

The program submitted for approval of the chapter at the September meeting promised an interesting and inspirational year. Our president, Dorothy Schlotzhauer, reported on her delightful trip to Convention. Plans were completed for again sending music to the Philippines.

Ganis Grumbles, harpist, Stephens College, appeared last March with the National Harp Festival at the University of Illinois. On November 23, she presented a program at Stephens. Jean Madeira will give a concert at Stephens in March and a tea is being planned for her in Marian Davidson's home, Jean's schedule permitting.

With many of our members moving to other colleges we have fortunately inherited new M Φ Es in faculty and faculty wives as newcomers.

LOUISE HENRY

DAYTON

Dayton Alumnae chapter has had an interesting year. One of the highlights was a concert in which children of members performed for their parents, the fathers being guests for the evening. A program of great inspiration was given by Dorothy Fisher and Ella Finch. Dorothy's mother, Lillian Cleland, was one of our charter members. The group enjoyed singing from the new M Φ E Songbook. At this meeting we installed two new patronesses, June Deardorff and Mary

Blue Morris. June has been active in opera and Mary is a pianist.

Our members are active in other music organizations: Elizabeth Harbottle is past president of the Music Club and Mildred Schnacke is on its Executive Board. Wilma Mechstroth is the accompanist for their Music Appreciation Chorus. Edythe Livingston is on the Board of A.G.O.

On November 11, Madelin Rider, Elizabeth Harbottle, June Deardorff and Mildred Schnacke appeared on a Sunday Afternoon Musicale at the Dayton Art Institute. Their program was called "Opera Is Like Olives." On November 18, Marilyn Baungartner, organist, Bonnie Riordan, soprano, Edythe Livingston, accompanist, and Barbara Wasson, pianist, presented the program.

ELIZABETH MEADOWS

INDIANAPOLIS

Spring of 1962 found the Indianapolis Alumnae members sponsoring a city-wide chamber music festival. This consisted of a series of three concerts, held May 15, 21 and 29 in our World War Memorial Auditorium. The programs were presented by the Jordan String Ensemble, all members of the Indianapolis Symphony. A number of other musicians assisted with the program. A percentage of the ticket sales receipts was added to our scholarship fund. The series was managed by Elise Marshall and committee.

National Convention at Indiana University in June was the culmination of many months of planning and preparation for all of us. Madge Gerke, general chairman, inspired us all to our best creative efforts. Talents, other than music, came to the fore when the need for typists, bookkeepers, artists, etc. arose. We are all grateful for the opportunity to serve in this unique capacity, and will remember the high moments for a long time to come.

In November we met at Butler University. After dinner in Atherton Center we were guests at a collegiate student recital in the newly constructed music building. After the program we were taken on a tour of it and were delighted with its many excellent facilities.

Founders Day is always a happy occasion for Indianapolis alumnae, collegiates and patronesses to get together. This year we met for a luncheon and program on the

roof garden of one of our downtown hotels. Our program was "Salute to the Philippines," honoring the first chapter of M Φ E to be installed there. The chef was a native Filipino, so our luncheon consisted of food prepared in authentic Philippine style. Pictures and clippings from Dean Lucrecia Kasilag's Philippine Women's University were on display. Our program of native songs and dances was most interesting. The dance group was a trio of Filipino girls including one of our own alumnae, Perla Zuluetta Warren. The costumes were native and the motions were carefully explained to us, so that we could more easily understand them. A copy of our program with an accompanying, descriptive letter has been sent to Dean Kasilag, and a tape recording by some of our members is also to be sent in return for the one they sent us.

In December we had a guest meeting. Our dinner and program took place at Holcomb Garden House at Butler University. Although snow was falling outside, the atmosphere inside was warm and festive. Music was furnished by a high school choral group of mixed voices and Imogene Bond, xylophonist, accompanied by Myla Luessow. The evening ended with carols by all.

DOROTHY S. ARNOLD

KANSAS CITY (MO.)

The Kansas City Alumnae chapter was hostess to all M Φ Es in the Kansas City area including collegiates of Alpha Kappa, on July 18, in the home of Lucile Ferris, for an unusual mid-summer meeting. Convention delegates gave their reports in detail—the spectacular Indiana University set-up, the constitutional revisions and emphasis, the thrilling musical programs, and the inspiration gained from contact with other M Φ Es. A delightful social hour followed the discussions, highlighted with suggestions from the Friendship Corner in charge of the national chairman, Lucile Ferris.

Our fall schedule opened with a coffee complimenting M Φ E patronesses on October 18. It was a gala occasion and held in the beautiful home of patroness Mrs. M. E. High. The large picture window framed a full-blooming, colorful garden. Our president, Marguerite Harper, inducted eight new patronesses into the group.

Our 42nd annual series of Morning Musicales opened on October 23 in the Atkins

Auditorium in the Nelson Gallery of Art. Two outstanding young artists, Linda Just, violinist from Indiana University who played so brilliantly at Convention, and Phyllis Petkoff, pianist and winner of our M Φ E top scholarship award, shared the spotlight. Linda's accompanist was Pearl Roemer Kelly. Phyllis was accepted as a candidate for the Van Cliburn award but family illness prevented her from taking advantage of the opportunity. Proceeds from the Musicales are used to replenish our Scholarship fund. The November Musicales featured six of these M Φ E scholarship winners in vocal and instrumental ensembles. These accomplished young musicians gave a beautiful and rewarding demonstration of their respective talents and abilities.

