

the

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PEARL ALLISON PETERSON • NATIONAL EDITOR

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NATIONAL PRESIDENT'S MESSAGE

To the New Initiates of Mu Phi Epsilon,
Membership at its best is represented in the objective of
our founders, Winthrop S. Sterling and Elizabeth Mathias.

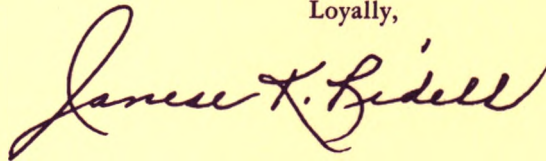
"Service to others through music, not self-service."

See your membership as freedom to give service to your
school, your community, and to Mu Phi Epsilon. National
projects fulfilled bring many facets of music to people in
United States and abroad.

Place the mark of your individual personality on each act
of service to the end that it will reflect a harmonious re-
lationship with others, joy and enthusiasm, love and under-
standing. Make your service an introduction to music based
upon attitudes of good will for those outside the member-
ship.

The gift of your talent is a trust dedicated to share with
others.

Loyally,



National President

Philippine Cultural Delegation Tours India

by LUCRECIA R. KASILAG, Mu Upsilon—Manila, P.I.

Upon invitation of the Government of India, eight cultural leaders from the Philippines were selected by the Cultural Affairs Office of the Department of Foreign Affairs to form the first cultural delegation from the Philippines to visit India for two and a half weeks as guests of the State. Forming the eight-member body were the following delegates: Professor Napoleon Veloso Abueva, sculptor; Professor N. V. M. Gonzalez, novelist and short story writer; Mrs. Leonor Orosa Goquingco, choreographer; Mrs. Zny Laygo, painter; Professor Cesar Adib Majul, philosopher and historian; Professor Virginia Moreno, poet-playwright; Mrs. Lucrecia Reyes Urtula, choreographer; and Miss Lucrecia R. Kasilag, composer. Miss Kasilag headed the delegation which left Manila on December 3, 1962, and returned on December 24, 1962.

Glimpses of India

With a view to acquaint the Philippine delegation with the trends in the socioeconomic and cultural life of the country, the Ministry of Scientific Research and Cultural Affairs of the Government of India, under whose direct sponsorship and supervision this well-organized cultural tour was arranged, lined up a full day-to-day, hour-to-hour schedule in each of the cities that we visited, with the assistance of the local state governments all throughout Calcutta, New Delhi, Bombay, Agra, Aurangabad, and Madras. The heavy schedule left nothing else untouched, with no leisure time to take in anything more of extra specific interests. Very impressive were our visits at the adequately housed and richly stocked national and state museums, the national library at Calcutta; national art galleries, national aquariums, government-subsidized music and dance

academies, arts and crafts government schools, the Uday Villa women's cooperative cottage industries, the progressive Integral Coach Factory (largest in Asia), the fabulous Tata Industrial enterprises including the Tata Cotton Mills, and the charitable Tata trusts, like the Sir J.J. Arts and Crafts School.

We enjoyed visiting high tourist spots and saw many temples, mosques, mausoleums, and tombs, climaxed by the breathtaking and beautifully immortal Taj Mahal seen at moonlight and at daytime; numerous forts and palaces, centuries-old caves which were eloquent repositories of Indian culture and traditions, outstanding among which were the Ajanta, Ellora and Elephanta caves, carved out from mountain rocks. The Ellora caves totalling 36, for instance, are dramatic products of three religious systems: Buddhism, Brahmanism, and Janatism, each system bearing an individual style of architecture, dating back to the 5th Century. The



ARRIVAL of Philippine Cultural Delegation in Calcutta.

Ajanta caves, forming a majestic amphitheatre of 29 rock-cut Buddhist temples and monasteries built over a period of 700 years and dating back to the 2nd Century, were only discovered when some officers of the Madras Army accidentally stumbled upon them in 1819 during a hunting expedition. The overwhelming Ajanta architecture, sculpture, murals and paintings are an extraordinary record of human endeavor supremely and divinely inspired, some specimens already using techniques known to contemporary artists.

Topping our visit in New Delhi were our official calls on the national government figures, accompanied by our Philippine Ambassador, Mauro Calingo. As we sipped tea with Dr. S. Radhakrishnan, President of India, an eminent witty scholar, he favored us with a message for the Filipino people, summarily urging us to "keep on moving forward, for life is movement." It was his great concern for his people to improve their lives by stepping beyond the worship of the civilizations of the creepy past. "We must move on for-

ward, or we stagnate!" he further added. When we informed him that the delegation was composed of "creative artists," he exclaimed that creative art is a most difficult task as he drew the line between the craftsman and the artist. He expressed the hope that we can use the material we have seen in India. He gently counselled, "To create art, you will add your own inner intensity to the material you have seen here, without which you will produce no art nor masterpiece, but only an inferior product."

Our thirty-minute visit with India's busiest man of the hour, Prime Minister Jawaharlal Nehru himself, acquainted us with his total grasp of the past and present history of India as he emphasized the over-all community development program presently sparking India's national life. Another erudite man of vision who heads the Ministry of Scientific Research and Cultural Affairs, Dr. Humayun Kabir, graciously traced the strains of Indian culture for us and later presented each one of us with generous gift souvenirs.



PRESIDENT S. RADHAKRISHNAN of India, Lucrecia Kasilag, Mauro Calingo, Philippine Ambassador.

Among the many institutions visited which left imprints upon us was the Rabindra Bharati University in Calcutta, established barely six months ago by the State Government of West Bengal as a fitting homage to the memory of Rabindranath Tagore. The university which is housed at the ancestral home of India's great and universally acclaimed poet - philosopher - musician and statesman, where he breathed his first and his last, is devoted to the advancement of learning and culture, particularly in the branches of music, fine arts, dance and drama. It operates a nucleus museum containing the copies of first editions of Tagore's books and original paintings.

The state-financed national Sangeeta Natak Akademi in New Delhi, housed in a huge well-appointed modern building, runs three distinct academies of dance, drama and music, is largely responsible for the national activities in these three fields. Among its manifold activities it arranges regular festivals, seminars and exhibits, embarks on large scale publications of researches and scientific books and bulletins, collects and records rare classical and folk music, sponsors inter-state exchanges and allocates subsidies to non-governmental art institutions and organiza-

tions. Its affiliate, the Sangeeta Nataka Sangam in each particular state, exists to foster the development of the fine arts in the local regions.

In progressive Bombay, the seat of the Maharashtra government, the organization of the festivals of fine arts like dance, drama, music and folk arts, is undertaken by the State Recreation Committee, an *ad-hoc* body headed by the State Chief Minister. It has helped inject fresh blood into the fine arts, some of which were fast languishing in the pre-Independence days. Annual drama festivals participated in by over a thousand artists from all over the State create an atmosphere for healthy competition and enjoy well-sustained interest among the people. State grants to theatre groups for the building of open-air theatres have been very helpful in continuing cultural projects which are well-attended by full audiences. This year the State has undertaken the construction of a modern theatre to the memory of Tagore, equipped with the latest in stage-craft equipment. Beside the festival schemes, grants are given to several cultural institutions in Bombay. The writers in our delegation were happy with the discovery that India is one country where it pays to be a career writer or artist. Financial assistance is given to artists, including writers, musicians, actors and painters for their old age or illness.

As we spent close to three crowded weeks hopping all over the country on a tight schedule, travelling by night and by day, by air, train and by car, taking in India's scenic colorful contrasts, seeing numerous centuries-old architectural structures and endless art wonders alongside with the most progressive scientific and technological projects, noting the wide diversities of

Indian culture in the costumes and customs of this ancient land of more than four hundred million people, witnessing eloquent drama forms in Bengali and Tamil, hearing all the peculiar abstract classical music played with intensity on typical Indian instruments, seeing all the highly developed narrative and pictorial dancing, meeting so many deeply wise men and cultural leaders—through these all, we were quite impressed by a consistent effort in all phases of Indian life to keep their cultural identity with dignity and aplomb, noting their successful integration and adaptation of the best of certain Western techniques and equipment. The violin and the harmonium, for instance, have been adapted into their self-sufficient art system and played in a distinctly Indian style. This over-all attitude may be summed up in the words of their late great spiritual leader, Mahatma Gandhi, who said: "I do not want my house to be walled in on all sides and my windows stuffed. I want cultures of all lands to be blown about my house as freely as possible. But I refuse to be blown off my feet by any."

A remarkable sense of spirituality, a national characteristic in the blood of every Indian, is explained in the deeply rooted philosophy running like a fine thread through their arts, music, dance, architecture and sculpture, all of which are divinely inspired. To the Indian, the arts are the ways through which the Infinite may be reached. The search for the Infinite through music is regarded as the most entrancing of all the ways of seeking God. Thus it is that their great musicians are regarded as seers or saints with the vision of Truth, capable of translating their vision to concrete reality, communicating their religious feelings vibrantly through their

voices to the accompaniment of their *veenas*, whose metal strings sing expressively at the delicate touch of their musicians.

Aspects of Indian Music

The members of our delegation had their bowing acquaintance with the intricate art of Indian music at the Bharatiya Kala Kendra school of music and dance in Calcutta, at the Sangeeta Natak Akademi in New Delhi, at the All-Indian Radio in Bombay, at the Sangita Nataka Sangam of Madras, at the Central College of Karnatak Music, and particularly at the newly inaugurated auditorium of the Madras Music Academy where we attended its 36th annual music conference.

We did enjoy many absorbing moments of listening to the intriguing and highly melodic vocal and instrumental music in pure classical Indian tradition. There we communed with the greatly inspired Ustads and Pandits, learned singers and instrumentalists sitting on folded legs on the platform, accompanied by three or four players of drone instruments. We watched the singer intone the modal melody (the *raga*), eventually going into the intricacies of seemingly endless improvisations, but always keeping within the framework of the given theme and following strict melodic and rhythmic rules. A quasi-hypnotic spell

INTRODUCTION to *sarod* music and *tabla* drums.



is cast on the audience which intensely follows all the ramifications of the virtuoso performance. In this intimate chamber music type of art, every musician is a creative artist, and not merely an interpreter. He creates an aesthetic experience for the audience, capturing and compelling the listener to undergo the emotions of joy, love or fear as so expressed by the singer.

A word about the Indian musical system would be in order at this point. To understand their music, and this applies to the rest of the Asian systems, is to give up any pre-conceived notion that musical systems that have remained in the melodic plane are "underdeveloped", if not "primitive". According to the leading Indian musicologist, Shri Pechu Sambamurthy, the builders of Indian musical system "knew the laws of harmony and could have anticipated Western music, if they so desired, in India centuries ago," but instead they avoided all ideas of harmony and deliberately chose to develop Indian music along the lines of the *ragas* which offered vast musical potentialities. He further proffered the thought that if Beethoven were born in India, he could have written masterpieces out of the *ragas* such as the *kritis*, *kheyalas*, and *bhajans*; or if Tyagaraja were born in Europe instead, he could also have composed sonatas and symphonies.

Accustomed as our ears are to the dramatic and richly harmonic musical system of the West, we made a deliberate effort to overcome the barrier of taste by learning a little bit more about the "baffling" music of India. There are three principal unities which govern Indian music, namely: the performance of all music to the accompaniment of the *drone*; the strict adherence to a particular *raga* or aesthetic melodic law, and the correct observance of a chosen

measure or *tala* throughout a given piece of music. The *drone* supplies the keynote and maintains the pitch level of the song and to insure accuracy of the intervals used. The Indian scale consists of seven notes with 22 unequal divisions called *shrutis*, the smallest division corresponding to a quarter tone. This microtonal division accounts for the slight out-of-tune variance with that of the equally tempered scale of the West which consists of 12 semitones. In a *raga* (defined as "that which gives delight") a succession of notes are chosen and combined to rigid structural rules, to excite a certain emotion in the mind of the listener. Definite *ragas* are prescribed for certain hours of the day and seasons of the year. It is considered sacrilegious to sing a morning *raga* at eventide, or a *raga* for summer in wintertime!

The *tala* is the basis of Indian rhythm, the complexity of which, comparable to the "mixed meters" of modern music, is a most fascinating element of Indian music. The symmetric or asymmetric *tala* makes all rhythmic variations in Indian music possible. Thus we have, for instance, the *Adi tala* (4 + 2 + 2) with the first, fifth and seventh strongly accented. The multiple variations featured in the advanced art of drumming in Indian music are played on the following percussion instruments. The *Tabla* drum used in North India is a double drum made of two earthen jars: one is called *Tabla*, or female drum, elongated, with a sharp, clear sound and played with the right hand; the other, called *Bayan*, or male drum, is round, with a deep, mellow tone, and played with the left hand. The traditional drum of South India is the *Mdridangam*, an elongated, barrel-like drum with stretched skin on

(Continued on page 30)

"Dear Mrs. Smith, ... and please tell me how to read music"

From the readers of her music pages in *Our Africa* came the incentive for a "school" and a new teaching experience for Faye G. Schick Smith, which she will tell you about in the following pages. *Our Africa* is published by the South African General Mission with which Faye and her husband, the Reverend Don K. Smith, are associated.

Faye and Don arrived in South Africa in 1952, and in preparation for—or anticipation of this assignment she wrote her Masters thesis on "An Inquiry into the Music of the Bantu-speaking Peoples of South Africa." Faye received both her B.A. and her M.A. from the University of Oregon, where she was president of *Nu* chapter of MU PHI EPSILON. She also belonged to Pi Lambda Theta, national education honorary.

