

the
TRIANGLE



of
MU PHI EPSILON

V. 58 #1

1903 NOVEMBER 1963

OUR 60th YEAR

We pause to send special greetings to our two charter
ALPHA Members

Jessie Yuille Yon Ethel Kimball Vance

1903

Mu Phi Epsilon founded

2 Collegiate Chapters

national status

1963

Memorial Foundation
Established

91 Collegiate Chapters

69 Alumnae Chapters

international status

Chapter Awards Granted by National Council

Collegiate Chapter
Service Award

tie: { Phi Tau, *N. Tex. St. U.*
Phi Chi, *Fresno St. C.*

Nu, *U. Oregon*

Phi Iota, *Concordia*

Honorable Mention Certificate

Epsilon Kappa, *So. Ill. U.*

Epsilon Lambda, *E. Mich. U.*

Epsilon Nu, *W. Virg. U.*

Alumnae Chapter
Service Award

tie: { New York
Wichita

Des Moines, Detroit

Honorable Mention Certificate

Palo Alto, St. Louis

County, Tacoma

Collegiate:

Certificate of Excellence
*for high standard of musical
performance*

Epsilon Psi, *Juilliard*

Special Citation
*for outstanding work on
District #12 Conference*

Mu Mu, *Kansas State U.*

Marie Morrisey Keith Award

Alpha Theta, *Penn St. U.*

Elizabeth Mathias Award

large university

Epsilon Xi, *U. Illinois*

small university

Phi Lambda, *Willamette U.*

Small college

Phi Zeta, *Morningside*

conservatory

Phi Gamma, *Peabody*

The Triangle

NOV. • 1963
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OF MU PHI EPSILON

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PEARL ALLISON PETERSON • NATIONAL EDITOR

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This is M Φ E, Janese speaking:

The MEMORIAL FOUNDATION,
dedicated to

SERVICE
TO
OTHERS
THROUGH
MUSIC,

is

The sharing of talent,
The gift of self,
The joy of service, and
Satisfaction of working together.

It needs

Your gift of vision and
loyalty to sorority.

Our unity of purpose,
Pride in achievement and
Endowment of resources
Assure its greatness.

THUS THE DREAMS AND AIMS OF OUR FOUNDERS
BECOME TRULY UNENDING.

JANESE RIDELL, *National President*



from Editor

We call your attention to the new department in this issue, "Collegiate Tempo—1963." The past year's record of collegiate accomplishment in scholarship, performance, service and school activities is one to be proud of. We can hardly wait until these collegiate energies carry over into alumnae activities! Congratulations, collegiates.

Theirs was the vision . . .

Theirs was the faith . . .

Ours is the fulfillment . . .

Our Founders

Dr. Winthrop S. Sterling

A native of Cincinnati, Ohio, Dr. Winthrop S. Sterling became one of that city's most distinguished musicians. At the age of five he was improvising at the piano. It was inevitable he would later graduate from the Cincinnati College of Music with the coveted gold medal. There followed four years of study in Europe in organ, composition and voice. Refusing a flattering offer to stay in England he returned to Cincinnati to accept a position as voice and composition teacher and head of the organ department of the Cincinnati College of Music, later becoming Dean of the Faculty. In the ensuing years he became widely known for his organ recitals.

In 1903 he resigned from the College to found the Metropolitan College of Music. During the same year, as a result of Dr. Sterling's "desire to perpetuate his own high standards and ideals in the hearts of his students"¹ Mu Phi Epsilon was founded by him and the young teacher of voice, Elizabeth Mathias. For sixteen years Dr. Sterling was President of Phi Mu Alpha-Sinfonia, professional men's music fraternity.

The forty years of association with Dr. Sterling have left Mu Phi Epsilon an enduring legacy of high ideals and service to others.

¹"In Memoriam" THE TRIANGLE, Dec. 1943.

Elizabeth Mathias Fuqua

Elizabeth Mathias was nineteen years old at the time she became co-founder of Mu Phi Epsilon. She was the voice teacher at the Metropolitan College of Music. Her influence in the early development of the sorority was outstanding. She later served several terms as National President. In her various capacities she did much to lay the foundation upon which our national organization was to build.

In 1908 she married Dr. John Fuqua and moved to Colorado. When her two sons reached college age Elizabeth went "back to school" and earned her B.A. from Colorado State College in 1931.

In Greeley, Colorado, she taught, briefly, in the High School, had a small group of piano students, was soloist and director of her church choir and was active in various organizations. For fourteen years she was superintendent of the Island Grove Hospital where she was an early practitioner of music therapy, singing to and with the patients to cheer them up. After her death in 1950 a complete room in the hospital was furnished in her name by friends and former patients.

She was a woman whose remarkable influence and personality were an inspiration to this sorority for forty-seven years of her life. From her to us came the wonderful gifts of Music, Friendship, and Harmony.

Mu Phi Epsilon's Co-founder

Elizabeth

by WILLIAM W. FUQUA

Probably the happiest day in the life of Elizabeth Mathias was Friday, November 13, 1903. The happiest time in the life of Elizabeth Fuqua was the 1926 Mu Phi Epsilon Convention in Syracuse at which she was honored guest.

The early years of Miss Mathias were splendid ones, spent in a constant search for the better things of life. As the records show, she collaborated with Professor Winthrop Sterling at the tender age of 19 in the founding of Mu Phi Epsilon.

A few short years after this great milestone, Elizabeth was one of many selected hostesses for a medical convention in Cincinnati. It was at this convention that she met the prosperous widowed physician named John W. Fuqua. Dr. Fuqua showed discerning judgment when he began courting Miss Mathias. He was many years her

senior and had a daughter by his departed wife who was about the same age as Elizabeth. She was quite taken by the doctor's courtship, and soon accepted, via correspondence, his proposal of marriage.

She was elated with the giant diamond that the doctor gave her, and she displayed it to her Mu Phi Epsilon sisters with great pride. She was human though, and could not make up her mind without a little help from the sorority sisters. She had a choice of getting married, or taking a trip to Europe. When she told her sisters of this dilemma, the consensus of opinion was unanimous. "Get married," they all said, "and then have your husband take you to Europe!" The girls of Mu Phi Epsilon just did not know Dr. John Wilson Fuqua. His idea of a honeymoon was to whisk his bride off to a small Colorado town and have her clean up the debris in the house

MR. AND MRS. WILLIAM FUQUA AND
DAUGHTER, JERI.



WILLIAM W. FUQUA shown here with his wife and daughter, Jeri, speaks of "Mu Phi" with affection and long years of familiarity with its growth and the acquaintance with numerous sorority sisters of his mother. In spite of his mother's Chickering Grand he did not become a musician, but he is an Engineering Writer for Litton Industries. His nine-year-old daughter, Jeri, is taking lessons on the piano and hopes some day to become a member of her famous grandmother's beloved sorority.

in which he had spent some years as a bachelor.

The co-founder of Mu Phi had never been exposed to such tedious tasks as cooking, washing dishes, and keeping a giant three-story house tidy after the initial digging out. She learned the hard way. True, the doctor taught her to cook, and he was an excellent teacher. And she turned out to be one of the best cooks I have ever known. To say that this sort of life was a change would be the understatement of the year. It was quite a let-down from Cincinnati society to keeping house for a small-town doctor who had no interest in, or ear for, music. The only song that I recall him ever whistling, humming or "singing" was *Camptown Races*. His interests were medicine, ranching, farming and sulky racing. Of these, medicine came in last, and was only practiced as a means of livelihood with which to make down payments on farms and a giant "cattle ranch" (no fences or livestock, but just a lot of sections of Colorado prairie), and accumulations of mortgages at the bank.

These interests were all new to the bride, Elizabeth, and she considered them silly, but adjusted to them wonderfully. The massive lot on which the house sat had room for a large vegetable garden, a garage with a hayloft, and a corral. The corral was occupied by a cow, chickens, ducks and rabbits. Mrs. Fuqua did not relish this farm life in town, but she tolerated the conditions to the point of learning to feed the chickens and ducks, but never climbed up in the hayloft to pitch hay to Old Boss, the cow. But who was she to complain about a cow in her yard on the hill when the County Superintendent of Schools who lived two blocks higher on the hill also had a

cow? While Father amassed partially paid-for land, Mother acquired a few piano students. She also was soloist in the church choir and its director as well. She belonged to a number of clubs in town and kept in touch with the growth of the young sorority she had helped launch. A doctor's practice in those days had a hard time stretching over the financial support of real estate accumulation and family growth. She had three sons, the first one did not survive birth. It no doubt saddened her that my brother and I could never belong to her beloved sorority.