The February Musicales will have Walter Cook, pianist and Peggy Fisher, soprano. In April, the final concert, will be duo-pianists Mary McKee Sandy and Catherine Hatch Dickinson, now of Alabama.

The eighth annual Cloister Program, presented in the French Gothic Cloister at the Nelson Gallery of Art on December 3, was dedicated to the memory of Mae Hess. The concert of medieval music included songs by Gene Kelsey, with Mary Sandy at the harpsichord; a flute Sonata played by Gary Sigurdson of the Philharmonic Orchestra with Louise Denham at the harpsichord; and a Concerto for flute, harpsichord and violin with Mr. Sigurdson, Louise Denham and Laura Gruver, violinist. These Cloister concerts, arranged by Phoebe Harrington Browne, are given in cooperation with the management of the Nelson Gallery of Art, and have proved to be one of our most significant public relations projects. The public is invited and attendance has grown until this year even the available standing room was filled.

A concert of 18th century music is being planned in conjunction with the Wedgewood Seminar and exhibition to be staged by the Nelson Gallery of Art in April. Thus we are deep in the midst of another exciting year for Mu Phi Epsilon.

LORRAINE ELLIS ASENDORF

NORTH CENTRAL PROVINCE

MU GAMMA University of Nebraska

Since Mu Gamma will be one of host chapters for the 1964 National Convention, we

are all very busy with early planning. This fall the alumnae and collegiates together had a "Miles for Music" project which was a series of three 30-minute concerts. They were given by: 1) Mu Phi Epsilon patron Myron Roberts, organist with the University Brass Ensemble; 2) Mu Phi Epsilon alumna Virginia Duxbury and patron John Carter Cole singing the opera "Telephone" by Menotti; and 3) the University of Nebraska Traveling String Quartet including alumnae Priscilla Parson and Meriwina Schatz and patrons Arnold Schatz and Louis Trzinski. We sold tickets and had three buses, each starting at a different concert. This was a great success and we hope to repeat next year.

Music Therapy is another of our projects. We have sung and entertained at several rest homes and orphanages. During the spring semester we plan to use some of our instruments to help teach music at a Lincoln orphanage.

Claire Roehrkaske was soprano soloist in the "Messiah." She was Amahl in "Amahl and the Night Visitors" by Menotti which was on television.

We joined the Nebraska Sigma Alpha Iotas and Delta Omicrons in giving a fall concert, part of which was directed by Claire. Judy Tenhulzen was the soprano soloist at the Christmas Singers Concert and also in the cast of Kurt Weill's "Street Scene" as were Gail Galloway, Claire Roehrkaske, Nancy Sorenson and Gwen Waldo. Carol Copeland and Janet Hayward, violinists, were soloists at the Christmas Choral Concert at the University.

Mu Gamma joined the Lincoln Alumnae and patrons and patronesses to celebrate Founders Day at a banquet honoring the installation of the new international chapter at the Philippine Women's University.

LOIS YOUNG

MU TAU U. of South Dakota

We started the school activities with a dinner party for our adviser, Genevieve Truran, who was honored recently in a TRIANGLE article regarding her achievements and interests. (TRIANGLE, May, 1962, page 15.—Ed.) At this dinner our president, Racanna Taake, gave a report on the National Convention. On October 27 we pledged two new girls. Beth Haan was presented with an engraved bracelet from our chapter on

the occasion of her senior recital, a new gesture which we hope to make a tradition.

At our joint recital with Phi Mu Alpha on November 4, we sang a special work which Dr. Robert Marek had been commissioned to write for the occasion. The commission was given back to our chapter by Dr. Marek, to be used as a scholarship. Our Founders Day Tea, on November 18, provided a very successful and enjoyable climax to our fall activities.

CAROL THOMAS LARRABEE

PHI ZETA Morningside College

The opera "Albert Herring" by Benjamin Britten highlighted last spring for Phi Zeta chapter. Roles were sung by four of our members: Mary Dell Reinders, Martha Ard, Nancy Stephan and Pat Ayres. The accompanying orchestra included Carol Rockwood, Kay Pech, Barbara Dunham, Marilyn Hertel, Winnie Voss and Muriel Smith Stone.

"Lass," a senior honor society emphasizing leadership, ability, scholarship and service, chose Joyce Jensen and Barbara Dunham as two of its twelve members and presented Muriel Stone with the cup for the outstanding sophomore woman. In addition both Barbara and Joyce were chosen to *Who's Who in American Colleges and Universities*. This fall Joyce was the second M Φ E to be chosen homecoming queen, following Nancy Drommer in 1961.

Our fall rush party featured the "Roaring 20's" theme, complete with costumes, chorus line and appropriate music. We pledged two upper class women.