During her first several years as missionary she lectured in music at the Evangelical Teacher Training College (for African teachers). In 1956 the South African government took over all mission schools and the Smiths were delegated to begin a literature agency for the mission. Among other projects *Our Africa* was born. With a monthly circulation of nearly 30,000 it has a readership of close to half a million, and the magazine is circulated all over Southern and Eastern Africa.

Faye's activity is not limited to answering the many questions that pour in as a result of those music pages. She

is also one of South Africa's busiest organists. She is accompanist for the "Christian Choral Society" (white) and for the "Johannesburg African Musical Society". The latter is made up of over a hundred and fifty Africans from choirs, and the Society has performed the "Messiah" thirteen times. Such has been their success that they regularly hang out the SRO sign. For this choir she plays the organ at the Johannesburg City Hall, the largest organ in the Southern hemisphere. She also accompanies the Capediums, an African choir that has performed "The Creation" six times. She does other accompanying, adjudicates at competitions and gives music lectures. She is now busy with the "classes" that have been an outgrowth of the interest generated by the magazine music pages.

FAYE AND STUDENTS.



*a need is felt
a desire is expressed
a school is born, offering*

MUSIC for the AFRICANS

by *Faye G. Schick Smith, Nu*
Rooдеpoort, Transvaal, South Africa

The Africans, those dark-skinned people native to Africa, are anxious for music training. We learned that from the interest shown at our concerts, the requests for music lessons, the questions they sent to the "Music For You" section of our magazine, *Our Africa*, and the willingness they showed to do anything to further their study of "serious" music.

Our Africa, recognizing the need for music, publishes one song a month in the magazine. It is now supporting an Africa-wide contest for indigenous sacred music. Since finding that African composers have no place to publish their music *Our Africa* has become a small publishing firm, printing music on a small offset press, offering copies for sale through the magazine and even giving royalties to the composers.

Soon after we introduced our music pages, "Music For You," in the magazine, the questions started to pour in. They covered problems concerning notation of music, everyone wants to "write down" a song he has "com-

posed"; singing, "how do I handle children's voices when they scream on the high notes?"; self-improvement, "I have a bad voice. Somebody told me to write and ask *Our Africa* what to do."; music theory, "—would you explain about the signs and markings and how to know what key you are in. I have a choir and need your help."

Some letters, of wide interest, were answered in the magazine. Others were answered by personal letters. Our music pages included music articles of general interest, sometimes some music lesson help. Then suddenly letters began to come from all over Africa saying, "I am now prepared to come to *Our Africa* and study music. Please tell me about your school fees." We had no school! There were no intentions to open one! There were no provisions for one! But the letters continued to come. As an experiment it was decided to hold classes after work hours, so people in the immediate area could attend in the evenings. This has been continued. Africans are not given free

movement from one city to another, so we can help only those near by. Rooдеpoort, Transvaal, is about twelve miles from Johannesburg, actually a suburb of that city. All cities and towns in South Africa have only white populations; the Africans must live away from the cities. The African townships for Johannesburg are also about twelve miles from the city, and 500,000 Africans live there and must travel daily to and from work in the city.

All of the students are adults, from 21 to 60 years of age. They are so keen to learn, and there has never been any place for them to take music classes. We could take them by the hundreds if this were a full-scale operation or had the facilities. In all of Africa, tonic sol-fa is used. In order to broaden their use of music literature, and to learn to play instruments, we began immediately teaching staff notation to them. This has long been a desire in Africa, but there are not fully-qualified teachers to help people with the transition from tonic sol-fa to staff.

And speaking of teachers, my main teacher here is Mr. Samson Shabalala. He attended teacher training college where I first gave lectures. He later attended Johannesburg Bible Institute for three years. He is the Music Editor for *Our Africa* and is in great demand for adjudicating music competitions.

Since Africans are not allowed to attend universities in South Africa, the only way to further their musical education is by correspondence. Mr. Shabalala has been trying to earn diplomas from the Trinity College in London, and the Royal Schools of Music there, also. Judges are sent out to Africa each year to give examinations.

During this school year, Mr. Shabalala was awarded the only scholarship given to an African to study at the

Free University in Amsterdam, Holland. Although he is studying theology there, he has been able to add greatly to his musical knowledge and experience. He sent one photograph showing him in the tenor section of the Concertgebouw Choir singing the "Messiah." It certainly wasn't hard to pick out his dark skin! Since he is the chief teacher at *Our Africa* Music Institute, his absence has curtailed some of our work and cut down our classes. We will get back into full action again on his return.

We now teach piano, voice, accordion, organ, theory, music appreciation, music history, sight-singing, and have a choir. There are usually 30-40 students at each session. We have four teachers, one caterer, one registrar. Classes are held from 4:00 PM to 9:00 PM. We charge 25¢ per evening, as we must provide supper and transport home for the students. The busses do not run at that time of evening, and because of the danger of being out late at night, we feel we must provide safe transport for them.

Most of the students want to take the music classes just to help them know more about music. The majority are beginners. However, one older man can play the piano already and is taking organ lessons. He intends to buy an electric organ soon. A lady is taking organ, and her church has told her that when she plays well enough they

REFRESHMENTS AFTER CLASSES AND A CHANCE TO GET ACQUAINTED.





MR. SHABALALA AND STUDENTS.

will buy an organ for the church. One student is a potential composer and has made several good tries! Another member was recently elected vice-chairman of an All-African Indigenous Church Music Committee.

In Music History the class was studying Haydn. *Our Africa* published "A New Created World" from "The Creation," and the class was able to sing it from tonic sol-fa right in the class, and we learned more about oratorios. When an African choir performed "The Creation" I managed to get a reduced rate for the school (I was the accompanist!), and they filled up the balcony of the concert hall. They went well primed to act as veteran concert-goers. Although serious music is on the increase, and the people enjoy it, they sometimes show their pleasure in unorthodox ways. Our class knew not to clap until the end of a section. They knew to clap when the soloists and conductor entered. And so it was a satisfaction to me, down at the piano, to hear the applause from the balcony coming at the right times. The ones in the rest of the hall seemed to follow their lead. Of course it helped

to have Mr. Shabalala up there with them. He is a good applause leader.

When the choir sang "A New Created World" there was a burst of applause from the main floor. *Our Africa's* reprint of it had gotten around and everybody knew it. But my balcony friends were quick to tell me that *they* knew better than to applaud at that time.

In Music Appreciation class one day, we were discussing the position of the music critic, his comments on concerts and how to listen objectively and report one's judgement on paper. After a subsequent concert we attended, this is one of the critical comments turned in by one of the students: "The performance would have been excellent if staged in the heart of Zululand, in the bush of Bechuanaland, or even in the mountains of Basutoland . . . but this is Johannesburg! We need higher standards."

All concerts are segregated, and Africans are not allowed to attend concerts given by white performers unless a special performance is given for non-whites. So there is really very little opportunity to gain listening experiences in good music.

We try to keep the costs of the course down to a reasonable level for the students. For that reason it has been very difficult to obtain music and text books for them. All music here is imported, mostly from England, and this makes it more expensive than ever. For example, a text book might cost more than the whole course. For that reason we are most grateful for the music which has been sent from various chapters of MU PHI EPSILON all over the country, and we thank you heartily. This will enable us to keep the costs down and the standards up, as our friend recommended!

An Introduction to Chinese Opera

by DOLORES MENSTELL HSU
Epsilon Delta

Few experiences confronting the Western traveller are more bewildering than his first encounter with Chinese opera. To visit a Chinese theater is to pass into another world; one that is filled with exotic sights and bizarre sounds. It would seem that every familiar theatrical element had been reversed. Actors in beautiful but highly stylized costumes enter the stage to the strident sounds of music organized in melodic and rhythmic patterns totally different from those found in Western music. The drama unfolds on a stage that is almost completely devoid of settings and scenery; it is through song, dance and pantomime alone that the actors tell their story. Realism plays no part in these performances; every movement is governed by strictly defined rules of symbolic dramatic technique. Historical accuracy is disregarded, time and place are freely manipulated to heighten dramatic effect and human emotions are interpreted by means of formal conventions.

Face painting is yet another feature which is peculiarly Oriental. The novice theatergoer is at first struck by the grotesqueness of most of the faces that appear before him, and it is only when he knows that the painted face is symbolic of the inner character rather than



"THE WHITE SERPENT AND THE MONK."

a realistic representation of the outward appearance that he will appreciate the subtleties of the actor's make-up. An understanding of the abstract, of the entirely non-realistic approach of Chinese drama is indeed essential to an appreciation of this unique art form.

Chinese opera traces its history back to the practice of using song and dance to accompany the religious and public ceremonies of ancient times. Although there are accounts of dance festivals dating as early as the tenth century B. C., most authorities agree that the form originated from the *tsa chü*, a kind of dramatic performance of the Sung dynasty (A.D. 960-1127), in which song, dance and dialogue were woven into a play. This type of entertainment had, in turn, developed from the royal court dance of the seventh century, a period during which Emperor Hsuan Tsung trained hundreds of young people as musicians and dancers. With its enactment of stories, the *tsa chü* marked the birth

of drama in China; it became enormously popular and spread throughout the country.

Later on there was a division of styles with the Southern and Northern areas of China each cultivating their own type of drama. The chief difference lay in the literary and musical construction of the plays. The Southern style adhered strictly to certain rules of prosody and made use of the pentatonic scale, while the Northern style grew more liberal in its use of expressions from everyday life and employed a seven-tone scale with two semitones. During the Ming dynasty (1368-1644), these styles merged into a form known as the *ch'uan ch'i*, dramas in which each of some thirty acts was composed with a part for singing and a part for dialogue. Both comic and serious roles were included, and since each act had its own title and was complete in itself, the plays could be shortened or lengthened at will.

Toward the middle of the Manchu dynasty (1644-1911) a further development in Chinese opera was given the name of *ching hsi*, or capital opera. Emperor Ch'ien Lung, who helped maintain theatrical troupes throughout his empire, frequently called the best of these troupes to Peiping as part of the celebration of special festivals. Many of the players stayed on and in time, the city became a great theatrical center. Written in a simple literary style, capital opera had a great attraction for the ordinary playgoer. The music for these dramas was always considered in relation to its stage effect. Taking the atmosphere and emotional quality of the dramatic situation as a point of departure, the actors collaborated with the musicians, often drawing from pre-existent musical sources to create certain melodic formulae to

be used again and again, and transposed to suit the particular circumstance. The tunes were simple, of limited range and so designed that they could be easily remembered by the audience. The *ching hsi* drew its plots from historical anecdotes, folklore, mythological tales and religious legends. The fact that everyone was familiar with the characters proved no objection, for it was the individual interpretations of the famous actors that most interested the theatergoer. The actor was the focus of attention and the formal pattern of song, speech, gesture and music merely served as the vehicle of his expression.

After a history of nearly two hundred years, capital opera remains a favorite form of dramatic entertainment among the Chinese. Now often called Peking opera or National drama, it is performed throughout China, in Taiwan (Formosa) and may also be seen in the West as increasing numbers of the established troupes support extended tours.

To understand the nature and technique of Chinese opera, it is necessary to consider its structure in somewhat greater detail. Although *ching hsi* is usually translated as capital opera, the use of the term, opera, is actually misleading for only the most general similarities exist between Chinese and Western style opera. It is true that in both, the drama is sung and the action is made to conform to the singer's performance, but beyond that the two forms have little in common. Western style opera has always been essentially aural. In Chinese opera this is not the case; the formalized gestures and perfectly controlled gymnastic movements of the actors' bodies combine to create visual patterns that make a deep impression on the spectator. Vocal ability

is only one of the requisites demanded of the Chinese actor. In addition, he is chosen for his physical capacity for wearing the costumes pertaining to his role and is judged by the grace and skill with which he manipulates the symbolism and formalities that are basic to his technique.

A precise definition of Chinese opera is difficult to formulate because of the number and complexity of the elements it contains. The best solution may be to call it a composite form in which song, dance, pantomime, dialogue and music are united in a manner that makes them wholly dependent on each other.

The first of these elements, song, may well be combined with dialogue because in Chinese opera, every sound has the characteristics of singing. The vocal styles are artificial in that no attempt is made to employ the natural voice. They range from a deep and powerful bass to the high falsetto of the female part. The songs are used to express every kind of emotion and they are always provided with musical accompaniments that exhibit great variety of rhythm and tempo. Vocal passages of this type appear both interspersed and following the dialogues.

Chanting is another important component of the actor's vocal technique. Upon entering the stage the actor usually chants a *pai*, a long passage in which he relates something of his situation and prepares the audience for the drama they are about to see. Chanted lines are carefully rhymed and follow established metric rules, and although they seldom have any musical accompaniment beyond the strokes of the gong and drum, they are remarkable for their variation in tone, rhythm, tempo and accentuation.

Emotional sounds, such as crying,

laughing, joy, anger and even coughing, are also strictly regulated in tone and rhythm. Again, the sounds are not intended to be natural; it is rather the status of the character and the occasion that determine their exact nature. The variation is limitless, but years of training are required for the actor to acquire all the proper nuances. In the cough alone, for example, there are more than a hundred kinds to serve the different types of characters.

Just as every word in Chinese opera is sung in a stylized manner, so every gesture and movement is danced. These motions are accompanied by music and generally fall into two categories: dance pieces and dance movements. Included in the former are dances that depict the lines of a play (for example, in the play, "Flight into Night", there is a beautiful dance in which the actor gestures counting as he sings, "I must count well the marking of time so that I can make good my escape."); dances that express feeling or mood (here appropriate facial expressions must accompany the bodily movements); and finally, dances that express general practice (typical of this type is the so-called "Dance of Dressing Up", which precedes battle scenes and requires the general to put on his armor, preen himself and review his troops in a series of intricate pantomimic gestures).