The house on the hill was across the street from the campus of Colorado Teachers College, so Mom enrolled as a freshman, and stayed with it until she had her Bachelor of Arts degree. During this time she rented spare rooms in the big house to college students in order to provide her family with things that otherwise would have been impossible. A grade of AA was in vogue at the time, and Mom received more AA's than the total number of A's accumulated by both of her sons. However, all three of us did manage to graduate from the same college, now called Colorado State.

(Concluded in January issue.)

GIFTS

from Friendship Corner
for M Φ E members, for friends

See catalogue, May 1963 TRIANGLE, page 46
List also available at chapter meeting.

Addition: crest charm for bracelet, silver,
size of dime, #301, \$3.00

Also: Car stickers (#200) and labels
(#201) may be ordered singly or small
quantity—stickers, 10¢ each, labels 10
for a dime.

New prices: Tiles, #107, now \$3.50

G Clef jewel pin, #143, now \$3.95

Details in "METRONOME"

National Council Meets in Lincoln July 2-6, 1963

THE MEMORIAL FOUNDATION as proposed at the 1962 National Convention drew top attention of National Council. The Articles of Incorporation and By-Laws were drawn up in company with our lawyers, and the first governing body, the Board of Directors, was selected. *For 7-year term:* Lois Gordon, National Second Vice-President; Beth Shafe, National Fourth Vice-President; Rosalie V. Speciale, former National President. *For 5-year term:* Claudette Sorel, internationally known pianist; Janet Wilkie, National Sixth Vice-President. *For 3-year term:* Ava Comin Case, former National President, Bettylou Scandling, National First Vice-President, with Bettylou appointed chairman pro tem. This Board will meet in November to further establish the officers, committees and current philanthropies. This is another giant step in Mu Phi Epsilon, and we look forward to the results of this new venture with confidence.

AWARDS. For Collegiate and Alumnæ chapter Service Awards see inside of front cover.

The **CIRCLE OF WINNERS** was adopted which will include the names of the alumnæ chapters which have won this Service Award.

Honorable Mention: Des Moines, Detroit, Palo Alto, St. Louis County and Tacoma.

STERLING STAFF CONCERT SERIES was officially approved as the title for the plan formerly designated as the Student Development Exchange. This title was considered both distinctive and alliterative.

DISTRICT DIRECTORS, for the first time, will be brought to National Convention. It was considered of value to the national organization that these important officers receive the benefit of the training and knowledge of Mu Phi Epsilon that a national convention makes possible.

Fran Hallett, Chairman of the 1964 National Convention, reported on the facilities of the Nebraska Center where Convention will be held.

Use of the single word **PATRON** was approved to replace formerly used "Patrons and Patronesses" which was considered lengthy and redundant.

Discussion and business concerning the Mu Phi Epsilon School of Music at Gads Hill, editing the new Collegiate Manuals, revisions in Secret Ceremonies and many other affairs of the sorority were given due attention, and their report may be found in the 1963 Business Issue of **TRIANGLE**.

A welcome break came when later in the week Council members were guests of the Lincoln Alumnæ for luncheon at the lovely Country Club.



NATIONAL COUNCIL AT LINCOLN. *Front row:* Pearl Peterson, Janet Wilkie, Janese Ridell, Bettylou Scandling, Opal Skolnick. *Back row:* Beth Shafe, Virginia Hoogenakker, Edna Mae Sila, Virginia Fiser and Lois Gordon.

THE ALUMNÆ SERVICE AWARD

CIRCLE OF

WINNERS



JKR

Operation Music

*2500 pounds of good will sent overseas
in 11 pound packages*

by GERTRUDE OTTO
New York Alumnæ

Mu Phi Epsilon has extended its International Relations Program through the recent shipment of approximately 2500 pounds of choral music to four overseas groups. The recipients are Silliman University, Dumaguete, Philippines, where Mimi Palmore plays an important part in the music life of the school and community; Alpha Tau chapter of Mu Phi Epsilon at Women's University, Manila, where Lucrecia R. Kasilag, composer and guiding spirit of the Bayanihan Dancers is Dean of the Music School; Our Africa Music Institute, Roodepoort, TvI, South Africa, where Faye G. Schick Smith, co-founder of the Institute is organist, teacher, lecturer and writer; and the People to People Program, Formosa, Free China. The local schools of Oneida, New York were also included in the distribution.

The music, no longer required for its library, was made available by the New York Federation of Music Clubs; catalogued by one of the State Board members, Mrs. Marjorie Elliott, of Oneida; packaged and financed by Mu Phi Epsilon. This, the largest shipment of music the sorority has made at one time, was under the direction

of Dr. Merle Montgomery, New York Alumnæ chapter and Board Member of the National Federation of Music Clubs. She was assisted by Bettylou Scandling, National First Vice-president, Martha Beck, composer, Troy, N.Y., and Gertrude Otto, all of whom have become authorities on wrapping packages.

Enthusiastic support of Mu Phi Epsilon's effort in behalf of the Philippine schools was expressed by Mrs. Maria Charnley, Cultural Attache, Philippine Mission to the United Nations, daughter of the late former President, Sergio Osmena, at a meeting with our National President and other members in New York City. This project was the culmination of twelve years' interest in the cultural development of Philippine youth.

Gad's Hill, Mu Phi Epsilon's Music School in Chicago; Music for Youth Association, Tokyo, Japan; Books for Asian Students; The Braille Musician; and the Institute of Logopedics, Wichita, Kansas, are among the other organizations which have benefited by the tons of music, instruments, books and financial aid provided by Mu Phi Epsilon chapters.



ALPHA TAU chapter members receive and open *twenty one* packages of choral music for wide-spread use.

Collegiate

Tempo

1963

Achievement in

Scholarship

Performance

Service

Campus Life

PHI BETA KAPPA

scholarship, honor

Psi, Bucknell

Carrie Shilling

PI KAPPA LAMBDA

music, honor

Gamma, Michigan

Nanci Blythe Arnold, Joyce Grika, Edna Kilgore, Patricia Alice Parker, Barbara Kay Walz (certificate of honor)

Xi, Kansas

Jo Archer, Ann Johnson, Janet Johnson
Bea Gordon, Neva Brockman



BEATRICE GORDON



NEVA BROCKMAN

Phi Tau, No. Texas St. U.

Mary Jane Enderby, Julie Hanna, Mary Arnette Laughter, Margaret Mitchell, Carole Reglin (Outstanding Senior award), Linda Woods

Phi Upsilon, Boston

Anne-Marie Di Gacomo, Sally Morrison, Elizabeth Swist, Diane Thomas

Alpha Alpha, Cincinnati

Carolyn Brockhuis, Carolyn Keys, Neva Owens, Doris Roganti, Ann Tipton

Alpha Kappa, Kansas City

Sharon Pettit, Nancyelaine Rusk, Bettye Sue Volkart

ALPHA CHI

scholarship,
honor



MARGARET
MITCHELL

Phi Tau, No. Texas St. U.

Margaret Mitchell, Carol Reglin, Mary Arnette Laughter, Judy McDonald

Alpha Nu, West Texas St. Coll.

Lanelle Blanton, Judy Haddon, Dorothy Higdon, Joan Wallace

DELTA PHI ALPHA—German, honor

Phi Omega, Westminster
Ann Marshall

PI LAMBDA MU—social science, honor

Phi Sigma, De Paul
Ann Marie Duc

MORTAR BOARD

leadership, honor

Xi, Kansas

Janet Johnson, Martha Shirley

Phi Pi, Wichita St. U.