The chapter has been buying furnishings for its newly acquired chapter room and making plans for the coming year. A concert of American composers is planned for spring, and several faculty members have been commissioned to write works especially for our chapter. The proceeds from this concert will be used for pledge scholarships for those girls who would otherwise be financially unable to join Mu Phi Epsilon. We also plan to present a piece of art to the new Student Union Building and to participate in the campus Chest Fund-raising program.

JERRY SLOAN

Lucrecia Kasilag, Manila, tours India as member of Philippine Cultural Delegation. Read her article in May TRIANGLE.

CEDAR RAPIDS

Another busy year began for us with our annual pot luck. We invited the collegiate chapter from Coe College (Mu Psi), and our patronesses. This was a reversal as our patronesses have often given a dinner for us on Founders Day. They have decided that we not only love good music, but that we also love to cook. We wanted to share our program which included National Convention reports by Edna Mae Kriz Sila, alumna, and Elaine Benson, collegiate. We are indeed proud to have one of our own members a National Officer, for Edna Mae was elected National Third Vice-President. Later she was guest of honor at a reception held in the home of Alma Turechek.

At our regular October meeting we were pleased to have Joy Strausbaugh perform as guest pianist. She is a M Φ E and a new member of the Cornell College faculty. On November 18 she gave a recital in King Chapel on the Cornell College campus, a short distance from Cedar Rapids.

For Founders Day a public program was given at Coe College. Performing alumnae were Betty Ponder Debban and Alice Sisco Lindsey, pianists, and Virginia Ohmann Geesaman, violinist. Our very fine guest soloist was soprano Harriet Porter Moore from Des Moines, Iowa. She sang a group of Hugo Wolf and a group of Benjamin Britten. Her accompanist was Delores Kron McDonald, also from Des Moines. Refreshments were served by our patronesses.

A Christmas program under the direction of Marjorie Christiansen King was given at our December meeting. It included the cantata, "Child Jesus," which was sung by the M Φ E Sextet composed of Marjorie King, Lenore Stark Topinka, Rebecca Evans Doolittle, Ida Mae Dunlap MacDanel, Joanne Kubik Utter and Mardean Joyce Holveck. The accompanist was Virginia Geesaman, who also played a violin selection. The program was repeated later for the Cedar Rapids Women's Club, and the chapter received \$25 which goes toward increasing our scholarship fund.

BECKY DOOLITTLE

SOUTH CENTRAL PROVINCE

XI

University of Kansas

Cooperating with the local chapters of Sigma Alpha Iota and Mu Phi Alpha, Xi chapter presented its annual joint concert Sunday, November 18. Dingwall Fleary, senior Phi Mu education major, conducted a chorus and orchestra composed of members of the fraternities in the "Requiem Mass" of Gabriel Faure. Soloists were M Φ E Marilyn Belton, soprano, and David Holloway, baritone. In addition each of the groups presented featured works. Xi's contribution was the Mozart "Dein Bin Ich" from "Re Pastore" with Martha Shirley, soprano; Beatrice Gordon, violinist; and Jo Archer, pianist, all of whom are officers in the chapter. The recital received excellent notices.

Preceding the Honors Recital October 29, on which Jo Archer played "Piano Sonata Number 3" by Dello Joio, Xi and SAI chapter entertained all freshman women music majors with an Orientation Party. At this time Dean Gorton of the School of Fine Arts and the presidents of each of the chapters explained the purposes, goals and achievements of music sororities.

Xi chapter's nine delegates comprised the largest collegiate chapter representation at District Conference November 10, in Manhattan, Kansas. Neva Brockman, president of Xi, participated in the round table discussion and Jo Archer was music delegate. The entire delegation gave the model pledging ceremony. It was a successful and inspiring day.

JANET JOHNSON

DALLAS

Dallas Alumnae chapter held its first meeting of the year October 8, in the home of Ruth Vick. The program, entitled "Contributions of Music Therapy to the Music Teacher," was presented by Dorothy Brin Crocker, a prominent leader in the field of Music Therapy. She delighted us by bringing one of her young piano students who played a program of her own compositions. We were amazed at this twelve-year-old girl's ability to improvise on themes given her by various members present. Mrs. Crocker pointed out the various ways that we as teachers can use music therapy with our own students, inspiring us all with her

wonderful knowledge and enthusiasm.

The Alumnae chapter and Mu Chi (Southern Methodist University) celebrated Founders Day with a banquet at the campus Student Center. The delicious dinner was followed by a lovely program presented by Anna Mae Fagan, flutist from the Alumnae, and Pat Shockley, pianist from Mu Chi. The open ceremony followed. Such a nice evening and a chance to be with the college group.

"Tis the season to be jolly" and the annual Christmas party was held in the home of Lou Anna Chambers. Fun and games were led by program chairman Bobby Wayne, and was followed by a lovely program of Christmas folk music by Patricia Crenshaw, mezzo-soprano, and Richard Mallette, lyric tenor. Lou Anna and guest Janet Melaun played organ and piano accompaniment for carol singing by all. Co-hostesses were Doris Allbright and Carol Mallette.