Dance movements are more numerous. Motions such as pointing, folding hands, looking into the distance, horse-riding, ascending and descending stairs, etc. may seem trivial but they each have a prescribed and formalized pattern of movement. And further, each of the four principal character types (the male lead, the female lead, the painted face and the comic role), expresses these movements in a differ-

ent manner. Actions taken from everyday life are extended and beautified to give the impression of a dance. Depicting sleep, for example, never involves such realistic motions as lying down on the floor or on chairs, instead the actor makes a series of gestures with his long sleeves and then gradually rests his head on his arm. The process of eating and drinking, though often unavoidable in the course of a play, are not considered refined stage actions and are therefore substituted by symbolic movements. In drinking tea on the stage, an actor slowly brings his right sleeve in front of his face and holds the cup to his lips with his left hand. When the drama calls for a new location, no elaborate change of scene is necessary, the character simply circles around the stage assuming the special gait associated with his role. A scholar strolls thoughtfully; soldiers march; officials parade in a pompous manner; clowns scramble; noble ladies move with short, dignified and graceful steps; and coquettes sway suggestively with mincing steps. Whatever the action, be it an elegant dance or a simple gesture, the actor must execute all his movements with perfect timing, for sitting to the right of the stage is an orchestra which supports the drama from beginning to end.

From the earliest times Chinese

music has been associated with declamation and has thus evolved as an art largely dependent upon song. Instrumental music does not perform a solo function but is designed to accompany song and dance. It differs from Western music both in scale structure and form. In Chinese opera two styles, incorporating the scales used for both happy and serious occasions, are combined under the term, *p'i huang*. The instruments are tuned accordingly, and most scenes are played in one or the other of these scales. Various tunes, which heighten the emotional impact of the situation, are used again and again within the same play. They are classified into certain types, each of which requires a specific kind of instrumental accompaniment. The Chinese stage musician must be familiar with every detail of the play in order to provide the proper background for any given passage. By tradition he does not play from score but retains all of an extremely complex repertoire in his memory.

During the Chou dynasty (B.C. 1122-225) dancing was divided into two categories called *wen* and *wu*, usually translated as civil and military styles. The first included all the quiet, graceful movements, while the second was more vigorous and involved dancing with swords and spears. This classifi-

IMMANUEL AND DOLORES HSU



cation was carried over into Chinese opera and today the theater orchestra is still organized according to the same principle. In the *wen* group are found the string and wind instruments, used primarily to accompany vocal passages. The most important instrument in this section is the *hu ch'in*, a two-stringed violin that is characterized by its shrill, high-pitched tones. The wind instruments, noted for their clear, sweet quality, include a five-holed flute (*hsiao*), a twenty-six inch bamboo flute with eight or ten holes (*ti tzu*), and the *sheng*, a bowl-shaped reed organ consisting of from twelve to seventeen bamboo pipes. The *wu* section of the orchestra contains the percussion instruments. They are made up of gongs, cymbal and a drum, and are used to control the timing and rhythm of the dancing. The drum player is the leader of the orchestra; he plays a single skin drum (*tan p'i-ku*) with his right hand, and with his left, he further accentuates the rhythmic patterns with a pair of hardwood clappers.

At first the strange sounds produced by this orchestra seem false and discordant to the listener; he is not accustomed to the unchanging melodies and the percussive rhythmic effects. Once the music has become familiar, however, these first impressions are forgotten. The listener comes to experience the music as an intensification of the sentiments expressed by the drama, and Chinese opera emerges as a highly satisfying art form.

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DOLORES MENSTELL HSU is well known to our readers as a former book reviewer and an author. She received her B.A., cum laude, from Lewis and Clark College and went to Austria on a Fulbright grant where she studied at the Mozarteum (diploma), the University of Vienna and the Academy of Music in Vienna. She received the Harley Hamilton and Margaret Snell Fellowships for graduate study and her Ph.D. from the University of Southern California. Both Dolores and her husband, Dr. Immanuel C. Y. Hsu, are on the faculty of the University of California at Santa Barbara, she as Assistant Professor of Music, and he as Chairman of the East Asian Program. Her husband received a Guggenheim grant for research and they have spent a Sabbatical year in England, Europe and the Far East, Dolores doing research at the Universities of Bern, Bonn and British Museum. They return to the Santa Barbara campus in the fall.

BALLET TOUR

Marilyn Jones Diachun is touring with the Winnipeg Ballet. The tour is from Canada to Jamaica. She plays first oboe in the orchestra, and previous to this tour she and her husband, also a member of the orchestra, were with the Ballet Russe de Monte Carlo Company for six seasons.

WATCH FOR Golden Anniversary report from Boston Alumnae in next issue.

SAN JUAN SCENE

by RAQUEL L. DE GONZALEZ-ANGEL
Lambda

"Old San Juan" is Puerto Rico—being the name of the old walled-in city of Spanish rule, San Juan Bautista. Although there are many points of beauty, interest, and culture throughout the island, "El Casco," as the old Spaniards fondly call Old San Juan, is the focal point, the hub of activities of this Enchanted Isle.

This is the story of how the old world qualities of another day are being preserved in the fast-moving trends of modern day life. Through the efforts of two local musicians mentioned here, the charm and color of "Old San Juan" is being retained.

One is a member of the Sisters of Notre Dame, Sister Mary Olivia, and the other is symphony conductor Arturo Somohano. Sister Olivia is the director of music activities at the Academia del Perpetuo Socorro of Miramar. Her nickname of the "Small Wonder" can be understood when one learns that she is the head of the Mathematics Department of the school, as well. The leadership of this tiny nun has involved the entire community in an annual musical event, produced, staged, and managed by her. The Gilbert and Sullivan operettas such as "H.M.S. Pinafore," "Iolanthe," and "Mikado"

have frequently been part of the repertoire, but this being primarily a Spanish-speaking country, it was inevitable that Sister Olivia should produce also *zarzuelas* (Spanish operas in which music is intermingled with spoken dialogue). The charm and tradition of these works have completely captured the enthusiasm of the community. Year by year, audiences have increased to the extent that a change of location was required to hold the event. The school auditorium was no longer sufficiently large for those attending, and for many years now, the productions have been presented in the lovely old theater of Old San Juan, Teatro Tapia. On the other side of the footlights sisters, student body, teachers, parents and friends in the community work together with enthusiasm and high cooperation. If one were to look in at a rehearsal, one might see retired opera directors giving their ideas alongside of the young radio and TV directors, who in turn might be talking to the choreographers or vocal coaches—all interested in the success of the endeavor. One cannot but admire how what began as a modest musical activity by a sister, has become a community activity and a Puerto Rican tradition awaited and anticipated every March by audience and participants alike.

Another way to preserve the unique personality of Old San Juan was undertaken by Arturo Somohano. It was his thought to record the voices, sounds, and music of Puerto Rico on wax. He therefore set about making Stereo recordings of the *coqui*, vendor cries, carnival singing, the bonging of the old, familiar clock on the tower of the Municipio Building where San Juan's dearly beloved mayor, Felisa Rincón de Gautier, receives visiting

celebrities and presents them with the golden key of the city. After completing his recordings, Somohano joined forces with artist Guillermo Sureda whose brush created typical Old San Juan *aquarelles* (watercolors) for the covers of the Stereo volumes. With these recordings Somohano has succeeded in bringing alive the charm of Old San Juan. But, he has long been a tireless worker for his country. Fifteen years ago, Somohano founded the Philharmonic Orchestra of Puerto Rico, also known as the San Juan Symphony Orchestra. This orchestra, of which he is manager and program director as well as conductor, gives regular plaza concerts, weekly radio and TV concerts, and travels throughout the Caribbean area, South America, and Europe. He has been praised and cited for his "goodwill programs" and in Madrid was honored by being named Honorary Guest Conductor of the Madrid Symphony Orchestra. One might safely and truthfully say that what Pablo Casals has done for music of the old masters in his annual Festival, Somohano is doing for the folk music of Puerto Rico, in that music such as the Puerto Rican *Banzas* is regularly included on his concert programs. Finally, as a lasting contribution to hemispheric solidarity, Somohano composed "Song of the Americas" which was accepted by the then U.S. Government Coordinator of Inter-American Affairs, now Governor of New York, Nelson Rockefeller.

These two musicians of Puerto Rico, widely separated though they are in their respective vocations, but joined in common regard for the cultural heritage of their land, have shown a dedication in demonstrating to Statesiders, Islanders, and the world the personality of "Old San Juan."

INTERNATIONAL

Mail Bag

CITY of DUMAGUETE, P.I., Mimi Palmore, *Mu Omicron*: "I wish that MU PHI EPSILON members might have the opportunity to come here and see for themselves the wonderful assistance that we are being given by chapters all over the United States. Dozens of parcels of music arrive with each load of boat mail, and our student assistants are kept happily busy sorting and cataloguing the music. . . . Please accept our gratitude and our warm greetings to all those who make the gifts possible."

PARIS, FRANCE, Anka-Marie Moravek Valentiny, *Tau*: "By the time you get this I shall be on the West Coast. Your letter was forwarded to me while over here in the States on a coast-to-coast tour with the Ramat-Gan Chamber Orchestra. This is a string ensemble, founded in 1954, and includes 7 violins, 2 violas, 2 'celli and 1 string bass. There are 8 men and 4 women. The group is sponsored by the Government of Israel, the Ramat-Gan Municipality and the American-Israel Foundation. It is doing much to cement, via music, cultural relations between the United States and Israel." Anka has been and is a member of a number of prominent Quartets, as violinist or violist, in her home city, Paris.

PHNOM PENH, CAMBODIA, Elaine H. Olson, *Phi Iota*: "From half-way around the world and a long way from my junior high music teaching job in Los Angeles, I send you

greetings. I have been here too short a time so far to tell you anything about music here. I am working for the United States Information Service and am looking forward to hearing Cambodian music!"

GENEVA, SWITZERLAND, Evelyn Fagg French, *Mu Xi*: "Geneva shares a splendid Symphony Orchestra with Lausanne which they call the "Suisse Romande," with Ansermet the conductor. Also, we have an elegant, if architecturally conservative, new Opera House after thirteen years without one. The old one was destroyed by fire during a rehearsal of "die Walkure"! As yet, no resident company, but fine singers have been imported for the leading roles. There are some good chamber groups in our French sector. A couple of years ago Geneva had the premiere of "The Christmas Oratorio: Mystere de Nativete" by Swiss composer Frank Martin. I have been busy with a small child and have not been doing much singing." . . . Evelyn was a former "Mu Phi of the Year," named by the Chicago Alumnae chapter.

SEOUL, KOREA, Min Soo Kim, *Phi Upsilon*: "I am now teaching in the High School from which I graduated in 1956. Originally it was a music class at Ewha High School, now independent, and the only High School for Music and Art students in Korea. Thus we have many talented students here. From the twenty-one students in my class when I graduated to a total enrollment now of four hundred, you can see we have grown rapidly. After six years of study in United States there are many things I feel I can do for my students here, although I am

greatly hampered for lack of materials. Books for music appreciation and music history are lacking, and only twenty LP records are available. But we have faith and expectations, and even ambition to one day become a college conservatory!"

MANILA, P.I., Lucrecia Kasilag, *Mu Epsilon*: "I shall be in Honolulu in April for a six-week stay as one of two East-West visiting composers invited to the 20th Century Festival of Music and Art, sponsored by the Music Department of the University of Hawaii. The other composer is Lou Harrison of California. A new composition of music will be featured at this event, so I am about to be in the deepest of creative throes as deadline approaches. I am looking forward to a reunion with M Φ E Barbara B. Smith, who is actively involved in the East-West projects there."

MAYAGUEZ, PUERTO RICO, Clarita Kaufman Burden, *Mu Rho*: "With my youngest (of four) now four years old I have taken up my piano again and was inspired to do so by a Math teacher whose hobby and tension-cutter is music. We started duets together and on to 2-piano work when the instruments were available. To my own amazement we are giving a 2-piano recital in April for the College students here. I had not thought I could "come back" after my retirement" in so short a time to do the Grieg Concerto! I am writing this in the hope that it will help someone else who feels "retired" musically. Join with me and feel the wonderful thrill of making music for others again."

(Continued on page 42)

Professor ALBERT FAUROT
Silliman University, P.I.

RAIN

It began raining just as I was setting out for the recital at the School of Music, one of our sudden tropical showers, frequent in the Philippines. Since it was such an important occasion, I couldn't get my embroidered *barong* spotted, so I whistled at a passing ponycart, and rode across the Silliman campus, through the avenues of dripping *acacias*, in a *tartanilla*.

A large crowd had gathered, in spite of the rain. The important occasion was the dedication of our new grand piano. We have been years in getting it. A gift from the National Convention of MU PHI EPSILON in America finally brought the amount up to where we could buy an eight-foot grand from Japan, a Yamaha. There it stood, big and black and shiny, against the gray drapes on the new stage specially built for it. For the past three days our Director and several students had worked all day making curtains of native jutecloth from a nearby sugarmill, to drape the stage. Special floral arrangements were made by students of scarlet *san-tan* and *yellow-bell*, in native pottery.