Linda George, Marilyn Ochs, Nancy Okerberg, Sally Oldenberg



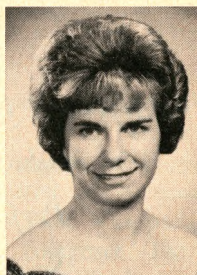
LINDA GEORGE



MARILYN OCHS



NANCY OKERBERG



SALLY OLDENBURG

Epsilon Mu, Utah
Mary Anne Koller



MARY ANNE
KOLLER

COMMENCEMENT

SUMMA CUM LAUDE

Mu Tau, So. Dakota
Raeanna Taake

Phi Iota, Concordia
Kay Forkner (also Music Valedictorian)

Alpha Xi, No. Carolina
Mary Ida Hodge

MAGNA CUM LAUDE

Phi Iota, Concordia
Laureen Erickson, Carol Rein, Marilyn Johnson

Phi Omega, Westminster
Virginia Holland, Gayle Phillips

Mu Beta, Washington St. U.
Carol Rogel

Mu Tau, S. Dakota
Dorothy Hatch

(magna cum laude, con't)

Phi Xi, Baylor
Frances Ruth Neu, Carol Evelyn Tegler

Phi Pi, Wichita St. U.
Dee Ann Fischer Brown, Celia Ann Cox, Jane Doreen Robertson, Elizabeth Warren

Epsilon Delta, Lewis and Clark
Kathleen Healy

CUM LAUDE

Epsilon Eta, Pepperdine
Anne Marbury

Mu Tau, So. Dakota
Beth Haan Mitchell

Phi Iota, Concordia
Doreen Hoff, Faye Solberg

Phi Pi, Wichita St. U.
Leah Anderson, Dorthy Lund, Linda Mattingly, Rebecca Peterson

Phi Omega, Westminster
Rebecca Johnston

Alpha Phi, Marylhurst
Mary Margaret Voegtlin

WHO'S WHO in

American Colleges and Universities

Mu Tau, So. Dakota

Raeanna Taake, Beth Haan Mitchell, Pat Borchers, Elaine Meyers

Mu Phi, Baldwin-Wallace

Kay Duke

Phi Epsilon, Emporia

Anne Davis

Phi Zeta, Morningside

Joyce Jansen

Phi Xi, Baylor

Ann Stanford

Phi Tau, No. Texas St. U.

Kay Curry

Phi Omega, Westminster

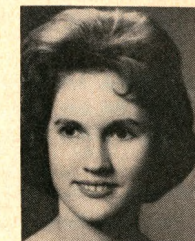
Rebecca Johnston

Epsilon Phi, Friends U.

Loreta Harner, Mary Annise Bauersfield



LORETA HARNER



MARY ANNISE
BAUERSFIELD

Epsilon Sigma, Pacific Lutheran

Coralie Balch, Emily Lou Erickson

Alpha Nu, West Texas St. Coll.

Linda Adams, Marihoward Apel, Lanelle Blanton, Joan Wallace

DEANS LIST and HONORS

Gamma, Michigan (Honors Scholars)

Nanci Blythe Arnold, JoAnn Deabler, Sharon Dierking, Edna Kilgore, Barbara Kay Walz



BARBARA KAY
WALZ

Xi, Kansas

Jo Archer, Barbara Bauerle, Marilyn Belton, Sheryl Dorman, Marie Geisler, Bea Gordon, Barbara Hale, Marilyn Hamilton, Helen Jorgenson, Anne Kretzmeier, Betty Maline, Marilyn Miller, Phyllis Rueb, Martha Shirley, Virginia Sullwald, Mary Kay Tatum, Ileta Williams, Joanne Woster

Phi Zeta, Morningside



JANET HEUER

Carol Beatty,
Joan Bieser,
Janet Heuer,
Joyce Jensen,
Barbara Peterson,
Judy Pike,
Jerry Sloan,



JERRY SLOAN

Nancy Stephen, Muriel Stone, Winnie Voss

Mu Beta, Washington St. U.

Janet Jo Fraley, Nancy Heinle, Carol Pearson, Norma Jean Tierney, Sandra Walberg

Mu Phi, Baldwin-Wallace

Margaret Brand, Ellen Coleman, Mitta Johnson, Carol Kasper, Becky Ramsey, Lavinia Rink, Jan Thornton, Sue Winkler

Phi Theta, Lindenwood

Beth Bricker, Karen Fasoldt, Sally Patton, Linda Street

Phi Iota, Concordia

Faye Ann Berg, Coralie Bryant, Kay Forkner

Phi Mu, San Jose St.

Geraldine Munoz



GERALDINE MUNOZ

Phi Xi, Baylor

Ann Jacobs, Judith Carol McCleary, Ruth Ann Merritt, Frances Ruth Neu

Phi Pi, Wichita St.

Andrea Anderson, Rosemary Attwater, Dee Ann Fisher Brown, Vicki Elmore, Linda George, Linda Henesey, Myrna Janzen, Karen Johnson, Sandra Kohrs, Marilyn Ochs, Sally Oldenburg, Rebecca Peterson, Jane Robertson, Cyndee Shank, Phyllis Vogt, Elizabeth Warren, Besse Welsh

Phi Sigma, De Paul

Frumeth Hirsh, Anne Kotsos, Sandra Panek, Cynthia Robinson, Janet Savick, Susan Shoemaker, Mary Soltes, Mary Ann Vilkas

Phi Upsilon, Boston

Diana Gamm, Betsey Leland, Sally Morrison, ("of special distinction"), Arline Plummer, Elizabeth Swist

Phi Omega, Westminster

Rebecca Johnston, Jean Marshall, Gayle Phillips

Epsilon Sigma, Pacific Lutheran

Joyce Anderson, Coralie Balch, Emily Lou Erickson, Alexia Henderson, Diane Lundgren, Sharon Tobiason

Epsilon Phi, Friends U.

Mary Annise Bauersfield, Mary Kay Goodman, Carolyn Howell, Sheila Ratzlaff, Carol Roberts, Muriel Thompson, Mary Wilbur

Alpha Alpha, Cincinnati

Minna Burchrichter, Kathleen Hale, Carolyn Keys, Jane Linkmeyer, Ruth Moll, Neva Owens, Doris Roganti, Ruth Ann Richards

Honors certificates: Carolyn Brockhuis, Lyda Dunn, Carolyn Keys, Carolyn McHenry, Karen Musser

Alpha Kappa, Kansas City

Carol Aluno, Maybelle Franz, Betty Sue Volkart

Alpha Nu, West Texas St. Coll.

Judy Haddon

ALPHA LAMBDA DELTA

freshman women, honor

Mu Rho, Denver

Vanda Sue Sydenham

Mu Tau, South Dakota

Ruth Neugebauer (top ranking), Janelle Soulier, Jean Soulier

Phi Theta, Lindenwood

Beth Bricker, Sally Patton, Linda Street

Phi Zeta, Morningside

Carol Beatty, Barbara Peterson, Muriel Stone, Joyce Jensen, Winnie Voss



JOYCE JENSEN



WINNIE VOSS

KAPPA DELTA EPSILON

education, professional

Epsilon Gamma, Belhaven

Aurelia Huffman, Marsha Rowland

PHI KAPPA PHI

scholarship, honor

Gamma, Michigan

JoAnn Deabler

Phi Mu, San Jose St.

Geraldine Munoz

Epsilon Pi, Texas Tech

Bonnie Appel, Janyne Maddox, Erlyne Ellison

SIGMA TAU DELTA

English, professional

Alpha Nu, West Texas St.

Judy Haddon, Lois Scheer

TAU BETA SIGMA

band, honor

Alpha Nu, West Texas St.

Linda Adams, Marihoward Apel, Ruth Ann Bedford, Lanelle Blanton, Judy Haddon, Dorothy Higdon, Norene Putnam, Pat Tucker

PI LAMBDA THETA

education, professional

Xi, Kansas

Neva Brockman

Phi Mu, San Jose St.

Marilyn Stabbart

KAPPA DELTA PI

education, recognition society

Phi Mu, San Jose St.

Geraldine Munoz

Phi Pi, Wichita St.

Linda Henesey, Dorothy Lund, Linda Mattingly, Elizabeth Warren

Phi Tau, No. Texas St.

Carol Ann Reglin

Alpha Alpha, Cincinnati

Lynda Dunn, Neva Owens, Doris Roganti, Rosanne Wetzel

Alpha Nu, West Texas St.

Judy Haddon

SCHOLARSHIPS were won by literally hundreds of Mu Phi Epsilon collegiates. These ranged from \$25 awards to full scholarships of \$2,000 and over.