LOU ANNA CHAMBERS

DENVER

The Denver Alumnae chapter continued activities through the summer this year, particularly for money-making purposes. In June the chapter held a luncheon, and a book review given by Lorraine Lord (Xi) was a feature of the afternoon. In August a "Family Night" was held at the home of Lillian Eley (Phi Tau). Husbands, escorts and children were included in this affair, and all enjoyed a fine picnic and group games. In September we resumed our regular monthly meetings, and the highlights have been a gala luncheon and fashion show in October, and our Founders Day celebration in November. This latter event was completely planned this year by our local collegiate chapter, Mu Rho, of the University of Denver. The girls did an excellent job of planning the invitations, menu, decorations and program for our luncheon. Dr. Antonio Brico, internationally known teacher and director, was our speaker.

Grace Peyton, our president, is serving on the Denver Symphony Guild this year, and was instrumental in the planning of a lecture series sponsored by the Guild, featuring Dr. Cecil Effinger, composer, inventor and music professor at the University of Colorado. Grace also served on the finance committee in Indianapolis.

MRS. G. H. DALEBOUT

SALT LAKE CITY

Programs of merit have been presented by the Salt Lake City Alumnae chapter this year. On September 15 the chapter sponsored the Utah State Fair Music Competition winners in a recital. These young musicians, ranging from elementary school to college student, were given the opportunity to perform for the community. They included pianists, violinists, singers, woodwind and bass players. The chapter's annual award of \$50 was presented to Lila Kitchin, the musician showing the most achievement. Mrs. Kitchin had recently returned from San Francisco where she had studied with the San Francisco Opera Merola Memorial Training Program.

On October 5 the annual scholarship concert was presented in the Music Hall of the University of Utah. Harold Lundstrom, Deseret News Music Editor, wrote the following in his review: "On the strength of one soloist—or one piece, for that matter—Mu Phi Epsilon's scholarship fund recital Friday night could rate as a four-star concert. The problem would be to decide which of the ten soloists one prefers. Succinctly, each artist was a glowing asset to a choice chamber music program. Taken in total, the Mu Phi Epsilon recital was, indeed, just about the best one yet."

Founders Day was observed on the 13th of November at the Panorama Room atop the Union Building on the campus. Ceremonies were conducted by the members of the collegiate chapter, Epsilon Mu. An excellent dinner was enjoyed by the many patronesses and members who attended. A program of interesting variety was highlighted by a stunning performance of Chausson's "Poeme" by artist member, Katherine Peterson, violinist, accompanied by Norene Emerson.

NORENE EMERSON

WICHITA

On November 6 Wichita Alumnae observed Founders Day with a covered dish supper at the Bonnie Brae YMCA Club, Mrs. Howard Theimer and her committee in charge. Mixer games were presented by the social committee under Mrs. Richard Lawrence's chairmanship. Mrs. Russell Gordon, National 2nd Vice-President, presented the Penny Ceremony and its background. The

Founders Day Ceremony was in charge of Mrs. James Hiltz, president, Mrs. Eldon Addy, vice-president, and Mrs. Doran R. Oneale, historian. Letters written by the Founders were read by costumed Miss Arlene Root as Dr. Sterling and Mrs. Stan Nispel as Elizabeth Mathias Fuqua. The musical numbers were taken from the first program given by Alpha chapter shortly after the founding of Mu Phi Epsilon. The collegiate chapters Phi Pi, University of Wichita, Epsilon Phi, Friends University, and the Alumnae chapter presented the program. Guests were collegiate chapters and patronesses.

Our Christmas program was held December 4 at Trinity Lutheran Church. A vocal ensemble composed of Alumnae, directed and accompanied by Mrs. Eldon Addy, sang "Litanies of the Black Virgin" composed by Poulenc in 1936. Miss Arlene Root gave a brief history of the Legend of the Black Virgin. The remainder of the program was presented by the Junior Choir and Handbell Choir of the Trinity Lutheran Church. Miss Julianne McLean, philanthropic project chairman, assisted by Mrs. Glenn C. Thomas, was in charge of the gift presentation by members to be distributed to elderly people in care homes. Certainly all the Christmas music and atmosphere helped us all to get in the spirit early this year.

MRS. DORAN R. ONEALE

PACIFIC NORTHWEST PROVINCE

NU

University of Oregon

Nu of the University of Oregon was host on November 17 to the District #18 Conference. During the model initiation ceremony, performed by Nu, Sandra Olson was initiated into the chapter. The model pledging ceremony was performed by Epsilon Theta of Linfield College. The five collegiate and three alumnae chapters and five collegiate-patroness groups were all represented in attendance and all chapters took part in performing. Doris Hale of Salem, and our new District Director, was in charge of the morning session and introduced the new National Editor, Pearl Peterson, who was not "new" to us, having been our former District Director. She spoke of the new Na-

tional Cultural Center in Washington, D.C., and showed us a preview of the pictures of the planned building. Mary Lou Van Rysselburgh, president of the Eugene Alumnae, was toastmistress at the luncheon and introduced our patroness, Jovita Madrid Hunt, a graduate of Philippine Women's University, who told us of music in the country of our newest collegiate chapter. Hazel Lindsay, Music Therapist, spoke following the luncheon.