All of the Faculty of the School of Music took part in the program. Mrs. Miriam Palmore (*Mu Omicron* of MU PHI EPSILON), acting Director, opened with words of thanks to those who had helped make the piano possible for Silliman University. The violin teacher and I followed with a movement from a Bach Sonata, in which the piano held

SCHOOL OF MUSIC

ALBERT FAUROT, Pianist

- J. S. BACH Three Choral Preludes
Christ Lay in Bands of Death • I Cry to Thee • Sleepers Wake
- (Before each Prelude the Chorale will be sung by Eduardo Ong and Paul Palmore.)
- ERIK SATIE Sports and Diversions
Preamble • The Swing • The Hunt Italian Comedy • Wedding Morning • Hide and Seek • Fishing • Tactiching • A Bath in the Sea • Carnival • Golf • The Octopus • Horse Racing • Pass in the Corner • Plonic • The Waterfall • Tongue • Sleep-Ride • The Flirt • Fireworks • Tennis
- (On exhibit in the Sala are pages from the hand-engraved limited-edition of this work.)
- SCHUMANN Fantasia, Op. 17
Impassioned • In the Style of a Legend • Moderato: with Great Energy

SILLIMAN UNIVERSITY • DUMAGUETE CITY • P. I.

its own with the violin! Mrs. Palmore then played two Scarlatti Sonatas, and accompanied the voice teacher in a Handel aria. In the first movement of Janacek's "Concertino," I was joined by our instrumental instructor, playing the horn. I also played a Chopin group, and other piano teachers performed Schumann, Dello Joio, and Pick-Mangigalli. Mrs. Palmore closed with the "Roumanian Dances" by Bartok.

After the battered old uprights they have been playing for the last few years, the new instrument will take some getting-used-to by our piano majors. Between now and Commencement in March, there is a recital every Friday, featuring graduating seniors in solo performances, juniors and sophomores in joint recitals.

A violin major, a scholarship student from the Mountain Province, is playing a Mozart Sonata and a move-

ment of the Mendelssohn Concerto. The copies of the music which he is using arrived in one of the packages from America, and bear the name of some MU PHI EPSILON sister. Our

lending library of music grows apace, with the new material we receive each week. In fact, it has literally been *raining music*, here at Silliman, these days.

When Music teaches English

by MARY FRANCES ALVAREZ
Alpha Lambda

I went to Chihuahua, Mexico, last fall to teach English in the elementary grades of a parochial school. I found that my best device for teaching English was music!

Learning English was more fun when done now and then to music. The "Alphabet Song" helped teach American pronunciation. In teaching vocabulary, the parts of the body, hands, face, eyes, hair etc., were remembered much easier when set to musical tunes that I made up on the spot. If the melody appealed to them, and it usually did, they would sing out the parts of the anatomy with great gusto. I would teach the translation first, then the tune as an aid, and even an American accent was improved.

Music was at the same time reward and discipline with the latter indirect. "If your lesson is learned well I will teach you a new song." This accomplished far more desirable results, and more quickly too, than any scolding. And obliquely, "If there is too much noise we won't have time for some songs" and, like magic, they became quiet. We had the "singingest" English classes in the whole school.

Our Christmas program was the crowning achievement of our English classes: vocabulary, memory, comprehension and pronunciation were all part of the learning process. 104 fourth graders proudly sang, in English, "White Christmas," "Rudolph," "Silent Night" and "We Wish You a Merry Christmas." I am home now and sometimes I catch myself wondering which I taught more, English or music?

• • •

"HANSEL AND GRETEL"

In the Sacramento Civic Opera presentation of "Hansel and Gretel" were Norma Stephenson (Gretel), Adele Mars (Mother), and Nadine Salonites (Witch). Nadine is managing director for the organization.

Leonore Malkasian and Jean Kopf were busy at two-pianos for the ten-week run of "Fantasticks", a local theater group production. Jean was musical director.

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CLAIRE with HEIFETZ

Portland Alumnae took 30 minutes from their meeting time in March to watch former member, and first recipient of the chapter's Scholarship, Claire Hodgkins, take a master lesson from Jascha Heifetz on Television. Claire is now living in Southern California.

CANADA and AMERICA

share Mary Deacon,
composer

Since 1936 Tennessee-born Mary Deacon has been an affiliate of the Royal Conservatory of Music of Toronto as a teacher of piano and theory. She resides with her family in Belleville, Ontario. Mary graduated in music from Virginia-Intermont College, and in 1929 she went to New York to continue her studies with Frank LaForge, Stuart Ross and William Stickles. She became a member of Tau Alpha and lived at the MU PHI EPSILON clubhouse in New York for three years. As coach-accompanist she appeared with singers on NBC, WOR and WNYC, and in 1932 she married one of them, John Deacon.

Composer Mary began her creative work in 1941, and her compositions are listed in the Mu Phi Epsilon Compilation of M Φ E Composers and Authors as well as in the CBC Catalogue of Canadian Composers.

"For the past 26 years I have resided in Canada," she writes, "the TRIANGLE has been a lifesaver along with *Musical America* and *ASCAP Newsletter*. It has been wonderful to keep in touch with all my sisters in music and most especially the Tau Alpha Alumnae. No doubt I express the appreciation of many sisters residing in foreign countries. . . . I have two dreams: the revival of the M Φ E club-



Mary Deacon, *Tau Alpha*

house in New York City which would be wonderful for out-of-town members and a chapter of MU PHI EPSILON here in Canada!"

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SYMPHONY PRESIDENT

District #5's Director, Camilla Ayers, was saluted as the Number One member of the Grosse Pointe Symphony Orchestra which she serves as president. Preceding the presidency she was manager for almost ten years. In the last six years she has not missed a rehearsal, although she is not a member of the ensemble itself. Her devotion to the interests of the Symphony is an inspiration to all her associates.

Vancouver to Host International Festival

by SHIRLEY PATTERSON CLINGMAN
Omega

The fifth annual Vancouver International Festival will blossom forth this season complete with a new artistic director, Dino Yannopoulos; a new theme, the contribution of Great Britain to the arts; and new dates, May 29-June 22. For the first time, this year's Festival will be truly Vancouver's own, for all the shows will be produced here and local musicians, dancers and actors will be the basis of them all. Internationally-known stars, many of them Canadian, will be used for the major roles, but local talent will have an opportunity to be seen and enjoyed to a much greater extent than in previous years.

Due to an earlier opening date the schedules of the Festival and Theater Under the Stars will no longer conflict. Dancers, instrumentalists and singers will be able to perform for both organizations and thus enjoy a longer season. Metropolitan Opera singers may be more easily available at the end of their own tour.

Keyed to the theme of Great Britain the grand opera will be Verdi's "Macbeth," done in Scottish style similar to the Old Vic production of the Shakespearean drama which was a feature of last year's Festival. Irene Dalis will sing Lady Macbeth; Frank Guarrera, Macbeth; Richard Cassily, Macduff. Yannopoulos will direct the production, Fausta Cleva, conductor of the

Italian wing of the Metropolitan Opera Company, will conduct. Wolfgang Roth will be the designer, with choreography by Nelle Fischer. Yannopoulos has worked with all the leads and has directed "Macbeth" previously; the entire production will be aimed to achieve a level of production comparable to Metropolitan standards.

Other productions announced at this time will be: "Peter Pan"; "Floradora," a play with music by Leslie Stewart; Nicolai's "Merry Wives of Windsor," to be conducted by Martin Rich of the Metropolitan, directed by Herman Geiger-Torel of the Canadian Opera Players, and starring Jan Rubes as Falstaff and Lee Venora as Mistress Ford.

Much of the musical program is yet to be announced, but solo recitals and chamber ensembles will present British compositions. There is a possibility that a major work such as Benjamin Britten's "War Requiem," composed for the dedication of Coventry Cathedral, will be presented. A series of Handel's Concerti Grossi may also be performed.

Drama, Film Festival, lectures and art will round out the program to be offered by the Vancouver International Festival.

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BUSONI WINNER

Virginia Hutchings, a Juilliard graduate and recent pupil of Rosina Lehvinne, was one of the top winners in the Busoni International Piano Contest, held in Bolzano, Italy. At present she is on her second Rockefeller Grant for European study and will make her debut in London. Florence Shearer Parris, her mother, is a member of *Atlanta Alumnae* chapter.

by Betsy Benedict Donaldson, Mu Gamma

Bienvenidos a Panama*

Panama is music! When Vasco Nunez de Balboa reached a mountain-top overlooking the blue Pacific, for white man's first glimpse of the Bay, he asked, "What is it called?" "Panama—many fishes," the Indians told him. But today Panama also means *Mucha Musica!*

This is the "Crossroads of the World," and as peoples from every nation come and go they bring their music with them. First and foremost is the great Spanish influence which still exists among country folk in the interior as well as the various classes in the cities.

Folk music is primarily vocal, accompanied by the *guitarra*, *maracas*, *mandolina*, and three drums, *timboles*, *tambor mayor*, and *caja*. Much of Panama is jungle, tropical rain forest and savannah, so these country people must necessarily create their own entertainment. Native dances are an integral part of their life, and these include the *tamborera*, *tamborita*, *bolero*, *cumbia*, *zapatio* and *punto*.

The curious little tunes which we hear each day are lilting and happy but almost without exception are in the minor mode. Nearly everyone sings in a sort of falsetto, in itself not difficult to duplicate, but even the musically trained North American is hard put to imitate accurately the intricate, fast-moving passages. In the deep forests and on the San Blas Archipelago the primitive Indian plays on a *flauta* made

of reeds of varying length, and produces an eerie sound all the more weird to our ears by virtue of an unfamiliar scale.

The *Bomberos* are the firemen, most beloved and respected organization in Panama. Their band is resplendent in red and white uniforms, shining black boots and white firemen's hats. They play for everything from official and diplomatic functions to lottery drawing on Sunday. In Panama City, as darkness falls, small bands can be heard playing in every neighborhood, especially on week-ends. The quality is dubious, but the enthusiasm knows no bounds. This goes on into the early hours, and during "Carnival," all night. Many times we have been blasted out of bed at 4 A.M. to the tune of bugles serenading former President Duque, a neighbor. They play on National Independence Day, Bomberos' Anniversary and Mother's Day. Mother Duque received a soft, subdued concert of lovely progressions and chords, plaintively sweet, and best of all, the unseen musicians waited until 6 A.M. to serenade her.

Dr. Narcise Garay organized the first Symphony Orchestra in 1910 at the Old Conservatory Hall. He had studied in Paris and Belgium and was an accomplished violinist. Instruments were imported from Europe and Dr. Garay proceeded to coach each individual in the volunteer group. Eventually the 62-piece orchestra was performing symphonies by Beethoven as well as Mozart, Schubert and Wagner. In 1912 the

* *Welcome to Panama.*

"Messiah" and "Faust" were given, despite the primitive surroundings, the battle with the mosquitoes, the tropical heat, and the growing pains of a young community with a Canal being built at its very doorstep.

Conservatory Hall remained open until 1923. Twenty years later, in 1943, President Arnulfo Arias established the National Institute of Music. Walter Myers (Linares), still a resident of Panama with vivid memories of 'cello lessons and concerts under Dr. Garay and subsequent Italian operetta tours in South America, was appointed Director of the Symphony Orchestra, a position he held for ten years. Lack of financial patronage and competition with newer entertainment media have reduced the organization today.

Since the climate of this country is the musicians' worst enemy it is easy to understand why instruments are scarce. They may be repaired here, but it is not uncommon to fly over to Costa Rica and spend several weeks while one's stringed instrument is glued together again and fortified against the tropical humidity. A few churches have pipe organs: St. Joseph's, the famous church of the Golden Altar; old Panama Cathedral; and the Balboa Union Church in the Canal Zone.

MU PHI EPSILON members from Atlantic City area may remember the Wurlitzer organ in the old Warner Theater. It was bought by John Doyle, who leases the El Panama Hilton Hotel, and all 2,000 pieces were brought here and assembled in the air-conditioned El Bombera Room. Today the Hilton has the largest pipe organ in the world to be heard in a night club! Total cost? Around \$75,000. With the organ came a full-time maintenance man and organist Leroy Lewis, from Allentown, Pa.

Music is taught at the University of Panama and in the many embassy *escuelas*, and *institutos* (Escuela Republica de Argentina, Chili, France, Haiti etc.) as well as the Instituto Alberto Einstein. The schools for the military personnel children have bands and orchestras varying in size depending on the continual turnover of student body.

Panama has no bona fide concert hall and is envious of the elegant National Theater in San Jose, Costa Rica, with its Symphony Orchestra and Director Horacio Castro, which attract outside talent. Artists who have moved here to teach or by reason of marriage are Sr. and Sra. Jorge Ingram and Sr. and Sra. Claudio Vasquez, two-piano duos, opera star Jean Canada from Germany, and Angela Bomford, soprano, from England. Panama benefits by their professional activities.

The mountains in back of the residential areas give forth the menacing sounds of *pumas* and *jaguars*, the slithering, sibilant swish of the *bushmasters*, *iguanas*, and *fer-de-lance*. But in the city streets on a quiet afternoon the strains of John Thompson and scales and arpeggios float out of the windows of the *casas* where young *Senoritas*, true to the Spanish tradition, enthusiastically pursue their piano education.

A musical memory, cherished by all who experience it, is the Easter Sunday community sunrise service at Fort Amador. All forts have fine military bands, and on this particular morning it is an inspiring experience to hear the excellent music played by the Albrook Air Force Band, the beautiful words of the Easter story from the chaplain, and watch the sun rise—over the Pacific Ocean. *Hasta luego, hermanas y amigos.**

** Until we meet, sisters and friends.*

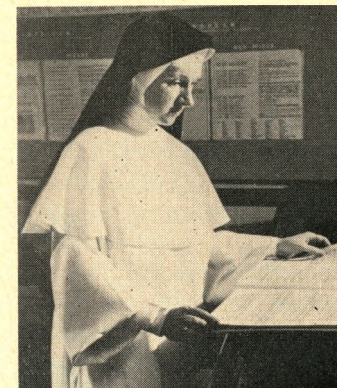
Sister Mary Dominic, O.P.