Phi Zeta

PATRICIA AYRES



LYNDA JOHNSON



Opera roles
European choir tour
4-year scholarship

Music counselor
4-year scholarship
European choir tour

Sterling Achievement Award



MARY IDA HODGE

Mary Ida Hodge

Province: Atlantic. District #22

Chapter: Alpha Xi, University of North Carolina
B. Mus. 1963 in organ. *summa cum laude*. GPA 4.0

organizations:

Pi Kappa Lambda, 4; German Club, 4; Golden Chain, 3-4; N.F.M.C., 1-2-3-4; Lutheran Students' Assn., 1-2-3-4, president, 2-3; Executive Council, 4; Inter-Faith Council, 2-3-4, president, 4; A.G.O. (students), 2-3-4.

scholarships:

Jefferson Standard, 1962-63; Carrie R. Taylor Memorial, 1959-63; Palmyra Pharr, 1960-62; State Civitan Essay, 1959; Pi Kappa Lambda Awards, 1961-62; Woodrow Wilson Fellowship for graduate study (\$4,000), 1963; Weil Fellowship for graduate study for 1964-65; State winner, No. Carolina F.M.C., 1962-63. Honor roll, 1-2-3-4.

performances:

organ recitals, organ and piano accompanist, harpsichordist, pianist and percussionist Greensboro Symphony, church organist and choir director, teacher of piano and organ. *Mu Phi Epsilon*: committee chairman, concerts, chaplain, 2-3. 1963-64: graduate study at University of Michigan.

Honorable Mention, Province Winners

Sally Sheirer, Great Lakes Province, District #8

Sigma, Northwestern University
major: piano; minor: composition

activities:

president Northwestern Professional Panhellenic Association, Sigma vice-president, 2, and president, 3-4; teacher, piano and theory, Gads Hill; music therapy volunteer, Great Lakes Naval Hospital . . . Semifinalist in the Society of American Musicians Young Artists Contest and in Farwell Aeard Competition . . . Chosen to perform in Vronsky and Babin Master Classes; chosen as only representative from Northwestern at Midwest Composers' Symposium. Performs own compositions, by request, on programs for *Mu Phi Epsilon*, churches and clubs and is considered experienced soloist and accompanist.



SALLY SHEIRER

Sharon Pettit, East Central Province, District #12

Alpha Kappa, Conservatory of Music of the University of Kansas City
major: piano

activities:

Delta Alpha, senior women's honorary society; Student Council, secretary, treasurer; performs with Orchestra, Choir, Madrigal Singers, Heritage Singers, University Players;

SHARON PETTIT



University Newspaper Staff: Panhellenic Council; voice, violin and piano in Playhouse productions; Lyric Theater Opera Festival . . . Deans List, Scholarships; Conservatory of Music Women's Committee, 4 years; Faculty Scholarship; Honors Day Awards; *Mu Phi Epsilon* Alumna Award for being "Most Outstanding Collegiate," Morning Musicales Series performer; soprano soloist and substitute organist for two churches; concertmistress Kansas City Ballet Company orchestra . . . *Mu Phi Epsilon* secretary, treasurer, president.

Judy Haddon, South Central Province, District #14

Alpha Nu, West Texas State College
major: English; minor: music, history, French
instrument: bassoon, also flute and piano

activities:

Alpha Chi, treasurer; Alpha Phi Theta; Kappa Delta Pi, secretary; Sigma Tau Delta; Tau Beta Sigma; A.W.S., vice-president; S.E.A.; *Who's Who in American Colleges and Universities*; dorm council, chairman; band, secretary; 4 years Amarillo Symphony, on scholarship; 1 year Wichita Falls Symphony; 4 years College band, on scholarship; various ensembles . . . Teacher, Midwestern summer band; flute and bassoon privately. *Mu Phi Epsilon*: vice-president, president, alumna secretary. Pauline Brigham Honor Award. District Director #14 for 1963-64. Initiated mother into chapter which was one of her year's high points.



JUDY HADDON

Raeanna Taake, North Central Province, District #11,

Mu Tau, University of South Dakota major: piano: Bach.F.A. *summa cum laude*

activities: Alpha Lambda Delta; Guidon, secretary; Mortar Board, historian; Hall, social chairman; Student National Education Assn.; Lutheran Students Assn.; *Who's Who in American Colleges and Universities*; Honors Seminar; *Mu Phi Epsilon*: warden, vice-president and president; University Choir, secretary, treasurer, president; University Band, clarinet; MENC; A.G.O., student group; soloist with Orchestra; soloist on KUSD; church organist; director of Junior and Girls' Choirs; accompanist; R. O. Barki Memorial Scholarship (\$1,000); summer 1963, pianist for "South Pacific at Black Hills Playhouse," Custer, S.D.



RAEANNA TAAKE

Kathleen Healy, Pacific Northwest Province, District #18

Epsilon Delta, Lewis and Clark College
major: organ, B. music *magna cum laude*.

activities:

Sacajaweans, sophomore women's honorary; Amicans, junior women's honorary; Adignos and Quesitor, junior and senior scholastic honoraries; Hanging of the Green co-chairman;

(Continued on page 33)



KATHLEEN HEALY

PERFORMANCE

... Musical programs always came first, but food ran a close second." In "This We Remember," (TRIANGLE, November, 1953), Bertha Krehbiel, an early Alpha member,

Mu Rho, Denver—The University productions of "La Bohème" and "Connecticut Yankee" has **Judy Caldwell** in lead roles. **Gloria Johnson** was Musetta in "La Bo-

Phi Tau, No. Texas St.

As a member of the American Wind Symphony **Carol Reglin**, flutist, this summer played in concerts, traveling up the Mississippi River by boat. Carol won the Presser Foundation Scholarship and the Pi Kappa Lambda "Outstanding Senior" Award this last spring. She is a member of Pi Kappa Lambda, Alpha Chi, and Kappa Delta Pi.



JUDY PERCY

Phi Omega, Westminster—The Concert Choir traveled 3,200 miles and included seven chapter members with **Kay Kahle** and **Charlotte Riedesal** as soloists.

told of the activities of the young sorority, Mu Phi Epsilon. Today musical programs are still "first" with our members and chapters.

hème" and Susanna in "Marriage of Figaro." Both have sung in Central City Opera. . . . **Cheryl Benjamin**, piano, will be on faculty this year.



CAROL ANN REGLIN

Epsilon Iota, E. Washington St.—**Karen Richardson** and **Diane Buswell** soloed with Choir on tour with five other members in the ensemble. The Choir also performed at the All-Northwest Music Educators Convention.

Phi Zeta, Morningside

Judy Percy is a member of Sioux City Symphony and the Sioux City Monahan Post Band as well as the Morningside College Chamber Orchestra and Band. Judy has a 4-year scholarship.

"The Old Maid and the Thief" and "The Medium" had **Bonita Rounds**, **Patricia Ayres** and **Mary Dell Reinders** in lead roles with five other members in the supporting orchestra. Pat, Mary Dell and **Nancy Stephen** were in "Albert Herring," comic opera by Britten.

Epsilon Omega—San Francisco State



↑

Gretchen Miesner,

violin: Presser Foundation Scholarship, soloist, Junior Bach Festival, 3 years concert-mistress College Symphony and String Orchestras, 5 years Oakland Symphony.



Susan Wolfson ↑

piano: M.A. 1963, has been on the staff of the San Francisco and Peninsula Conservatories.

← **Barbara Hunt**, soprano



Epsilon Omega's "Even Dozen Recitalists," two graduates and ten seniors, presented outstanding programs this year. **Judith Knowles** completed her M.A., major in Conducting, by conducting the College Chamber Choir in a complete program with extensive and scholarly program notes written by herself.

Mary Elizabeth Brookes, pianist, received a degree of A.R.C.T. (Associate of the Royal Conservatory of Toronto) in 1958. In 1963 she received her B.A. from San Francisco State College. She has been soloist with the National Symphony and Boston Philharmonic and other symphony orchestras. She won first prize in Toronto Music Festival, 1960 and '61, and in Winnipeg Festival, 1961. Among the many scholarships she has won were the Hazlett Memorial, National Federation of Music Clubs, Munger Memorial, Bavar Contemporary and in 1963 the Chautauqua Symphony Award for an appearance with Walter Hendle and the Chautauqua Symphony.

Claudia Colburg Cummings, soprano, sang lead in "Le Coq d'Or," won the Palo Alto Alumnae scholarship and, following graduation, left with her husband for a year's study in France and Europe. He will continue his studies in the art of stained

glass. **Merrilee Stucks**, soprano, included three songs by faculty member Dr. Wayne Peterson in her recent recital. Accomplished in piano and violin she was winner in 1961 of the William F. Zech Award for outstanding music student. In 1962 and '63 she received the Creative Arts Division Award for Scholastic Achievement and this year was a winner of a scholarship from the Palo Alto Alumnae and an honorary membership in AGMA.