Our Music Therapy chairman, Serena Wright, Karen Guidinger and Sandra Lynch gave a program for the Pearl Buck School for the mentally retarded children. Nu will also present a Christmas program for them shortly before the holidays.

SANDRA LYNCH

MU BETA Washington-State U.

Our season began with a very successful get-acquainted party which featured a Western theme. The piano and stage were decorated as a saloon and cactus, cider and doughnuts were all in evidence. The purpose of the party was to acquaint new music students with faculty, old students and active music organizations. Representatives were there from Mu Phi Epsilon, Phi Mu Alpha and MENC. Dr. Soule shared folksongs with the group.

We honored our new patronesses at our annual tea, held at the Alpha Chi Omega house. The Orient was the center of attention as Sharon Coon, recipient of one of our freshman music scholarships, sang a selection from "Madame Butterfly." Our vice-president, Carol Pearson, played "Pagoda" by Debussy. The patronesses were then honored in a short ceremony.

We were represented at District Conference in Cheney by our president and treasurer. The Cheney chapter, Epsilon Iota, planned a lovely Conference.

We celebrated Founders Day at our pledging ceremony. Honored guests for the occasion were the Alumnae. Our chaplain, Ora Lee Ault, sang selections from the opera, "La Perichole." Nancy Heinle and Nel McKee performed a delightful flute duet.

Our magazine sale has been successful so far. We have made plans for a "tasting bee" in February, which will be done as a joint project with our patronesses. We will fea-

ture favorite recipes along with favorite music.

LORNA WALKER

TACOMA

Tacoma Alumnae chapter began its 1962-63 activities with a most successful scholarship concert, sponsored jointly with the Sigma Alpha Iota Alumnae chapter. Our talented artists were Anne Tremaine, violinist, M Φ E, and Genevieve Fisher, pianist, SAI. The result was a most rewarding musical treat, including music by Handel, Bach, Vieuxtemps, Kreisler and Sarasate.

President Persis Shook reported on the National Convention at our first fall meeting. It was interesting and inspiring. A serious discussion was then held as to how we could help the many hospitals and special schools in our area, both materially and musically.

On November 30 we held our annual Founders Day Banquet with Epsilon Sigma, which proved to be a well-attended and successful event. An inspiring program was presented by Jerry Evans, string bass; Dagne Vaswig, soprano; and Anne Tremaine, violinist. The collegiate chapter climaxed the evening's program with a lovely initiation ceremony for their four pledges.

Plans are now being made for our scholarship tea and musical programs for the hospitals, continuing what we hope will be an active year.

HEDY PERKO

PACIFIC SOUTHWEST PROVINCE

MU ETA University of Pacific

Nine new members were initiated into Mu Eta in December. Mrs. Samuel Scott and Mrs. Otho York became patronesses. On December 11 the members went caroling at the Stockton State Hospital and attended the faculty recital of Miss Mary Bowling, one of our advisers.

Judy Monson was soprano soloist for the "Messiah" in Modesto. She was also soloist with the Pacific Wind Ensemble for two concerts during the fall.

For Founders Day we met with the Stockton Alumnae chapter and several of our members presented the entertainment. Mu

Eta has joined forces with the men of Phi Mu Alpha and we are donating our time and talents to give music lessons to deserving children in Stockton.

CAROL ATTAWAY

University of California at Los Angeles PHI NU

To begin another eventful year, Phi Nu held her highly successful Formal Rush Tea on October 7, 1962. Participating in the musical program were Verna Wetherbee with selections from Rodgers and Hammerstein; Joan Stofft Evans singing an aria from Mozart's "The Abduction from the Seraglio"; and Mary Macdonald playing Chopin Etudes. Our Informal Rush Dinner was held at the home of Phi Nu's president, Mary Macdonald. The theme was that of an Opera Party and featured special guest and patron, Dr. Jan Popper, director of the U.C.L.A. Opera Workshop.

Seven girls were pledged on October 28, and on December 16 they were initiated in the home of our former adviser and loyal sponsor, Martha Day. During their pledge period they presented a program for the Veterans Hospital, a monthly activity of Phi Nu. We have also affiliated two M Φ Es, Joan Stofft Evans from Epsilon Omicron and Sharon Gunderson from Phi Iota. We are also pleased to announce that Genevieve Perry, who is active as a violinist and teacher, is our new chapter adviser and, indeed, a charming as well as helpful addition to our chapter.

In September and October, Mary Macdonald, Pamela Popkin Ford and Joan Evans performed at alumnae programs for the Pasadena and Los Angeles chapters. On November 16 our U.C.L.A. chapter gave a joint party at the president's home for Mu Nu (USC) and Phi Nu members. On December 5 we hosted our second annual Christmas Open House for the Music faculty and the students at U.C.L.A. Also in December four Phi Nus performed in the U.C.L.A. Opera Workshop's production of Dallapiccola's "The Prisoner" and Stravinsky's "The Nightingale." They were Irene Plotnikoff-Nickolai, Virginia Towne, Judy Klinger and Barbara Patton. Phi Nu was asked to host the reception for the dress rehearsal of this production, as well as another reception given on the following day for composer Luigi Dallapiccola. We also had a

party for Salli Terri, recording artist on Capitol records, following her U.C.L.A. concert December 7.