SOLOIST WITH SYMPHONY

A rare treat—both the music and the person—was offered by the Symphony Guild of Marin when they presented Sister Mary Dominic, O.P., pianist, as guest artist with the Marin Symphony Orchestra on November 23, 1962.

"Sister M. Dominic played Beethoven's fourth piano concerto ["Concerto No. 4 for Piano" in G Major, Opus 58] with rare understanding of its profundity, expressiveness and finely scaled proportions . . ." wrote Alfred Frankenstein in the *San Francisco Chronicle*. ". . . her work has always been more distinguished for its persuasiveness than for its force. Her performance . . . was like a brilliant piece of chamber music. . ."

Sister M. Dominic is assistant professor of Music at Dominican College in San Rafael, which is across the Golden Gate Bridge and a few miles north of San Francisco. She teaches piano and has an absorbing interest in early American music. As Joyzelle Ray she grew up in Oakland, California, and began her study of piano at the age of eight. She later attended Cincinnati Conservatory of Music, where she became a member of Upsilon chapter. She also was a member of Pi Kappa



SISTER MARY DOMINIC

Lambda.

Sister M. Dominic has studied with Marguerite Melville and Karol Lisz-niewski; also with George Gruenburg both in Berlin and in San Francisco.

Her musical debut in San Francisco was made and acclaimed by the critics in 1940. Concert and radio appearances followed. In 1945 she joined the Dominican Sisters of San Rafael.

She was a member of the Quintet which performed "Die Forelle" (The Trout) during the Schubert Festival in March on the Dominican College campus. Mu Phi Epsilon is indeed proud of this Sister.

• • •

BLIND 'CELLIST

Delphine Desio, blind 'cellist, and member of the *Philadelphia Alumnae* chapter, has been busy with out-of-town engagements for the Blind Artists Association. She was awarded a special scholarship by the Dale Carnegie Institute for Speech and Leadership and has recently completed the course.

AT NORTHWESTERN

The Monteverdi-Stravinsky Festival held at Northwestern University in February included among its artist performers Mu Phi Epsilon members Wanda Paul, pianist; Elizabeth Wy-sor, contralto; and Dorothy Lane, harpsichordist.

YOUNG ARTIST

Pride of Mu Phi Epsilon

Marilyn Neeley



Albert Goldberg, music critic of the *Los Angeles Times*, three years ago wrote of Marilyn Neeley, "She has had both the advantage and the handicap of having started out as a prodigy. . . . With Miss Neeley, the line of development has been direct and gratifying;

she has every right to be taken seriously."

At four years of age Marilyn started piano lessons with Ethel Leginska, and she made her debut at the age of six at a Bach Festival. A few months ago she substituted, on 48 hours notice, for

the ailing Glenn Gould as soloist with the Los Angeles Philharmonic, playing the demanding Schumann Concerto. The years between these two engagements were filled with many stepping stones.

Recent critics have observed, ". . . thoroughly prepared and experienced performer." Marilyn's preparation and experience had covered almost two decades of discipline and training, practice and performance.

". . . looking like an undergraduate and performing like a veteran." Marilyn is a veteran of professional appearances. She performed with the Symphony Orchestras of Buffalo (at age of 13), Denver, Pasadena, Pittsburgh, San Antonio, Fort Worth, Wheeling (West Virginia), and Springfield (Illinois), also the Chataqua Symphony, Berkshire Festival Orchestra at Tanglewood, University of Southern California Symphony, Grant Park Symphony (Chicago), Chicago Symphony (Ravinia), and Seattle Little Orchestra (in April, 1963). Her recitals, too, have been numerous, including a tour of ten cities in Mexico with Joanna de Keyser, *Mu Nu*, 'cellist, under the auspices of the United States State Department.

"A fine exhibition of poise as well as talent . . . growing maturity . . . feeling for poetic niceties . . . audience rewarded her with a long series of recalls." Recalls are not new to Marilyn. She appeared twice with the Los Angeles Philharmonic Symphonies for Youth, three times each with the Hollywood Bowl Symphony, Leginska Little Symphony and Glendale Symphony, and seven times with the Boston Pops, Fiedler conducting.

"The Schumann Concerto makes huge demands . . . needs musical perception and poetry. Miss Neeley met its

requirements." Her musicianship has been recognized by the many awards she has received, which, to include a few, have been the International Competition, Geneva, Switzerland, Gold Medal (1959); the Michaels Memorial Music Award, Chicago (1960); the MU PHI EPSILON Senior Achievement Award (1960); and fifth place Award in the Van Cliburn International Piano Competition (1962), the only United States woman to reach the semi-finals and/or the finals.

At present, Marilyn is attending the University of Southern California, from which she was graduated, *magna cum laude*, in 1960. She is doing graduate work in religion. This summer she will again appear with the Boston Pops, and in January and February of 1964 she will play 45 concerts in Alaska.

Commenting on her recent appearance with the Los Angeles Philharmonic Marilyn says, "I think every young musician who lives in a large city with a major symphony orchestra hopes one day to appear as soloist with that orchestra. Although I had played twice (ages 10 and 15) with this Philharmonic on the Symphonies for Youth Broadcasts, it was really a "dream-come-true" to be the soloist on the regular Thursday evening-Friday afternoon subscription series.

"The short notice to review the work (the Schumann Concerto), which I had not seen for a year could not mar my enjoyment of those performances. It was a pleasure to be making music with friends of my age, older musicians who had coached me in chamber music at the University of Southern California, and the exciting young conductor, Zubin Mehta, a friend from Tanglewood days in 1958. It was truly an unforgettable experience for me."

Alla Breve . . .

Palo Alto: Palo Alto chapter has just purchased a Braille Writer and case for use by members **Evelyn Ubbink** and **Doris Foster Johnson**, who spend six hours a week transcribing music for flute and drum to be used by the blind in grade school.

Wichita: The Vocal Ensemble of Wichita chapter joined the Children's Choir and Handbell Choir of Trinity Lutheran Church to present an outstanding Christmas program "Litanies of the Black Virgin."

Detroit: **Barbara M. Phillips** has received a Grinnell Foundation of Music Scholarship of \$2,500 for continued vocal study. Administering the Scholarship is Detroit Grand Opera Association.

Beverly Hills: This chapter recently presented the Idyllwild Arts Foundation Camp with a new Hamilton-Baldwin upright piano. The presentation was made by **Leola Blair**, president. This was the first donation from an organized group for the new Conference Hall.

Friends University: Selected by their faculty on the basis of scholarship and campus leadership three Mu Phi Epsilon members of *Epsilon Phi* were among the eleven seniors to appear in the 1962-63 edition of *Who's Who in American Universities and Colleges*. The girls are: **Mary Bauersfield**, **Loreta Harner** and **Gloria Pomeroy**.

Rochester: A large and enthusiastic audience applauded the outstanding program given last January by Rochester Alumnae chapter. All performers were well known locally and included a Quintet, playing the Schubert Quintet in A Major (the Trout), a Trio and soloists. Individual professional experiences of the performers included membership in Symphony Orchestras, chamber music en-



sembles, on faculties and individual concertizing. Performing were a Trio, **Althea Speelman**, flute; **Carol Kaiser Oliver**, 'cello, and **Dr. Gertrude Brown Miller**, piano. Soloists were **Mildred Randall Stalker**, piano, and patroness **Norma Auzin Leonard**, violin. The Quintet, at left, are: **Elizabeth Twaddle**, bass; **Lorene Carpenter Field**, violin, **Adele Kent**, piano. **Marjorie Hunsberger**, 'cello, and **Minna Shklar Meminger**, viola.



MARGERY MACKAY

Los Angeles: With great pride Los Angeles will sponsor a benefit concert in May to be given by **Margery MacKay**, accompanied by her husband, **Harper MacKay**. Margery is well known as a concert artist. She was heard at the Santa Monica Convention; she has been a leading mezzo-soprano with the Los Angeles Opera Company, with whom she recently sang the role of Dorabella in "Cosi Fan Tutte"; she recently completed a season with the Cosmopolitan Opera Company of San Francisco; she is preparing the role of Suzuki in "Madame Butterfly" to be given by the Seattle Opera Company.

She has also sung with the New York Center Opera Company and with the Festivals at Carmel, and Ojai, the Symphony Orchestras of Grand Rapids

and Portland, the Los Angeles Philharmonic and the Redlands Bowl Series. She was top winner in the 1959 Western Region Metropolitan Opera Auditions.

Denver: **Jeanne C. Kostelic** of this chapter was named winner of the Metropolitan Opera regional auditions. She is a coloratura soprano and was one of the performers on the Alumnae Concert program at 1962 National Convention. **Lucy Belle Anderson** tied for third place in same auditions.

New York: **Naomi Farr** appeared as Anne Putnam in Robert Ward's "The Crucible" with New York City Opera. Her 11-year-old daughter, **Michele**, appeared as Elizabeth in Douglas Moore's "Ballad of Baby Doe" and **Flora** in Benjamin Britten's "Turn of the Screw."

Ruth Bradley's choral "Bleeker Street Market" and "Abraham Lincoln Walks at Midnight" were premiered at Carnegie Recital Hall in a February concert of Composers Group of New York City. **Jeaneane Dowis** played the new "Metamorphoses" by one of our patrons and this year's Composition Contest judge, **Charles Haubiel**.

Helen Vanni sang Magdalena in Metropolitan Opera's brilliant new production of "Die Meistersinger."

Xi, University of Kansas: Senior **Beatrice Gordon**, concertmistress of K U Symphony Orchestra and soloist for their spring concert and tour, won one of the two scholarships given by Reuter Organ Company. Her mother is National Second Vice-President, **Lois Gordon**.

INDIA

(Continued from page 6)

both ends. The various cross rhythms and extemporizations displayed by a skillful drummer could last for hours with a rapt audience watching and listening closely.

The principal melody-accompanying instruments are the *Tambura*, a four-stringed instrument which gives the *drone* tonic; the portable hand-bellowed *harmonium* imported into India about a century ago and generally not used in classical performances; the celebrated Indian lute, the *Veena* with metal strings stretched over a fretted board with two gourd resonators; the *Sitar*, similar to the *Veena*, played with metal nails on the fingers; the *Sarod*, a banjo-like instrument played with a plectrum; and the mellow-toned *Saranggi* made of a block of wood covered with parchment, over which are four main gut-strings with a set of sympathetic strings, played with a short bow. This instrument has an incredible range of subtlety and force of expression. The flute type *Bansari* and the oboe-like *Nagasvaram* are two popular wind instruments.

Two traditional systems are practiced in Indian music: the Hindusthani in North India, and the Karnatak in South India. The former is more elastic, comparatively free and flexible than in the Karnatak system where every *raga* is rendered alike, the basic structures and patterns of Karnatak music remaining essentially the same. An important aspect of Karnatak music is the characteristic rendering of certain *ragas* according to the tempo and progressive order of improvisations found in the style.

Recently, experiments have been undertaken by All-India Radio to organ-

ize and maintain orchestral units which roughly approximate that of a Western chamber orchestra. The National Orchestra, consisting of North Indians and Karnatak musicians, with a varying strength of twenty-two to twenty-eight members, broadcast periodically. The orchestra employs all the Indian string and percussion instruments together with certain woodwinds like the flutes and clarinets, and excludes the brasses. Care is taken to retain the Indian characteristic in the orchestration and the compositions which make use of contrapuntal part-writing, avoiding harmony which runs counter to the musical traditions of India. According to statistics, the annual output of Indian music on All-India Radio is 51,000 hours, and the number of artists on its payroll comes to nearly 10,000, which impresses us with the influence and impact of the role that the radio plays as a patron of music and as an agent for cultural integration in India.

Conclusion

As we travelled all over India we could not help but be touched by the strong patriotic fervour riding high throughout the country today in the determination of its people to safeguard their peace and freedom at all costs against foreign invasion. The present crisis has served to unify the country which was divided in the past by religious and social differences. The women have courageously taken a leading role in defending the cause of freedom, standing shoulder to shoulder with their menfolk, manning the guns and giving up their treasured gold and jewelry for the nation-wide fund-raising. We noted with great interest the emergence of a new India busily engaged in fulfilling the fruits of Independence won in 1947, embarked on a

gigantic scheme of national community development, quinquennially phased, to meet the surmounting problems of underdevelopment and over-population. This scheme has spread out into all areas of agriculture, economics, industry, education, society and culture. A silent revolution has been going on in the lives of the rural people, slowly and gradually changing the face of the country-side.

At the close of our most enriching and fruitful cultural tour, it was with

a mixed feeling of awe and respect, of gratitude and humility, that we bade goodbye to India, hoping to return to it again some day soon to learn more about this proud and ancient land of culture with a glorious past, whose glimpses today we caught in hurried but deeply inspiring impressions, and whose promise of tomorrow augurs well for its avowed role of furthering peace and prosperity among the brotherhood of mankind, in achieving universality in diversity.

NOVEMBER ISSUE will feature Collegiate activities and achievements.