Unique was the joint recital by **Diane Rohde**, French horn, and **Nancy Grey**, oboe. Diane is a Zech Scholarship winner, Nancy, formerly from Willamette University, is active in Orchestra and Band. **Lorraine Youngston**, pianist, has been soloist with the Oakland Symphony, and included among the Awards she has received are the Mary Nunes Souza in 1959, the Glen S. Dumke in 1962 and the Carla Roed Scholarship in 1962.

Eileen Schiller, violin, was a member of the California Youth Orchestra which performed at the World's Fair in Brussels and is active in College Symphony and String Orchestras. **Jeanne Itoda**, violin, is also active in the same orchestras and has won several scholarships for her performances.

Marcelle Vernazza

Epsilon Gamma, Belhaven—**Carolee Cauthen** and **Aurelia Huffman** were among those chosen by a panel of judges made up of prominent musicians of Jackson to appear in the Recognition Recital, set up by the music faculty for purpose of encouraging outstanding performance among the music students.

Epsilon, Toledo—**Elizabeth Draheim**, piano, was a soloist in Toledo Music Festival and **Pat McGee** sang the lead in "Lysistrata."

Mu Tau, So. Dakota—**Trudy Hirshman** sang the only lead role in campus performance of "Fantasticks."

Phi Sigma, De Paul—"Game of Chance" by Barab: **Marija Kranjc**, **Sue Shoemaker** and **Alice Woscinski**. "Hin Und Zuruck" by Hindemuth: **Sue Shoemaker**. . . . De Paul Symphony soloists: **Marija Kranjc**, soprano, and **Cynthia Robinson**, pianist.

Epsilon Delta, Lewis and Clark—**Kathleen Healy**, organist, competed at AGO Regional Convention in Boise in June.

Epsilon Mu, Utah—**Camille Lamoreaux** was one of seven performers with Utah Symphony "Salute to Youth." She played Ravel's "Introduction and Allegro for Harp and Orchestra."

Xi, Kansas—**Sharon Scoville** toured the Far East in June and July with K.U. cast of "The Boyfriend." . . . **Bea Gordon**, concertmistress of K.U. Symphony, was chosen soloist on their 5-day tour of Kansas and Oklahoma. . . . **Marilyn Belton** was soprano soloist for production of Faure's "Requiem." School production of Britten's comic opera, "Albert Herring" included **Martha Shirley**, **Marva Lou Powell**, **Sharon Tebbencamp Sooter**, **Sharon Scoville** and **Ann Kretzmeier** in five of the seven leading roles. **LeAnn Hilmer** was rehearsal accompanist and **Ileta Williams** was harpist in the orchestra. . . . Annual Midwest Drama Convention at K.U. included a scene from "Falstaff" with **Ann Kretzmeier**, **Sharon Scoville** and **Marilyn Belton**.

Phi Mu, San Jose St.



NANCY DAGGETT

Nancy Daggett, scholarship winner, was one of 1963 "Fifty Outstanding Women On Campus," was chosen to play with the College orchestra in spring, 1964. Eighteen chapter members sing in the A Cappella Choir. Their schedule was a busy one, including trips, the Hollingsworth "Psalm of David," the Berlioz "Requiem" and an engagement with the San Francisco Symphony under Enrique Jorda. Select singers from the Choir served as chorus for the San Jose Symphony presentation of "Carmen" with soloists **Hollie Geller** and **Maureen Schino**, both Phi Mu officers.

Phi Theta, Lindenwood—Program of touring Choir and Choralaires included the "Nunc Dimitis" by Director Franklin E. Perkins, who is also a chapter Patron. Program soloists were **Meg Blumers**, **Beth Bricker** and **Joyce Arras**. **Linda Street** was accompanist and three other members were in the Choir.

Epsilon Pi, Texas Tech—Commencement soloists with Symphony Orchestra were **Carol Lewis**, violin, and **Glenda Miller**, piano. Nineteen members were included in the Band and Orchestra tours.

Epsilon Sigma, Pacific Lutheran—**Judy Bjorlie** was again resident musician at Ashland (Oregon) Shakespeare Festival.

(Continued on page 42)

Elisabeth Infante, Epsilon Psi, 1963 graduate of Juilliard and winner of the Mu Phi Epsilon Aspen Scholarship, spent an exciting and rewarding summer at the famed Music School in the Rockies. The little picturesque town fairly quivers, as does its namesake, with sounds of music in the summer months. Waves of sound roll out of the windows of the old Prince Albert Hotel filled now with rehearsing groups. A few blocks away a customer in a small silver shop fingers the jewelry to the strains of Mozart being played by a string trio in the rear sunny corner of the miniature art gallery housed in the shop.

Girl students live in the old "Roaring Fork" hotel, named for nearby river, with its high ceilings and wide corridors, while the boys are housed in a modern Swiss chalet motel whose architecture reflects Aspen's winter business, skiing. In summer the town is music-happy and lives a joyous two months literally on wings of song. Elisabeth admitted that the old silver mining town with its medley of Victorian, Swiss chalet, angular modern architecture, its feeling of mining-camp-just-around-the-corner and its awesome mountain grandeur within fingertip reach, was indeed a long way from Brooklyn, Broadway and Manhattan. Like all Aspen students she became quickly acclimated.

The old Wheeler Opera House, 1894, houses the music library, offices and practice rooms. On the third floor—no elevator—the tiny auditorium, around 500 seats, has been restored and is a jewel box in red velvet and gilt. It is here that the operas are given and the recitals. Of her summer Elisabeth writes:

"Aspen is the greatest place in the world! This is the first summer that I have been able to devote myself wholly to my singing. No college work, piano lessons, 'cello practice or teaching. (There was always teaching!). . . . In July I sang four Milhaud songs with the composer present. He wrote on the music 'To Elisabeth, the Aspen Nightingale. Darius Milhaud.' Needless to say it was perhaps the most exciting evening of my career! The songs were originally composed for Lily Pons in 1941 (the year I was born), who recorded them. They are rarely done. . . . I have been working with Eleanor Steber of the Met (as you all know) and she is a great teacher. . . . This place is full of musical

Elisabeth Infante

Epsilon Psi

Aspen Scholarship
Winner, 1963

ELISABETH AND ELEANOR STEBER



VIPs . . . it has been the most exciting, invigorating and productive summer of my entire life."

Elisabeth will be a teaching assistant at the University of Indiana this year.

After 9 weeks of inspiration and hard work Aspen "folded its tent," the huge orange and white Saarinen-designed canvas top, and before it was packed away Mr. Walter Susskind, Toronto Symphony conductor and Aspen Festival Concerts Director, announced the ambitious plans for the 1964 season, the high point of which will be the performances of the nine Beethoven Symphonies. This will be the fifteenth season of the Festival and School which was founded in 1949 as a living commemoration of the bicentennial of Goethe.



M Φ E MEMBERS AT ASPEN

Other Mu Phi Epsilon members at Aspen this summer are pictured at the left. Beginning with the two in the rear, *left to right*:

Julie Horns, *Alpha Lambda*, is a senior at Pacific University. This summer she studied with Mme. Olga Ryss and was in cast of "Cosi Fan Tutti." She is active musically in Portland.

Maribel Meisel, *Mu Xi*, was the first Mu Phi Epsilon Aspen Scholarship winner, in 1959. She also studied with Mme. Ryss and was a member of the cast of Milhaud's "Les Malheurs d'Orpheus." Maribel is District Director #8.

At the extreme *left*: **Susan Laird**, *Epsilon Psi*, will be a teaching fellow at Juilliard this fall. She is a harpsichord student of Fernando Valente.

Joan Spicknall, *Phi Gamma*, has her Master's from Peabody and has been faculty member there for two years. She is a violist but at Aspen studied with Mme. Rosina Lhevinne, famous piano pedagogue. **Pamela Whinston**, *Epsilon Omicron*, was at Mozarteum in Munich last winter where she sang the role of Despina in "Cosi," and which she has repeated at Aspen. She attended Aspen in 1958 as well. **Astrid Delafield**, *Epsilon Psi*, is presently attending Rollins College. **Elisabeth Infante**, *Epsilon Psi*, had the ingenue lead in "The Pet Shop" by Vittorio Rieti, and directed by him. Not in the picture due to teaching responsibilities is **Jeaneane Dowis Lipman**, *Phi Tau*, of New York. She has been Mme. Lhevinne's associate since her graduation from North Texas State College. Jeaneane played with the Festival Orchestra this summer when Mme. Lhevinne found she was not able to appear. This was Jeaneane's first appearance as soloist with the orchestra, Szymon Goldberg conducting, even though she has been a member of the Aspen family since 1956.