For our very successful semester, we are sincerely grateful to our president who has shown her great capacity for creative leadership by enthusiastically coordinating our many semester activities as well as initiating new ideas such as joint activities between chapters and other groups.

HELEN PEEL BORGENS

BERKELEY

The Berkeley Alumnae chapter has had four fine meetings this fall. In September our hostess was Eileen Coggin in Alameda. We heard the report of National Convention from our president, Lois Flenner, and enjoyed musical numbers by Miriam Little, Semeta Kuper, Helen Holziner and Ann Dyckman. We were at Virginia Beardsley's home in Oakland in October where we heard a delightful program by Barbara Jackman, organist; and Carolyn Rumph and Mary Sanks, duo-pianists.

On November 11, Founders Day meeting, the four Bay area chapters, Berkeley, San Francisco, Alpha Epsilon and Epsilon Omega, met for a musicale and reception at the home of Alice King in Piedmont. Rosalie Speciale, past National President, was with us. A delightful program was given by: Yeeda Weber, Berkeley flutist; Dianne Zennie, Alpha Epsilon soprano; Gretchen Meisner, Epsilon Omega violinist; and Judith Mitchell, San Francisco pianist.

Our fourth meeting, on December 8, was a pot luck supper and musicale at the home of Lois Flenner in Orinda. Our husbands were our honored guests. Oboist Eileen Gibson and her mother, Virginia, played a Handel Sonata. John di Francesca, director of vocal music for California School of the Blind, sang lovely Christmas songs. Our evening ended with Christmas carols. We have forty members this year and sixteen delightful patrons and patronesses.

We all wish you a Happy New Year.
ALICE V. KING

FRESNO

As a pre-season get-together Fresno Alumnae held an informal no-host luncheon last August for all M Φ Es in town. This enabled some to come who are away at school

or on an out-of-town job during the regular year. Celebrating Founders Day Fresno and Phi Chi of Fresno State College met together at the home of Jane Bird for their November meeting. There were forty present to hear and enjoy the splendid musical program, not the least of which was a group singing numbers from the fine new M Φ E Song Book.

In February we plan to sponsor a public concert for the benefit of our scholarship fund. Chapter members presenting the program will be: Beatrice Fleming, flutist; Zenora Swanson, pianist; Carol Nielsen, soprano; and Olga Quercia and Nancy Wamhof, duo-pianists.

There is a growing awareness of Mu Phi Epsilon in this community. As is characteristic of M Φ Es everywhere most of them are so busy with activities that our big problem is being able to get together at one time. At a recent Fresno Philharmonic Orchestra concert there were eight M Φ Es in the organization. There were many others in the audience. Our spirit is terrific and we expect to grow in number.

JANE BIRD (MRS. C. W.)

LOS ANGELES

Our Christmas meeting with the Pasadena Alumnae was a music delight which culminated an inspiring and eventful year. An original composition, "Suite for Violin," was played by Genevieve Perry, and the composer-pianist, Ramona Blair Mathewson. A Bexthuda number for violins, piano and voice, performed by the Pasadena group, added to the Christmas atmosphere.

The voluntary programs in the hospitals of our area are receiving warm reception. Katherine Shreves, cellist, and Sima Manick, pianist, have presented several at the Brentwood Hospital. The violin lessons given by Gladys Stalling have greatly benefited the music therapy program. Dawn Adams Phelps, violinist, has delighted many listeners with her chapel programs.

In September we affiliated Viola Brown, Emily Fong, Elsie Wright Mack, and Bernice Price; in January, Jane Nojand (Tau) and Kathryn Clauset (Phi Nu).

In February we were entertained by our collegiate chapter, Mu Nu. A gala dinner at the San Gabriel Country Club offered a delightful setting for our guest meeting at which Genevieve Perry, violinist, and Meg

Sano Wempler, soprano, performed.

Of interest are the letters from Emma Stone, who, with her husband, is now living in Taiwan. Her detailed accounts of Chinese operas were so informative. (See May, '63 issue—Ed.)

MADGE EBRIGHT

PASADENA

The Founders Day Concert, of high quality, was played to standing room only, and drew enthusiastic press notices, particularly for the fresh, lilting songs composed and played by Bernice Turney Gerrish. Sung by the angelic voice of Patti Ingalls, and further enhanced by the clear flute and violin accompaniments of Marion Jordan Bridgeman and Ferne Bonham Flagg, respectively, their beautiful melodies were an enrichment of the American music scene. We hope these songs will soon be published for all to enjoy.

Lee Madsen Thomas, accompanied by Marjorie L. Duff, who is president of Music Arts Club, sang five songs with her inimitable style and artistry. Lois Craft, harpist, gave two groups of numbers. In the "Concerto in C Major," Mozart, she was accompanied by Marion Bridgeman, flutist, and Virginia Stuhman at the piano. The concert ended with the popular two-piano mother-daughter team, Bernice Stannard and Georgene Stannard Keirn.