Alpha Rho A Year Later

With no picture at the time of their installation on February 25, 1962, Alpha Rho now poses for their first birthday, feeling that they have aged very little in the past year. Most of the charter members are present. *Back row:* Annette Rahm, Lynn Russell, Sandy Telfer, Nancy Kyle, Jon Nelson, *faculty adviser*, Dorothy Ward, *faculty adviser*. . . . *Front row:* Joyce Bridgeman, Marla Lehman, Betty Atkins, Thelma Carr, Letta Kyle, Weselene Wiley and Virginia Bailey.



Sue Jones Campbell, District 20

SUE CAMPBELL is a peripatetic member of Mu Phi Epsilon, who has belonged to eight chapters since her initiation into *Mu Xi* chapter at American Conservatory in Chicago, Illinois. She obtained her B.A. degree at Carleton College where piano, voice and drama claimed her interest. She was the charter president of *Sacramento Alumnae* and is a past president of *Palo Alto Alumnae* chapter which won the Alumnae Achievement Award during her term of office. She is presently affiliated with *Pasadena Alumnae*. Sue is an oratorio artist and choral director, having performed under the batons of Alfred Wallenstein, of the Los Angeles Philharmonic Orchestra, and Fritz Berens, of the Sacramento Philharmonic Orchestra. For three years she was associated with Edward Shippen Barnes as soloist of the First Presbyterian Church of Santa Monica, California, and introduced a number of Mr. Barnes' compositions. In addition to caring for a husband and two teen-age children, Sue serves in various charitable organizations and admits to gourmet cooking as a hobby.



SUE JONES CAMPBELL

London to Wichita for Personal Appearance

LEE ROBERT, *Phi Pi*, who graduated last year, *magna cum laude*, from the University of Wichita, paid a quick visit to Wichita in January to appear as guest soloist, viola, with the Wichita Symphony Orchestra. Lee is on a Fulbright Scholarship at the Royal College of Music in London. She has won numerous honors, medals, "firsts" and scholarships for achievements and performances. She is the only pupil in the history of her high school to have won first place medals in Illinois State Music contests on four different instruments. In one year she placed first in 'cello and piano, and the

following year in string bass and viola. She was a member of the Wichita Symphony for four years and viola principal in the University Symphony for two years. Recent scholarships awarded her included Tanglewood, Aspen, Mu Phi Epsilon, and the International String Congress in Puerto Rico. This spring she learned that she was one of three people chosen to go to Palma, Majorca, Spain, in April, to represent students of Britain in the International Youth Orchestra at the XVIIth Congress de la International Federation de Jeunesse Musicales.

Rotary Fellowship Won

A Rotary Foundation Scholarship Fellowship was recently won by GLORIA ANN SHIPWASH, *Alpha Xi*, a graduate of Woman's College of the University of North Carolina. She will use the Fellowship for study at the Royal Conservatory of Music in Copenhagen, Denmark.

Gloria Ann was a former Fulbright scholar

at the Mozarteum in Salzburg. At present she is teaching music in Greensboro, North Carolina, public schools and studying for her Master's degree in music education at Woman's College. She was formerly a member of the Cincinnati Women's Symphony Orchestra.

In October: More about *Our Africa*. The blind want to enroll.

PROFESSIONAL PANHELLENIC ASSOCIATION

NEW BOOKLET

An impressive list of activities by professional women of the nation is published by the Professional Panhellenic Association in the new booklet, "Serving the World Professionally." Though their lives are filled with preparation and practice of their chosen profession, some 200,000 women, affiliated with this Association, have found the time to give service to others in a variety of ways. Roxine Beard Petzold (Delta Omicron), PPA president, announces that the booklet may be purchased from the PPA secretary, Mrs. Ordry P. Ray, 1945 Lebanon Drive, N.E., Atlanta 9, Georgia, for 25¢ a copy.

1963 CONVENTION

The next biennial Convention of the Professional Panhellenic Association will be held on November 7, 8 and 9, 1963, at the Marriott Motor Hotel in Philadelphia, Pennsylvania. This will be their twenty-first biennial meeting. The Convention, which is open to students and alumnae of all member fraternities, will bring together the women from professions of medical technology, nursing, music, physical education, commerce, law, education, pharmacy, speech arts and journalism. There are some 624 collegiate chapters on campuses throughout the United States who hold membership in PPA.

"... our shrine is ever bright ..."

BURTON, Ruth Quinley, Omega, Los Angeles Alumnae

Ruth died in October, 1962, after a long illness. She was graduated from Drake University of Music in Des Moines, Iowa. She was president of Los Angeles Alumnae from 1934-36. Her interest and enthusiasm for the advancement of music and all the activities of Mu Phi Epsilon shall always be remembered with great appreciation.

DYER, Louise, B.M., Tau Alpha

At the time of her death on November 9, 1962, Louise was a resident of *Les Ramparts*, Monaco. She was the guiding hand of the *Lyrebird Press* for many years. A resident of France since 1928, her life was devoted to the publishing of works of neglected and forgotten composers. In 1937 at the International Exposition in Paris the *Lyrebird Press* was awarded the Grand Prix. At the New York World's Fair in 1939 all editions of her works were shown. She was the recipient of the Legion of Honor.

Her secretary writes, "She died of a heart attack, carrying on to the very last day her life-long work for music."

HANNA, Claire G., Beta, Portland Alumnae

Claire passed away in a Portland hospital, March, 1963. She was a graduate of New England Conservatory of Music and one of the charter members of Boston Alumnae. Living some distance away she was not active with the chapter, but will be remembered for her unflinching interest in music.

MERNER, Harriet Case

Harriet Merner, 87, died on December 16, 1962, in Waterloo, Iowa. For many years she taught at the Cosmopolitan School of Music in Chicago. She had been president of the Chicago Artists Association, a member of the Society of American Musicians, the National Association of Teachers of Singing and many other organizations. She was a much-loved teacher and friend to many.

3rd Biennial European Tour

Frances Robinson, *San Jose*
Tour Director

Members and friends of Mu Phi Epsilon will be taking the 3rd Biennial Tour of Europe this summer. What is in store for them?

Our first stop will be Ireland, literally an unspoiled land of friendliness, tranquillity and complete beauty. Also, good food. An hour by special train from London to visit that uniquely British institution, the Glyndeburne Festival, held in a 700-seat theater located near the Sussex coast.

From London we will fly to Amsterdam, hospitable and charming city of canals and bridges, elm-shaded quays and good living. We will attend the great Holland Festival.

Then our own chartered motorcoach will meet us at Brussels and escort us through the Grande Place with its matchless Renaissance palaces believed by many to be the finest medieval market place in Europe. We will enjoy an excursion to Ghent, city of the magnificent 13th Century bell tower and the great masterpiece of Van Eyck in St. Bavon, and to Bruges, dream city of Flanders with its winding canals.

Paris—"A way of living," with its great cathedrals, art galleries, parks, sidewalk cafes, and exotic entertainment. Out of Paris we will have an opportunity to see how the royal half lived during the Middle Ages, the Renaissance and the 17th and 18th Centuries—the Chateaux of France await us. Chartres Cathedral, said to

possess the most beautiful stained-glass windows in the world, will be visited en route.

Geneva, Interlaken, Lucerne, the breath-taking Alps of Switzerland, and on through the Italian Lake Country to Milan and a view of da Vinci's "Last Supper" and La Scala. We will then drive through Italian villages, Cremona, the birthplace of Stradivari, to Florence, art capital of the world. We will visit Siena, the home of the Chigi Academy of Music. Via Orvieto and Viterbo, walled cities which still breathe all the magnificence of the Middle Ages, to Rome, the "Eternal City," incomparable, indescribable, opera in the Baths of Carcalla, and an excursion to Villa d'Este with its hundreds of fountains. From Rome we will drive to Spoleto for a performance of the "Festival of Two Worlds," then continue via the enchanting hill towns of Assisi, Perugia and Ravenna, once the capital of Western Empire, to Verona where a spectacular performance will be provided in the great Roman Arena.

On to Venice, like no other city in the world, via Cortina in the Dolomites and the spectacular Grossglockner Pass, to Salzburg, birthplace of Mozart. There we will attend an event of one of THE great festivals of the world.

Trevi Fountain, Rome



Munich, medieval Nuremburg, to the quaint city of Wagner's birth, Bayreuth, nestled in a cozy valley. Two Wagnerian operas will be enjoyed, and attending opera in this unique city is a never-to-be-forgotten experience. A European trip would be unthinkable without a visit to the "Sleeping Beauty" of Germany—Rothenburg ob der Tauber, charming, captivating walled-city, not greatly changed since the 3-Year War. Our colorful journey down the Rhine from Mainz will take us to Koblenz where we will again climb into our motorcoach and continue to Cologne, great cathedral city. We fly from Cologne to wonderful Copenhagen, capital of the country of Hans Christian Andersen. The inhabitants are charming, friendly, gay and the food is almost over-abundant. The sightseeing tour of "Royal Copenhagen" will visit the famed castles and royal palaces, and we will enjoy the drive along the enchanting Danish Riviera to New Zealand to visit castles such as Kronborg and Elsinore.

At this point some will have to return home, but for those who wish to extend their stay in Scandinavia, there will be the enjoyable "Fairy Tale Tour" of Denmark, including a sail down the Gota Canal. From Gothenburg we will begin the "Blue Ribbon Tour" of

Rothenburg ob der Tauber



George and Irene Dalis Loinaz at Bayreuth

Sweden, today one of the most socially-advanced countries in Europe. The focal point of our activities in Sweden will be Stockholm, capital of outstanding beauty, built on twelve islands. Through lovely countryside we will journey to Oslo, the Viking capital, smallest of the Scandinavian capitals, and perhaps the most interesting to most travellers. After a thorough visit of the city we will depart by motorcoach and begin our "Viking Tour." Cruising on the crystal-clear, cool Sogne Fjord is an experience always to be remembered. We will go from Stalheim across the Kvamskogen to Bergen, home of Edvard Grieg.

So ends our enchanting odyssey. May it be all you ever hoped for—more than you ever dreamed of!

For Reservations, see page 29, March, 1963, TRIANGLE, or page 40, January, 1963 TRIANGLE.

Send name, Mr., Mrs. or Miss, address, phone, date and place of birth, to address below:

Include deposit of \$100.00
Make check payable to:

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Immediate reservations essential.

BOOK SHELF

THOMAS BEECHAM, AN INDEPENDENT BIOGRAPHY, by *Charles Reid*, E. P. Dutton and Co., N.Y., 1962 (256 pp., illus., \$4.50)

Sir Thomas Beecham probably is the best-known conductor of our age, due to his great impact upon music for some sixty years. "The Beecham," our author describes, "who burst upon London music and London society under Edward VII." Sir Thomas published his autobiography, "A Mingled Chime," some time ago. Material from that source, added to many interviews with Beecham's associates, reviews of innumerable press releases on his life, and the author's personal contacts make up his "Independent Biograph." In the early 1930's Mr. Reid was complimented for his writing by Sir Thomas and had continuing pleasant interviews with the unpredictable maestro. He stresses the earlier years of the Beecham saga. In 1948 Reid published a full-review analysis of Benjamin Britten's opera, "Peter Grimes."

Young Thomas Beecham at twenty years is first presented as impromptu conductor for a concert celebrating the reinstallation of his father as Lord Mayor of St. Helens, Lancashire. Seventy-five players from the Halle orchestra came from Manchester. Hans Richter was to conduct. Upon his non-appearance, The Lord Mayor's son, "Tommy," took the podium and led the group through the Beethoven "Fifth"; Introduction to "Lohengrin," Act III; the third movement of the Tchaikovski "Pathetique"; the Meistersinger "Overture"; and Berlioz' "Rakoczy March." In addition to this full program, the young American soprano, Lillian Blauvelt, sang three opera arias, unrehearsed. Young Beecham conducted creditably and without score, an achievement that never ceased to amaze his audiences. "Why shouldn't I conduct?", he would parry, "I know most of the scores by heart." Thomas Beecham was grandson and namesake of an obscure English chemist who formulated a pill and founded a financial success. Though

one of the world's first extensive advertisers, he claimed a hatred for the process. Beecham, junior, had a facility for the piano but soon abandoned it as a musical profession. However, it was by chance accompanying that he won his first conducting engagement. He possessed journalistic skill and often wrote his own concert program notes.

By recourse to the family fortunes, Beecham was enabled to finance his own orchestras. By this means he espoused the cause of the native British composer and gave his works sympathetic production. One of the first was Frederick Delius, notable his "Sea Drift," on poetry by Walt Whitman, and "Appalachia" based on Delius' life in Florida. Personally underwriting a permanent orchestra was made imperative by the vexatious situation that orchestral players were free-lance musicians who would accept a better-paying job at the last minute and send a substitute. Rarely was a work given final performance by the personnel which had rehearsed it. Thus rehearsals might play only those pieces unknown to the performers, leaving common repertoire to chance. The amateur Beecham had to compete with such eminent conductors as Nikish, Richter, and Wood. "Largely self-taught," the young Beecham learned his craft by careful study of scores and by listening to performers of the great orchestras. "I have drifted into conducting," he explained, "because I am fond of it." In 1905 Beecham had forty players from the Queen's Hall Orchestra, mostly drawn from the New Symphony Orchestra. For the first concert they played early French and Italian composers, whose works Beecham had collected on the Continent. Later he organized an augmented group for a series called the Thomas Beecham Orchestral Concerts. In 1908 he collected young British players for his "first fully professional" group, the Beecham Symphony Orchestra. Their premiere program included two Berlioz works and one each by Delius and Vaughan Williams, "a markedly Beechamesque program."