Manila Senior Honored With Award

Ruth Buot, first president of *Alpha Tau*, Philippine Women's University, was voted "Outstanding Senior for 1963" by her chapter. The award was made at a convocation in her honor on July 29, 1963.

At the tea following the ceremony Ruth donated her award money to the chapter for their project work. She is shown at the extreme right in the accompanying picture.

Ruth is an accomplished organist-pianist and is now on the faculty of the Silliman University. She is hoping to come to the States for graduate study in the near future.



SERVICE

"Mu Phi Epsilon should be unique in its zeal for service."

Dr. W. Sterling 1920

From our Founders we were given the inspiration to develop an ever-expanding program of Service. Elizabeth Mathias Fuqua told the 1926 National Convention, "We felt a certain something which gave us new vision, new stimulus to work, to do and to stretch forth a helping hand to others."

Many are the chapters that report on service activities such as performing in Veterans' and other hospitals, in institutions for the aged, for children, for the physically handicapped, the mentally handicapped and for the delinquent. At times participation in singing or performing is encouraged from the inmates. The few excerpts that follow are only a sample of the reports turned in by our collegiate chapters.

Marilyn Ochs, president of *Phi Pi*, Wichita, says, "We are fortunate here to be near the Institute of Logopedics,* a beneficiary of our national philanthropy. This past year our chapter has recorded five tapes of group vocal selections suitable for use especially at the pre-school aphasic level."

From *Phi Tau*, No. Texas St.: **Patty Smith** and **Jan Wilson** have been doing outstanding work at the Denton State School for Mentally Retarded. Patients are from 6 to 70 years of age, many with I.Q. under 30, mental level of two years. For them the girls sing simple nursery rhymes and folk songs and invite a response with bells, rhythm sticks and wood blocks. Patients with I.Q. 30 to 50 are encouraged to hum or sing the more simple songs. The School considers the work being done by the girls 'truly outstanding.'

* TRIANGLE, January, 1963, page 7.

National Council Chapter Service Awards — See Inside front cover.

Fresno *Phi Chi* sends members to work with girls in Juvenile Hall. The program has been termed "highly successful." . . . *Alpha Kappa* in Kansas City reports rewarding work done in a children's Detention Home. Writes **Janet Johnson**, "We perform for them, sing songs with them and sometimes some of them ask to sing for us."

Phi Psi, Baylor, announces 100 member hours at the Veterans' Hospital.

Another field of Service sponsored by the national sorority and supported by the individual chapters is sending music to various places. *Tau*, U. of Washington, collected and sent 22 pounds of music to Silliman University in the Philippines.

SERVICE includes many more areas: ushering for school programs, hosting or assisting at Music Conventions, Conferences, Symposiums etc. on campus. Again, Elizabeth Fuqua said, "Extra dollars were made by giving '500 parties' where one of the talented members would 'tell fortunes' for a fee." Chapters raise money for Scholarships and Loan Funds, for national philanthropies, for departmental needs by giving teas, musicales, food sales, pizza parties, selling candy, having rummage sales and coffee-and-doughnut concessions. *Epsilon Iota*, E. Washington St., with Phi Mu Alpha sold chances on a horse to raise money for the Dennis Reynolds Memorial Scholarship. They did not report what the winner did with the horse, but the Scholarship benefited by \$300. . . . *Alpha Beta*, Hartt, helped MΦE Alumnae raise money for a memorial seat in their new auditorium and *Epsilon Delta*, Lewis and Clark, is helping to raise money for two concert grands for their auditorium.

CAMPUS LIFE
Beyond
The Halls of Music

OFFICES and GOVERNMENT

Gamma, Michigan—**Carol Fuchs**, president-elect U. Michigan School of Music

Epsilon, Toledo—**Susan Wachter**, president Student Education Assn.

Mu Tau, So. Dakota—**Dorothy Hatch**, AWS vice-president

Phi Upsilon, Boston—**Arline Plummer**, president Audubon Court and B.U. Dormitory, vice-president of B.U. Glee Club . . . **Betsey Cowles**, president B.U. Dormitory

Phi Omega, Westminster—**Jean Marshall**, Panhellenic officer

Epsilon Iota, E. Wash. St.—**Judy Barton**, president Standards Board, vice-president Dorm, Special Programs Committee for Student Body. **Karen Richardson**, Convocations and Special Programs Committee, president Presidents Council of Music Organizations, Spokane Symphony Inter College Council . . . **Nancy Luther**, Student Council

Epsilon Sigma, Pacific Lutheran—**Alexia Henderson**, Chief Justice of Student Body . . . **Joyce Anderson**, chairman Student Artists Series Committee . . . **Emily Erickson**, secretary of same.

Phi Epsilon, Emporia—**Ernestine Largent**, vice-president House Council.

Epsilon Gamma, Belhaven—**Aurelia Huffman**, secretary-elect Student Council

Alpha Alpha, Cincinnati—**Jane Gavin**, president Student Senate

Alpha Kappa, Kansas City—**Bettye Sue Volkart**, secretary Student Council and editor of year book . . . **Irene Rice**, secretary, Conservatory Student Council.

QUEENS and SUCH

Phi Zeta, Morningside—**Joyce Jensen**, Homecoming Queen . . . **Carol Beatty**, Queen of Hearts.

Phi Theta, Lindenwood—**Judy Englehardt**, "Miss St. Charles" (Miss America Contest)

Mu Tau, So. Dakota—**Trudy Hirshman**, Rose of Delta Sigma Pi

Mu Phi, Baldwin-Wallace—**Janet Thornton**, Queen of Conservatory Formal

Phi Iota, Concordia—**Rosalie Gutknecht**, "Miss Talent" of Winter Carnival . . . **Darla Chadima**, Princess of Winter Carnival . . . **Carol Rein**, Princess of Homecoming

Alpha Nu, West Texas St.—**Barbara Hunn**, Phi Mu Alpha Sweetheart . . . **Mila Beth VanDever**, Sigma Nu Sweetheart, Campus Playmate, Homecoming Queen's Attendant, head Cheer Leader, Zeta Tau Alpha Song Leader, Alpha Tau Omega Playmate, one of "Five Most Beautiful."

opposite page: 1. A A Woodwind Quartet: **Ruth Sommers**, **Ruth Anne Beckley**, **Mary Ross**, **Janet Bryan**. 2. **Sandy Panek**, $\Phi \Sigma$, B II M Queen. 3. **Camilla Sheldon**, ΦM , Pacific Neighbors Program to Japan. 4. **Bonita Rounds**, ΦZ , lead "Old Maid and the Thief." 5. **Nu** scholarship winners: **Maureen Kryszak**, **Carol Stewart**, **Sylvia Thelan**, **Shirleen McMichael**, **Vivian King**. 6. **Cindy Robbins**, E M, U. of Utah "Woman of the Year." 7. **Mila Beth Van Dever**, A N, Outstanding Performance (Voice), "Prairie" staff (see above. 8. **Frances Stanton**, E I, Dr. Sparkman, Halowe'en Carnival, M ΦE booth. 9. **Victoria Poulette**, A A, flutist, Oberlin scholarship. 10. **Carol Beatty**, ΦZ , Queen of Hearts. 11. ΦZ rush party.



Welcome
to

90th

ALPHA UPSILON

Alpha Upsilon was installed at Furman University, Greenville, South Carolina, on April 25, 1963, at the home of Mrs. Alice Putnam, faculty adviser for the new chapter. National President Janese Ridell was installing officer, assisted by Mrs. Willa Lowrance, District Director, and Mrs. Verdery Boyd from Atlanta. Also taking part in the initiation-installation ceremonies were three members from Brenau College and three from North Carolina and their adviser, Mrs. Morgan. Sixteen girls were initiated as charter members of Alpha Upsilon. The program that followed included "Le Tombeau de Couperin" (Ravel) by Beverly Bardon, piano; "Whims" (Schumann) by Barbara Self, piano; "Bolero" by Karen Stovall, violin; and two songs by Barbara Williamson, soprano. An informal picnic supper concluded the day's activities.