Our Christmas program was a gay meeting with the Los Angeles chapter as our guests. Sue Campbell, Beverly Benso, Ann Stout, Ruth Nelson, Ferne Flagg gave us two lovely trios with violin and piano accompaniments, and Harriet Rice gave a reading. Holiday wishes to all.

MABEL COCHRAN HEITSCHMIDT

STOCKTON

Stockton Alumnae continue to lead busy and fruitful lives both in and out of Mu Phi Epsilon. June Hook Spencer, who joined the faculty of Stanislaus State College last year, was also guest artist with the Stockton Symphony, Stockton Chorale, Stockton College Chorus and the University of the Pacific Chorus in a performance of Beethoven's Ninth Symphony on May 27, 1962. Sue Noland has rejoined the faculty of Stockton College as instructor in class piano. Sylvia Ghiglieri is also on the faculty

of Stanislaus State College as teacher of piano and public school music. Alice Martin has been appointed Music Librarian at the University of the Pacific. The Stockton Symphony Association would not be on the solid footing it is today were it not for the continued dedicated work of Dorothy Sandelius as secretary.

The first meeting of the current season was held at the home of Faye Lowes, where Sarah Ashilling told us of the many delights of the Convention in Bloomington. Our rummage sale on October 20, spearheaded by Faye, was again an outstanding success. Also in October we met in the home of Jane Roberts, where Sarah played piano solos. . . . The M Φ E Corner at the University of the Pacific Homecoming was enlarged this year to include coffee and cookies.

furnished ably by Dolores Corra and Irva Rageth, and those attending felt the idea was very worthwhile. . . . Jody Lancelle opened her home to us in November, when Faye analyzed the structure of the Classical Symphony by Prokofieff, and piano solos were played by one of the Mu Eta girls.

The Christmas meeting was at Sue Noland's house, where plans were completed to enlarge our programs for the Stockton State Hospital. Sue Mortensen, chairman, has worked out a plan whereby we can perform the same program each month, visiting a different ward each time. Thus a small group such as ours can do a great deal of good before they are "used up." Carol Pittman, Sue Mortenson and Faye Lowes sang a trio.

SUE NOLAND

. . .

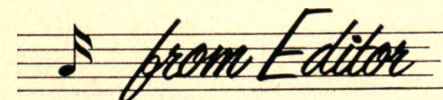
ANN ARBOR

(Continued from page 10)

orizing" in the Toledo Art Museum, Toledo, Ohio, for the Ohio Music Teachers' meeting there.

Carol Kenney, Ann Arbor Alumnae pianist, accompanies the Faculty Women's Choir, directed by Emily Lowe, and the Pedford Singers, directed by William Donahue. When the latter

give their spring concert, Carol will appear as soloist as well. For over three months during the past year, her weekly 15-minute radio program, "Reflections," consisting of classic piano music from Baroque to Modern, was heard over the Armed Forces Network from Frankfurt, Germany to most of western Europe.



It has been a real thrill to receive all the reports from the Philippines about the installation of our new Alpha Tau chapter, and it is with pleasure that we dedicate this issue to our new sisters overseas.

The maroon and white of our cover are the colors of the Philippine Women's University. Alpha Tau, we welcome and embrace you. *Mabuhay!*

VH - 7C 31635

Directory

MU PHI EPSILON was founded at the Metropolitan College of Music in Cincinnati, Ohio, on November 13, 1903

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
- Myrtle Palmer Leach (deceased), F, 1905-07
- Elfrida Langlois Kent (deceased), Δ, 1908-11
- Alice Davis Bradford Peck (deceased), A, 1911-13
- Ora Bethune Johnson (deceased), Θ, 1913-15
- Mary Towsley Pfau (deceased), A, 1915-16
- Roxielettie Taylor Yeates (Mrs. John), Θ, 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. Geo. W.), Δ, 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, F, Observatory Lodge, Apt. 304, 1402 Washington Heights, Ann Arbor, Mich., 1932-34
- Elizabeth Ayres Kidd (Mrs. A. Eugene, Jr.), MΞ, 1553 Hawthorne Lane, Glenview, Ill., 1940-42
- Ava Comin Case (Mrs. Lee O.), Γ, 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
- Rosalie V. Speciale, ΦM, 560 North First, San Jose 12, Calif., 1958-62

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1962-63 Collegiate Chapter Calendar

N.E.O. Address: 1139 N. Ridgewood Dr., Wichita 8, Kansas
National Editor Address: 13548 N.E. Glisan, Portland 30, Oregon

FIRST WEEK OF SCHOOL:

- President:** Call meeting of chapter officers to inspect chapter equipment, give officers materials sent from N.E.O. and make plans for year.
Return official form *immediately* to N.E.O. giving address changes of officers and members of chapter.
Order supplies for year, Form #3.
Send name of chapter Magazine Chairman to Dorothy McNeil, 4132 Vesta Dr., Wichita, Kansas.
Deadline for sending in fall stationery orders.
NOVEMBER 1:
13: **FOUNDERS DAY**
Treasurer: Send voluntary contribution of 59¢ per chapter member to N.E.O., enclosing Form #3.