The year 1910 saw Beecham conducting "an orgy of opera" with Richard Strauss and Bruno Walter serving as guest or assistant conductors. In this era of great voices came challenging works, "Salome," "Elektra," "L'Enfant Prodigue," and "Carmen," all by living composers. 1912 the orchestra went to Berlin for five weeks engagement

with the Diaghilev Ballet, which they had accompanied in London. Pierre Monteux and Beecham were to share the concerts. With the coming of the first world war, German musicians disappeared from Britain and were replaced by native performers. By March, 1916 there were available, "two or three thousand registered orchestral players" from the enlisted services. German music was tabu but concerts of British and Allied compositions were carried on to the sinister obligato of war. For three years Beecham was "exiled from music" by involvement in family business affairs. He staged a glorious comeback at Albert Hall in early 1923 with an orchestra of two hundred playing Wagner's "Ride of the Valkyries" and Richard Strauss' "Heldenleben." Following unsuccessful negotiations with B.B.C., Beecham organized a new aggregation, the London Philharmonic Orchestra, in 1932. His last orchestra was based upon his contract with the Royal Philharmonic Society. The first concert was given in 1946 and contained many players who had been in the other Beecham groups.

Sir Thomas Beecham's life was an enduring, intense effort to develop his native genius and intuition in bringing out the unknown works of his contemporaries as well as those of standard vocal and instrumental repertoire. Mr. Reid has written a capable piece of reporting, chronologically exact and artistically satisfying. The book has a good person and topic index, which is always an aid to reference research.

PRIMITIVE SONG by *C. M. Bowra*, The World Publishing Co., Cleveland and New York, 1962 (xiv + 303 pp., illus., \$6.50)

Sir Maurice Bowra is a distinguished English scholar, formerly professor of poetry, and a vice-chancellor of Oxford University. He has written several notable books on classic studies. In his Preface, the author ". . . attempts to break into a field which has not, as far as I know, been explored in any history of literature." Although not an actual music book, the material is germane to primitive song and dance sources and rhythms. Mr. Bowra undertakes a ". . . comparative study . . . about the poetry of the most primitive peoples still surviving in the world." The history of speech or music is limited to the last 5000 years. Cave drawings and actual artifacts produce bone flutes

and pictures of dancing. Early songs were ritualistic, with considerable line-repetition. But the people who recorded these things already were agricultural community-dwellers, not actually primitives. They had not invented writing and lagged far behind in sculpture and painting. Stone Age men live by "hunting and gathering," having no domesticated animals, no agriculture, no fixed place of habitation due to their continuous, seasonal search for food. Their fundamental social unit was the family. Life was hazardous and patterns, once set, were slow to be altered. Religion might develop and persist only as ritual. Diversities of speech and dialects made communication impossible.

Song arises with rhythmical action from dance in unskilled groups with gestures, either rhythmic or mimetic, leading on to drama by the acting-out of parts. All members of the group share the same life, know each other intimately, and feel little individuality. Primitive song is both secular and sacred, to influence supernatural powers, to charm, or to invoke deities. Melody may be only "emotive sounds" which give satisfactory expression to a limited vocabulary. "Primitive songs about love are in short supply." In song ". . . primitive man is usually straightforward." "If his inspiration is unconscious, his art is conscious and he deserves to be called an artist because he reduces his stirring thoughts to order." Primitive man knows and understands nature because he is a part of it. "In his songs he appreciates the varieties of animal character and personality" ". . . he sees them as himself." These are the first fables in the long tradition leading to Aesop. In its beginning ". . . primitive song is intimately welded with music." But even without melody, "it still shares rhythm," which conditions word and "tone quality." The text is well illustrated with photographs of cave paintings and with contemporary primitive people in their song-making. A large number of English translations of songs is provided with explanation and interpretation. There is a bibliography which identifies chapter-note references and a complete topical index.

ALMA LOWRY WILLIAMS
M.Mus., Prof. Emeritus,
San Jose State College
San Jose, California

Chapter NEWSLETTERS

We regret not being able to print all of the fine letters that have been sent in to TRIANGLE, due to lack of space. News items from many of them appear in Alla Breve.

ATLANTIC PROVINCE

EPSILON PSI Juilliard School of Music

Exciting events have taken place this year for Epsilon Psi. This year we carried out a three-year old dream concerning a cultural exchange program with Columbia University. In October we invited their Glee Club to perform at Juilliard. They were delighted with the invitation, and one month later they gave an excellent performance on the stage of the Juilliard Recital Hall. After the concert we held a reception for them in the Faculty Lounge. Epsilon Psi reciprocated in the following months with two fine recitals in the new Wollman Auditorium at Columbia.

Under the direction of a wonderful member and competent director, Myra Cohen, Epsilon Psi of Mu Phi Epsilon joined the Columbia Varsity Glee Club in a joint choral program, complete with instrumentalists and vocal soloists. Our publicity manager, Pauline Domanski, made attractive signs, and flyers were distributed. The concert was held at Juilliard on March 7 and at Columbia on March 11. The whole project took a tremendous amount of preparation and planning. Both concerts were very successful.

Last year we gave over fifteen recitals in the old age homes. Thus far this year we have given over ten. This project is usually done individually, not involving the whole chapter at one time. For every three concerts we are given \$10 which goes into the treasury for chapter use. Our Music Therapy program will continue with at least ten more of these concerts. Also, before the year is out we have two more concerts at Columbia, in April and in May.

ELIZABETH INFANTE

ALPHA THETA

Pennsylvania State University

Alpha Theta is now beginning to get settled under the Penn State term system. The whole music department here has received a shot in the arm in the form of definite plans for a new Arts and Humanities building for which ground is now being broken. The Music Education department is comfortably settled in the new Education (Chambers) building completed last summer.

Our chapter is presently selling candy in order to get some money to buy a file cabinet for our materials. Our pledge class of 14 is the largest we have ever had. That it is large and active is due to a membership lag last year because of the revised curriculum in Music Education which kept many of the girls from becoming eligible to join until their second or third year. We now have enough alumni in the area to hope for an Alumni chapter.

Musically our sisters have been very active in concerts this year. Irene Volz (president) and Alice Reede (historian) had a recital of Christmas music featuring the College Area String Orchestra under their direction. Other members performed with the Penn State Singers and the University Symphony Orchestra in the presentation of Berlioz' "L'Enfance Du Christ." The same groups did an all-Poulenc concert in January with several of the Penn State faculty members. Alice and Irene gave a 'cello recital, accompanied by Dorothea Poschadel, for Alpha Theta sisters and Patronesses. Overda Lipp Page, a Mu Phi Epsilon alumna from the College Conservatory of Music in Cincinnati was featured in a concert with the Alard String Quartet (Quartet in residence) in January. Mrs. Page played flute for this concert and the program included "Quartet for Flute and Strings in D Major" by Mozart; "Sonata for Flute, Viola and Harp" by Debussy; and a "Night Piece for Flute and String Quartet" by Arthur Foote.

Many of the girls will be performing

with the Chapel Choir and the University Symphony Orchestra this spring when they will do the Monteverdi Vespers under the direction of Dennis Stevens, who edited this work which was performed this winter in New York. This will be on May 18.

Five of our sisters will act as chaperons for the High School performers at the MENC Eastern Division Conference in Atlantic City. Our adviser, Frances M. Andrews, Eastern Division president, has been in charge of this conference and has been assisted by Dawn Strouse of our chapter, in preparing a printed program for the Conference. Dawn has also been director (musical) for the Thespian show, "Fantastics," currently running here at Penn State.

Our members are kept busy singing in the various programs and concerts and ushering for musical affairs. ALICE REEDE

Letters from Psi, Phi Lambda, Alpha Xi, Atlanta, Baltimore, Boston, Connecticut Valley, Miami, New York, Pittsburgh and Philadelphia acknowledged.

GREAT LAKES PROVINCE

PHI KAPPA

Wayne State University

The members of Phi Kappa have been quite busy this year. Our former president, Sylvia Meloche, and our incumbent president, Shirley Kane, presented a music therapy demonstration, "The Recorder Lesson," for the 15th Biennial Convention of Alpha Tau Delta, professional nursing sorority, held here in Detroit at the Sheraton-Cadillac Hotel. The nurses were quite impressed with the possibilities presented.

Next on the agenda was a bit of Australian primitive music and the aborigine culture as Phi Kappa sponsored a lecture given by Dr. Richard Waterman, a professor at Wayne, and an internationally recognized ethnomusicologist. A reception followed with punch and cookies by the Detroit Alums.

We have had a busy year with programs and concerts, and in January we were privileged to appear on Television. A tape made was deemed satisfactory enough to place in the permanent files of the studio where it may be offered for distribution at any time.

SHARON VINCENT

CHICAGO

Chicago Alumnae, with capable Irene Antoniou as president, opened its season with a gala occasion. A concert and tea was given at the Lake Shore Club in honor of Carol Smith who sang the leading role in "Prince Igor" on the opening night of the Lyric Opera here in Chicago. Phillip Maxwell of the *Chicago Tribune* interviewed Carol at the party, and Florence Henline played an appropriate program of Russian piano music.

Another distinctive event was our annual scholarship musicale and tea given at the Cliff Dwellers Club. Janet Noltring (*Alla Breve*, January TRIANGLE) received a \$300 scholarship. The program was presented by Janet, Shirley Norberg, violinist, and Florence Henline, Pianist.

The programs following the monthly meetings have been varied and most interesting. Included have been unusual piano duets by Bacon, Rachmaninoff and Labunski, played by Eugenia Anderson and Judith Hill, a film tour of Italy presented by Helen and Phillip Maxwell; a violin and piano sonata program by Shirley Norberg and Florence Henline.

Concerning our members: Brenda Baum is working with enthusiasm as chairman of the Morning Opera Series of the Musicians Club of Women. This is the ninth season of this very worthy project which offers opportunity of performance to young singers.

Evelyn Nelson Russell's Cantata, "The Story of the Nativity", was presented during the Christmas season in Benton Harbor, Michigan, and in Chicago. Florence Henline played a program at the Chicago Artists Association. She was recently elected a Life Fellow of the International Institute of Arts and Letters in Switzerland.

Eugenia Anderson played a group of contemporary American organ solos on a program presented by the Chicago Guild of Organists. Catherine Sauer Smith represented us on the Gads Hill Inter-Chapter Program, playing a group which included her own piano arrangement of Rachmaninoff's "In the Silence of Night."

Those of us who attended the National Convention of M.T.N.A., in Chicago, found it very rewarding. Mu Phi Epsilon members enjoyed meeting together at luncheon.

We are very happy and proud that Joyce

Weibel, our scholarship winner of 1960, has won the \$1,000 award given by the Lyric Opera Guild of Chicago. We are glad to have Linda Sool Denby back again with us and are looking forward to hearing her beautiful violin playing. We feel a sense of great personal loss in the passing of Lola Fletcher and Ebba Sundstrom. Each made a notable contribution to the cause of music in Chicago; each leaves many devoted friends and enriched students.

MARION JAFFRAY EKHMOLM

Letters from Phi Sigma and Epsilon Lambda acknowledged.

EAST CENTRAL PROVINCE

COLUMBIA

Jean Madeira appeared as soloist with the Stephens College Symphony Orchestra on Friday evening, March 1, Mr. Edward Murphy conducting. She sang "El Amor Brujo," deFalla; "Habanera," Bizet; and "My Heart At Thy Sweet Voice," Saint Saens. As an encore she sang the Gypsy Song from "Carmen" for which she received a standing ovation. In response to this she sang the Viennese waltz, "Wien, Wien." It was a most delightful concert, and following the performance the Columbia Alumnae honored her with a buffet supper in the home of Dr. and Mrs. Melvin Davidson. In addition to Jean's mother, Mrs. Browning, our Na-



Jane Froman Smith, Jean Madeira, Janese Ridell, backstage following concert at Stephens College.

tional President, Janese Ridell, was also present.

Our annual scholarship, presented to an outstanding music student at the University of Missouri, was awarded this year to Friend Overton, a junior major in French horn and Music Education.

LOUISE RIDGWAY HENRY

Letters from Zeta, Evansville, St. Louis, St. Louis County acknowledged.

NORTH CENTRAL PROVINCE

MU GAMMA University of Nebraska

Mu Gamma chapter pledged seven rushees following the rush party with the theme of "Grecian Modes," held in February at the home of our patrons, Mr. and Mrs. Charles Cadwallader. It was also a busy month with other activities. Several of the members had leading roles in the opera "Street Scene," directed by Mr. Leon Lishner, professor of voice at the University, and a patron of Mu Phi Epsilon. They included Gail Galloway, Claire Roehrkasse, Nan Sorenson, Judy Tenhulzen and Gwen Waldo.

In February we presented a concert under the direction of chorister Claire Roehrkasse for the "Weekend With Music" at the Nebraska Center for Continuing Education. Three patrons and faculty members at the University have given Faculty Recitals: Dr. Larry Lusk, piano; Mr. Audun Ravnand, piano; and Mr. Leon Lishner, voice. Mr. Lishner also went to New York to play a role in Menotti's television opera, "The Labyrinth." We installed new officers at a special meeting attended by our District Director, Janet Robinson, a graduate student in music at Drake University.

LORRIE MORRIS

Letter from Phi Iota acknowledged.