ALPHA UPSILON AND GUESTS



SOME OF ALPHA PHI WITH
JANESE RIDELL

91st

ALPHA PHI

Alpha Phi was installed at Marylhurst College just outside of Portland, Oregon, on May 11, 1963, by National President, Janese Ridell. She was assisted by Alpha Lambda chapter of Portland State College in the preceding initiation ceremonies for four Sisters and thirteen girls who make up the chapter membership. Some time previously Epsilon Delta of Lewis and Clark College, Portland, had pledged the group. A program followed the ceremonies which included the Marylhurst Chorus with JoAnn Briggs, accompanist, and Sister Mary Regina, harpist; Judy Hood, violinist, playing the "Five American Folk Tunes" by Ross Lee Finney; and a duet from "Lakme" sung by Anita DuBravac and Judy Clow. A reception was given by Portland Alumnae with president Mrs. Donald Thomas and Jean Harper in charge. The day's festivities ended with a Banquet in College Commons. Guests included National Sixth Vice-President and Province Governor, Mrs. Richard Wilkie from Seattle, National Editor, Mrs. Howard Peterson, Portland, and District Director, Mrs. Paul Hale, Salem.

PROFESSIONAL PANHELLENIC ASSOCIATION

We are starting another year in which many young women will have the opportunity of accepting a bid to membership in a professional fraternity. There are now over 200,000 young women who hold this membership in the 17 member fraternities of Professional Panhellenic.

In an address last February at Brenau College in Gainesville, Georgia, Mrs. Marjorie L. Gilchrest, national president of Zeta Phi Eta (Speech Arts), spoke of the opportunities offered by professional fraternity membership.

A professional fraternity "maintains mutually exclusive membership in that [specialized] field and organizes its group life specifically to promote professional competency and achievement within its field which offers opportunities to develop sound professional philosophies. Chapter projects and programs . . . broaden the educational advantages of the members. . . . Scholastic requirements for individual membership are always above their department average. Therefore these groups help to maintain school standards. . . . Still another advantage . . . is the opportunity for active chapter members to maintain a close relationship with alumnae members already established in their chosen fields. This becomes an invaluable asset after graduation."

Mrs. Gilchrest enumerated the opportunities offered alumnae chapters for leadership in fraternity service projects and their association with the community.

"Because God has seen fit to give us of America, peace and prosperity in a land of great wealth, we must shoulder the difficult burden of leadership in the free world. . . . Give to your fraternity your time, talent and energy . . . now

and after graduation. For it is from these memberships that America will find her leaders tomorrow."

IN MEMORIAM

"They are not dead who live in the hearts they leave behind,
In those they have blessed they live again,
And shall live through the years
Eternal Life."

Dr. M. Vashti Burr Whittington, Phi Delta Delta, joined the Chapter Eternal on May 30, 1963. She was at home in her apartment when she suffered a heart attack. The funeral was held in Washington, D.C., on Monday, June 3. Vashti is survived by her husband, Mr. William V. (Val) Whittington of 4700 Connecticut Avenue, Washington 8, D.C.

In 1937-41 Vashti served for two terms as National President of the Professional Panhellenic Association. Since the formative years of the Association she has constantly been concerned for its welfare and her contributions to the Professional Panhellenic Association have been myriad.

During the current biennium she has served as Honorary Adviser, as Chairman of the Constitution Committee, and was the Official Representative of Phi Delta Delta.

ROXINE BEARD PETZOLD, *President Professional Panhellenic Assn.*

Dr. Whittington was twice deputy attorney general for the State of Pennsylvania. She was a member of the American and Pennsylvania Bar Associations, a practicing lawyer, and member of numerous professional clubs.

MUSIC THERAPY

companion features:

NEED FOR THE VOLUNTEER
CASE HISTORY OF A VOLUNTEER

VOLUNTEER SERVICES

by Myrtle Fish Thompson
Epsilon Psi

In addition to the generous contribution in volunteer service given to hospitals all over the country by the National Federation of Music Clubs, there are a few other organizations which function at national level in giving valuable help to many kinds of institutions. The national music sororities have contributed a wealth of instruments, care of equipment, and help with music activities, and have given generous scholarship help to students especially suited to this work. The American Red Cross has corps of Grey Ladies who are carefully oriented to hospital service. Some of them are gifted in music and serve as teachers, performers on the wards, as group activity coaches, and as hostesses who secure music talent and arrange its scheduling and transportation. The Junior League in some areas has supplied volunteers for music activities and for secretarial, or librarian work as part of their members-pledged community service. In a few states they have financed music projects—in one case, in an Ohio state institution one

project at three years' full time professional level with research implications. The American Federation of Musicians uses a good part of its tax money from recordings to pay units, large and small, mostly instrumental, to entertain on wards and in auditoriums. Individual schools and organizations service neighboring institutions in many urban and rural areas, and a fine and generous contribution is made in many places by musicians who volunteer their time and talents regularly, independent of organizational connections.

Typical of this kind of service are these: a man in his sixties, an amateur musician who has been president of the local symphony, who comes to the hospital one morning a week before commuting to the city to his law practice, to play violin duets with a bedridden patient, and to coach the string group of the orchestra; a fine woman musician who has been dean of a music school and is in constant demand by local groups for ensemble playing and accompanying, who gives



a full day of every week to the advanced piano teaching and piano ensemble coaching in the nearby mental hospital.

An unusual volunteer service of some magnitude is provided in the New York area by the Hospitalized Veterans' Service of the Musicians' Emergency Fund. Their service is now extended to state and research hospitals and geographically to points at some distance. This work for hospitals is based on the concept of public service to the institutions along with providing gainful employment to the professional musician. Funds are raised by benefits and by personal solicitation. During the war more than 2100 concerts were given at military bases and G.I. Recreation Centers by this organization. At present music therapists for teaching and artists for ward and auditorium performances are provided for 41 hospitals in New York, New Jersey, Pennsylvania, Maryland, Michigan, Illinois, and on an affiliated basis even in Great Britain. Instruments and music are also provided when the hospitals are unable to obtain them, and music appreciation records and tapes. Some research projects have been sponsored which have been reported in medical journals.

To move from reporting the work of specific groups to evaluation of such activities the values of good volunteer workers in hospitals can be broken down into four kinds as seen from the institutional point of view.

First, there is the actual service itself, the extra man-hours made available for music *with* patients, as teaching, coaching, playing in ensemble, accompanying, working with music study projects; and music *for* patients, as performance on the wards or in auditoriums, planning, hostessing and

transporting artist soloists or groups, or conducting programs of recorded music. Other than actual music activities, there are many assisting jobs—secretarial, librarian, make-up, costuming for shows, help with furnishings in the music rooms, parties, equipment where needed and music donations. Every one of these is a valuable offering even to an active music program for there is always a place for one more good worker. Where there is help shortage, or understaffing of music personnel, the volunteer may even conduct most or all, of the hospital music program.

The second value that all of us who work with patients realize is that the volunteer worker has a particular "edge" on appreciation. The full time paid worker may be very well liked and his efforts sincerely appreciated, but this is his job which he is doing. There is a special quality of warmth beyond this for the good volunteer worker. In accepting what the volunteer offers, there are often elements of grace, and of humility in the finest sense that patients feel for those who have come to give their time and interest just because they have wanted to. They have *cared enough*. These are people who had free time they could have used in many ways—theatre, a good book, cards, shopping—pastimes that are fun for people outside who are free to do them. But they took that time and by choice came to spend it at the hospital. It is something that all kinds of patients seem particularly sensitive to and often verbalize about. Workers find this awareness in military and V.A. hospitals and in private and state institutions. When, in addition this person is a good musician, there seems to be a special inspiration that

(Continued on page 43)

the ROAD BACK

Rehabilitation of a Refugee from Reality

by ALMA SANDERS ANDREWS
Mu Eta—San Jose Alumnae

Music is a universal language and has been a medium of expression throughout world history. This theory is especially true in regard to music in a psychiatric hospital. In a Veterans Administration Hospital there are all types of patients from the aging and sometimes senile veterans of World War I to the very young veterans of World Wars II and III. All are mentally disturbed. It is definitely felt that music therapy is one of the most helpful of all therapies.

A common expression among the veterans is "he is far out," meaning that a patient is far away from reality. The "road back" to reality through the service of music therapy is a fitting description for this case history of a most remarkable patient who, as a patient originally "far out" now, after more than four years of experience with music therapy, has his feet definitely planted on this road back to normal living. His rehabilitation is being accomplished through love, understanding and music.