DECEMBER 1:

- Treasurer:** **Deadline** date for mailing annual national taxes to N.E.O. Send check and 2 copies of Form #2.
Corresp. Secy.: Send TRIANGLE subscription renewals to N.E.O., use Form #1. Send fall report form to your Province Governor concerning chapter activities and problems.
President: Send copy to National 2nd Vice President, Lois Gordon. Set date for Work Party, write your District Director.

FIRST MONTH OF SECOND SEMESTER or NO LATER THAN FEB. 28, 1963:

- President:** Elect new chapter officers.
Corresp. Secy.: Send names and addresses of new officers *immediately* to N.E.O., returning 10 copies of official forms. NO EXCEPTIONS.
Chapter: Plan Work Party for date set with District Director.

MARCH 31:

- Magazine Chairman:** Magazine Agency fiscal year ends; to qualify for commissions on this year's sales, send orders *before this date* to Dorothy McNeil.

APRIL 1:

- President:** **Deadline** for ordering stationery for spring delivery. Send spring report form to your Province Governor, with copy to National 2nd Vice President, Lois Gordon.

MAY 1:

- Treasurer:** **Deadline** for sending spring initiations to N.E.O.
31: **Treasurer:** *Before this date* send all contributions for national projects to N.E.O.
President: One week after TRIANGLE bundles received, return TRIANGLE tape to N.E.O.

JUNE 1:

- Deadline** for manuscripts for Original Composition Contest being mailed to National 6th Vice President, Janet Wilkie, 5744-34th N.E., Seattle 5, Washington.

HISTORIANS:

- Deadlines** for sending material and chapter letters to TRIANGLE editor:
JULY 15 (for Oct. issue), OCTOBER 15 (for Jan. issue)
DECEMBER 15 (for March issue), MARCH 15 (for May issue).

1962-63 Alumnae Chapter Calendar

N.E.O. Address: 1139 N. Ridgewood Dr., Wichita 8, Kansas
National Editor Address: 13548 N.E. Glisan, Portland 30, Oregon

SEPTEMBER, 1962:

President: Call meeting of chapter officers to make plans for year.
Corresp. Secy: 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 Dorothy McNeil, 4132 Vesta Dr., Wichita, Kansas.

NOVEMBER 1: 13:

Treasurer: *Deadline* for ordering stationery for fall delivery.
FOUNDERS DAY.
Send voluntary contribution of 59¢ per chapter member to N.E.O., enclosing Form #3.

DECEMBER 1:

President: Return fall report letter to National 3rd Vice President, Edna Mae Sila, with a copy to your Province Governor.

JANUARY, 1963:

15:
{*Treasurer:* *Deadline* for sending annual national taxes (\$5.00 each) to N.E.O., enclosing 2 copies of Forms #1 and #2.
{*Corresp. Secy.:* Renew TRIANGLE subscriptions for chapter members on that form too.

FEBRUARY:

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

MARCH 1:

Deadline for returning to N.E.O. on official forms, 10 copies of list of new chapter officers. **NO EXCEPTIONS.**

31:

Magazine Chairman: Magazine Agency fiscal year ends; to qualify for commissions on this year's sales, send orders *before this date* to Dorothy McNeil.

APRIL 1:

President: *Deadline* for ordering stationery for spring delivery.
Send spring report form to National 3rd Vice President, Edna Mae Sila, with a copy to your Province Governor.

MAY 31:

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

JUNE 1:

Deadline for sending manuscripts for Original Composition Contest to National 6th Vice President, Janet Wilkie, 5744-34th N.E., Seattle 5, Washington.

HISTORIANS:

Deadlines for sending material and chapter letters to TRIANGLE editor:

JULY 15 (for Oct. issue), OCTOBER 15 (for Jan. issue)

DECEMBER 15 (for Mar. issue), MARCH 15 (for May issue).

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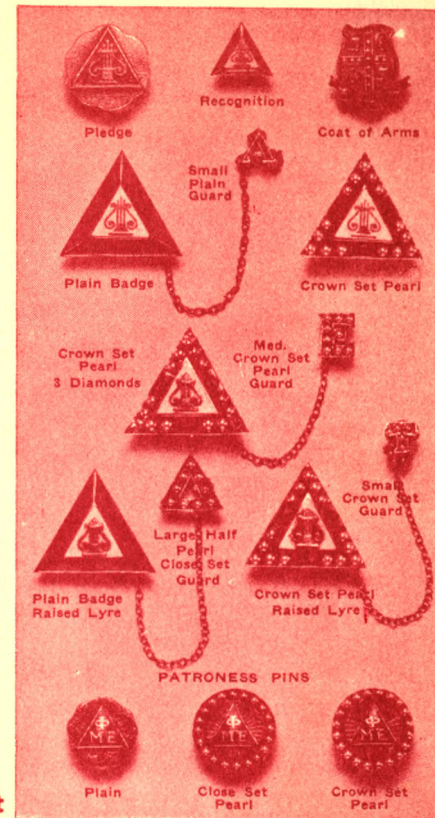
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and its strength shall ever guide me
in the path that leads upward
toward the stars.

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