SOUTH CENTRAL PROVINCE

DENVER

The Rocky Ridge Music Center Foundation of Estes Park, Colorado, (founded by Mu

Phi Epsilon's Beth Miller Harrod), is receiving additional Mu Phi Epsilon support this year. Ada Belle Spencer is serving on the Board of Advisers and Grace Peyton, Denver Alumnae president, is serving on the Board of Directors. Auditions for student admissions to the Center will be held in March. Lucy Belle Anderson has recently been appointed to the voice faculty of the Lamont School of Music, University of Denver. Maxine Westfall, public school music teacher in Denver, is currently teaching a seminar at the University of Denver on "Supervision and Administration of Vocal Music." Lucy Belle Anderson, contralto, and Sunny Van Eaton, soprano, recently appeared in "The Marriage of Figaro," produced by the Denver Lyric Theater and Denver Symphony Orchestra.

Our newly-elected president for 1963-64, Peg Dougherty, was also recently elected president of the Southwest Adams County Music Teachers Association.

Musical programs at our chapter meetings carry the theme "Around the World in Music", correlating music, decor and refreshment. In September "Music of Native Americana": Evelyn Molzahn sang American folk songs and Thelma Clark presented some of her own compositions. A pioneer-dressed doll and pumpkin pie fulfilled the other requirements. Sunny Van Eaton, Lucy Belle Anderson and Janet Stark sang Italian opera excerpts on "Italia" night. "Christmas in Mexico" presented Mexican carols and instrumental music with Sally Manion, Olivia Monroney and Grace Peyton presenting numbers and a Mexican Christmas tree and pinata added to the spirit of the evening.

Hebrew liturgical music was presented in February by Violette McCarthy and Marilyn Mannasse, and "Star of David" cakes were served. England and France will end our global trip.

MEREDITH M. DALEBOUT (Mrs. G. H.)

Letters from Xi, Tulsa and Wichita acknowledged.

PACIFIC NORTHWEST PROVINCE

District #17 Conference was held on March 2, 1963, at the home of Sue Berger,

Tau, with Janet Wilkie, National Sixth Vice-President, as guest speaker. The four chapters of the District reported as follows:

TAU, University of Washington: this chapter plans to start a Music Therapy program to continue the work done by the Seattle Alumnae group at the Seattle Pre-School Spastic Center. Tau members usher at all the Alumnae Concert Series programs. Sue Berger is a member of the Seattle Symphony. They plan to raise chapter money by selling coffee at intermission at music auditorium concerts.

EPSILON SIGMA, Pacific Lutheran University: This chapter initiated six new members just preceding the opening of the Conference. Emily Lou Erickson, president, reported that the chapter is starting a guide service for Music and Music Education majors in scheduling classes. This would take on counseling help as well. A Baroque concert is planned for May. Members serve at the receptions after all faculty and solo recitals. Members are extremely active in campus music organizations. Choir of the West members are getting ready for a concert tour through Europe and Chorus members are to have an Oregon tour in March. Epsilon Sigma girls are in the cast of the Children's Theater's musical comedy production of "Wind in the Willows". Joyce Anderson is chairman of the Artists Series Committee on campus and Emily Erickson is the secretary. The other eight on the committee of ten are men! Judy Bjorlie is a resident musician at the Oregon Shakespearean Festival in Ashland, and has been for five years, playing harpsichord, viol de gamba and 'cello. Those in the Madrigal groups on the campus and in the community are preparing for a production of the "Mikado."

TACOMA ALUMNAE: The annual Scholarship concert-tea will be given in April at the organ studio and store of Jane McKee. In the fall they expect to have a joint scholarship project with SAI. The 1962 benefit concert resulted in two \$75 scholarships to Epsilon Sigma girls: Sharon Tobiason and Joyce Anderson. In addition they voted to add \$15 to money given in memory of Beata Just, a long-time active member of the alumnae group. This \$75 scholar-

ship was awarded to Norma Gettman of Washington State University, Beata's alma mater. Carolyn Roover and Ann Tremaine have presented several programs at Western State Hospital on the Music Therapy project. At their recommendation the chapter has voted to buy a record player for Ward "V," one for the Truman Crippled Children's School as well as four bongo drums for them. Lynn Hoover worked hard and long to help get the Brahms' "German Requiem" presented by her church choir; and augmented by other choir members (including 9 M Φ Es) it was given three nights in Brotherhood Week with the Bremerton Chamber Orchestra and Tacoma M Φ E president, Persis Shook, as one of the soprano soloists.

SEATTLE ALUMNÆ: This chapter reported an affiliation membership of 90. Their philanthropies include participating work by members at the Seattle Center for Disabled, where Lois Anderson and Jo Jaynes have a choral group; the Spastic Pre-School music therapy program headed the past two years by Ellen Rossen, who has been giving an hour a week there during the school year for six years; the Rehabilitation Center for the Blind with Phyllis Roberts, Grace Bullock and Mary Louise Gunn giving music lessons there. Work on Educational TV is under chairmanship of Lucille Galt.

The Concert Artist Series gives three programs a year and realizes a tidy sum for scholarship purposes.

RACHEL WELKE

Letters from Eugene and Seattle acknowledged.

PACIFIC SOUTHWEST PROVINCE

SAN FERNANDO VALLEY

After having such a wonderful start to the Mu Phi Epsilon year last fall, with stimulating programs and projects, it is no wonder we are still going strong.

Our January meeting featured Dr. Stanley Singer, a practicing psychologist, faculty member of Valley College, and a member of

the advisory board of the New Horizons Center for Mentally Retarded Children. He gave us a great insight into the many problems confronting teachers and psychologists in dealing with these children. Since our pet project is bringing music to the youngsters at New Horizons twice monthly, the greater understanding and information Dr. Singer gave us was invaluable. The luncheon that chapter member Rita Mitchell served at this meeting was also memorable.

The music scene of the near future for Southern California looks bright indeed, for we heard promising young M Φ E artists from U.C.L.A. and U.S.C. perform on our February program. Our annual Rummage Sale, held in March, was the most successful one yet. The proceeds each year are added to a student loan fund, established last year at San Fernando Valley State College. Coming in the way of program will be Joan Meggett's recording review of "Play of Daniel." Joan is librarian at U.S.C. We will close the year with a June luncheon.

EVAMARIA LANNING

Letters from Mu Nu, Phi Mu, Phi Chi, Long Beach, Los Angeles, Palo Alto, Sacramento and San Diego acknowledged.

Mail bag

(Continued from page 18)

MILAN, ITALY, Dolores Dardarian, Phi Kappa: "My debut here in Milan was very successful and has opened doors to opportunity and with it, those of responsibility. A few weeks ago I auditioned at La Scala. Since it is a chamber opera, it is to be given in the Piccola Scala, the smaller of the two auditoriums; but to me it is a very thrilling experience for I am studying with an old maestro who had been Toscanini's assistant for years. I really find it hard to believe. Last year I was singing in a dinner club in Bermuda to earn enough money to go to New York to study—and now this wonderful opportunity. I've also performed in Florence."

Awards Contests Competitions

Janet Adams Wilkie
National Sixth Vice-President

ROTH COMPOSITION CONTEST: Sponsored by the National School Orchestra Association, for a work playable by an average high school orchestra, not over seven minutes playing time. Two prizes of \$250 each. *Deadline*, July 1, 1963. Contact: NSOA Composition Contest, 1418 Lake St., Evanston, Illinois.

RHETA A. SOSLAND CHAMBER MUSIC AWARD: \$1,000 is offered for an original composition for string quartet, open to all residents of United States, Canada and Mexico. *Deadline*, September 2, 1963. Contact: Rheta A. Sosland Competition, University of Kansas City, 4420 Warrick Blvd., Kansas City 11, Missouri.

HUNTINGTON HARTFORD FOUNDATION FELLOWSHIPS IN MUSICAL COMPOSITION: consist of room, board, studio space and piano, for several months. Open to U.S. citizens and foreign-born permanent residents who have applied for citizenship. Applications accepted continuously. Contact: Huntington Hartford Foundation, 2000 Rustic Canyon Road, Pacific Palisades, California.

CHAPEL CHOIR CONDUCTORS' GUILD ANTHEM CONTEST: \$100 for anthem for average church choir. *Deadline*, September 1, 1963. Contact: Everett W. Mehrley, C.C.C.G., Capital University, Columbus 9, Ohio.

VARSAITY SHOW COMPETITION, BROADCAST MUSIC, INC., FOR COMPOSITION FOR COLLEGE MUSICAL COMEDY OR REVUE: \$1,500 for composer and lyricist of the college musical comedy or revue judged to be the best presented in the United States or Canada during the 1962-63 academic year. *Deadline*, June 15, 1963. Contact: Robert R. Sour, BMI, 589 Fifth Ave., New York City, N.Y.

MU PHI EPSILON SCHOLARSHIP TO ASPEN MUSICAL FESTIVAL: Full Scholarship of \$400 for 1963 season to any initiated Mu Phi Epsilon member. Apply now: Contact: Music Associates of Aspen, Inc. Gordon Hardy, 111 West 57th St., New York City 19, N.Y.

MU PHI EPSILON 1963 ORIGINAL COMPOSITION CONTEST: Details in Mu Phi Epsilon TRIANGLE, January, 1963, and March, 1963. *Deadline*, June 1, 1963. Or write Janet Adams Wilkie, National Sixth Vice-President, Mu Phi Epsilon, 5744 34th Ave., N.E., Seattle 5, Washington.

INTERNATIONAL PIANO CONTEST "Ettore Pozzoli.": 1st prize, \$1,120; 2nd prize, \$520. Winners presented in concert at Piccola Scala, Milano. Held on alternate years; next competition, September, 1963. Contact, Concorso, "Pozzoli," Municipio Seregno, Milano, Italy.

INTERNATIONAL SINGING CONTEST: Held in Busseto, Italy. Prize, \$300. *Deadline*, June 1, 1963. Contact: A.L.C.I., via Paolo da Cannobio 2, Milan, Italy.

ERNEST BLOCH AWARD COMPETITION: a work for mixed chorus. No deadline given. Contact: United Temple Chorus, Box 73, Cedarhurst, New York.

NATIONAL ASSOCIATION OF TEACHERS OF SINGING AUDITIONS: Prize: \$1,000. concert engagements and auditions with opera companies. Contact: Joel Carter, NATS Auditions Coordinator, University of North Carolina, Chapel Hill, N.C. No deadline given.

SPOLETO FESTIVAL-COMPETITION FOR THE CREATIVE ARTS: open to American playwrights and composers under 30. No deadline given. Contact: Spoleto Festival-Competition, Boston University School of Fine and Applied Arts, 855 Commonwealth Ave., Boston 15, Mass.

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

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1962-63 Collegiate Chapter Calendar

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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:** FOUNDERS DAY
13: Send voluntary contribution of 59¢ per chapter member to N.E.O., enclosing Form #3.
- Treasurer:**

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.
President: Send fall report form to your Province Governor concerning chapter activities and problems.
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: *Before this date* send all contributions for national projects to N.E.O.
Treasurer: One week after TRIANGLE bundles received, return TRIANGLE tape to N.E.O.
President: **Deadline** for manuscripts for Original Composition Contest being mailed to National 6th Vice President, Janet Wilkie, 5744-34th N.E., Seattle 5, Washington.

JUNE 1:

HISTORIANS:

- Deadlines** for sending material and chapter letters to TRIANGLE editor:
JUNE 10 (for Nov. issue), OCTOBER 1 (for Jan. issue)
DECEMBER 1 (for March issue), FEBRUARY 1 (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 10 (for Nov. issue), OCTOBER 1 (for Jan. issue)

DECEMBER 1 (for Mar. issue), FEBRUARY 1 (for May issue).

Wear Your Pin with Pride...

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

MU PHI EPSILON

INSIGNIA PRICE LIST BY YOUR OFFICIAL JEWELER

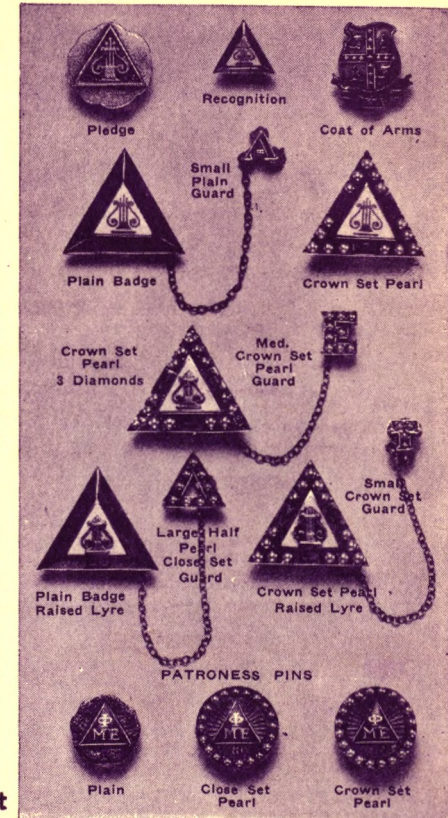
Recognition pin, 10K gold	\$ 1.75
Pledge pin, sterling silver	1.00
Plain badge, flat lyre	5.50
Plain badge, raised lyre	6.75
Close set pearl badge, raised lyre	12.25
Crown set pearl badge, raised lyre	17.00

GUARD PINS

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

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

Write for complete insignia price list



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

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

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

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- PERFECT SATISFACTION

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~~943 Oxford Dr.~~
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Mrs. Van Fiser
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I BELIEVE IN MUSIC,
the noblest of all the arts,
a source of much that is
good, just, and beautiful;
 IN FRIENDSHIP,
marked by love, kindness, and sincerity;
 AND IN HARMONY,
the essence of a true and happy life.
I BELIEVE IN THE SACRED BOND OF SISTERHOOD,
loyal, generous, and self-sacrificing,
and its strength shall ever guide me
in the path that leads upward
toward the stars.

Ruth Jane Kirby, Omega