Alfred Del C—— is at least thirty years old, a handsome young Italian. As young as seven he was singing for various programs and at ten he was



ALMA ANDREWS AND ALFRED

playing the accordion, an instrument which has played an important part in his rehabilitation.

Alfred graduated from school at the usual age of eighteen and a year later was inducted into the Marines. He subsequently was married and had a son. A divorce ended five years of marriage and the son, now seven years old, lives with the mother. True to the experience of hundreds of patients mentally disturbed, the early separation contributed to a growing mental and emotional disturbance. Alfred was committed to the hospital and assigned to a ward known as the "most disturbed." He suffered from delusions of grandeur. He shifted between moods of black depression and moods of high emotion and exhilaration. He developed a mother complex due to his marital difficulties.

His mother, a youthful appearing and petite woman, visits him regularly. The other patients refer to her as Alfred's "wife" or "woman friend." She has long been separated from her husband, Alfred's father, and Alfred freely admits his father's wandering

ways and habits, and disapproves of them. The father does not visit Alfred and seemingly has rejected him. Also, neither his former wife nor his son has been a visitor and Alfred has felt rejected by them and has been extremely bitter over the fact.

My first contact with Alfred came when I was asked to be his accompanist. He had expressed a desire to sing again and to play the accordion. This development came as a result of psychiatric treatment over a period of several years. He had been showing improvement and had been transferred to a less disturbed ward. It was in the Music Building that I first met him. The songs he chose to sing were all of the romantic ballad type. "Laura" was one of his favorites. He had no interest in rock and roll, patter songs, humor songs nor classical songs. However, the pieces he chose to play on his accordion were gay and happy and fast tempo and of Latin influence. "Malaguena" was an all-time favorite, also "Lady of Spain," and his fingers fairly flew over the keyboard as he rollicked through "Nola" and "Dizzy Fingers." He has expressed a desire to learn to play the piano and has been taking lessons. He practices faithfully on all his music assignments and makes records of his very talented vocal selections.

All this did not come easily and smoothly. There would be sudden periods of antagonism toward society. I met with him three and sometimes more times a week and by the end of the first year these periods gradually lessened in direct ratio to a growing confidence in himself, largely through his music experience.

A music therapist, professional or volunteer, in fact any therapist, must be genuinely interested in the patient

and his struggle back to mental health. A lack of sincerity is quickly recognized by a patient, and a worker can then no longer be useful in that patient's rehabilitation. A patient will respond to love, understanding and patience.

My experience with Alfred over a period of almost five years of constant contact of several times a week has been a joy and satisfaction as I have watched his steady improvement in gaining self-confidence and in his eventual improvement in physical and mental health.

Alfred is a barber by vocation. He is now classed as a patient employee at the hospital and lives in a dormitory with single men instead of in a ward. By avocation he is a semi-professional musician. He plays with the efficient patient orchestra and is a member of the Musicians Union which allows him to play outside engagements. He is one of the few who is trusted to perform outside the institution.

Although he is not ready yet to live "outside," he is an example of a truly rehabilitated patient who loves and respects those closest to his success in music.

ALMA ANDREWS is an enthusiastic Volunteer in Music Therapy who has over 5,000 hours of credit at the Veterans Administration Hospital, Menlo Park Division, California, over the past five years. This has amounted to a second career for Alma who is a retired teacher of the San Jose public school system. The National Association for Music Therapy, Inc., granted her active membership in the organization. She holds a Bachelor of Science in Education, music major, from Central Missouri State College and a Master of Arts from University of Pacific. She received an Award of Merit for outstanding service in Music Therapy at the 1962 National Convention of Mu Phi Epsilon.

Boston Alumnæ Celebrate

Golden Anniversary

"Carol of a Rose" by Mabel Daniels was a highlight of the contemporary music program presented by the Boston Alumnæ Chapter on May 1, 1963, to open the 50th anniversary year of the chapter's founding.

Miss Daniels is a life-time resident of the Boston area. An early honorary member of Mu Phi Epsilon, she is a revered member of the Boston musical scene (still very active at 85). Her compositions range through vocal and instrumental, and have been performed throughout the country by amateur and professional groups including performances at the Worcester Festival and by the Boston Symphony Orchestra. It was a pleasure for us to work with her in preparation for this performance.

The Brookline, Massachusetts, Public Library was the scene of this anniversary concert. One number on the program was written especially for this concert, and another was written for the Mu Phi Epsilon National Convention in Detroit in 1958. The collegiate chapters from the New England Conservatory of Music and Boston University were our special guests.

The program opened with two songs for mezzo-soprano, "Lament" and "Lord, Thy Mercy" composed by the chapter treasurer, Nancy Plummer Faxon. Mrs. Faxon is an active composer in the Boston area. She and her husband, George, who is the organist at Trinity Church in Boston, are



MABEL DANIELS

leaders in the musical activities of the area.

Mrs. Faxon's songs were sung by Alice Dutcher, who is Instructor in Voice at Pine Manor Jr. College in Wellesley, Massachusetts.

We then heard "Chorale Prelude on a French Church Melody" for two flutes and harp by Florian Mueller, Professor of Oboe at The University of Michigan, and a former judge of the Mu Phi Epsilon Composition Contest. It was played by Boston Chapter Recording Secretary, Therese Mueller, his daughter, who introduced it at the National Convention in 1958. She was joined by flutists, Nancy Uffelman and Alexandra Williams, students in the Wellesley College Department of Music where Miss Mueller is Music Librarian. Miss Mueller then played

(Continued on page 42)



KANSAS CITY ALUMNÆ—Music of the 17th, 18th centuries was played at Eighth Wedgewood International Seminar by Betty Breitag, Joanne Baker, Martha Longmire and Betty Gunkel.



CONNECTICUT VALLEY ALUMNÆ—Mrs. Frederick Serbin, Elizabeth Lipetz, Alpha Beta president, Dr. Moshe Paranov, Vice Chancellor for Performing Arts, U. of Hartford, who is receiving \$150 check from Helen Hubbard from MΦE Alumnæ and Collegiates for a seat in the new auditorium of Alfred C. Fuller Music Center.



SPOKANE ALUMNÆ entertained collegiate members of Washington and Montana chapters at summer party.



FARGO ALUMNÆ PRESIDENT Ruth Berge presents check for \$2,000 to Dr. J. L. Knutson of Concordia College, for new Music Building. MΦE Alumnæ have raised \$3,000 to date.

Vivace



NEW YORK—Gertrude Otto (Editor of *Metro-nome*), and Dr. Merle Montgomery with a few of the 2,500 pounds of music for overseas, all done up in 11 pound packages.



LINCOLN—Ruth Halberg Harper with "Fran" Hallett, 1964 National Convention Chairman.



BALTIMORE'S Ethel Vance, Alpha charter member, with National Executive Secretary-Treasurer, Virginia Fiser.

ROCHESTER—"Ars. Antiqua," performers Joyce Malicky Castle, Mirta Borges Knox, and Massako Ono Toribara in Memorial Art Gallery Court.



BUSY COUNCIL at Lincoln: Janese Ridell, Pearl Peterson and Janet Wilke

Announcing

MU PHI EPSILON

Musicological Research Contest

open to all members
of Mu Phi Epsilon
deadline: May 15, 1964

The 1964 Musicological Research Contest solicits your entries! Established by Mu Phi Epsilon to stimulate interest and growth among its members in the field of musicology, the contest challenges members of Mu Phi Epsilon everywhere to direct their best efforts toward this field.

The contest is maintained and supported by all members of Mu Phi Epsilon through their Founders Day Pennies contributions. It is the policy of Mu Phi Epsilon to secure well known musicologists to act as judges, in order to obtain complete and honest evaluations of the papers submitted.

RULES

The following rules correspond with those of the National Association of Schools of Music and meet the approval of the American Musicological Society. Papers should be a creative effort and a contribution to knowledge. Bibliography must be adequate, with sources properly listed, and proper footnote technique should be used. Text should be typewritten, double-spaced, on good bond paper. The use of a sturdy looseleaf binder to protect the thesis is advised. Recommended limits for the papers are 6,000 to 18,000 words.

A suggested reference for accepted techniques in musicological research writing is, "Writing About Music," by Dr. Demar Irvine, University of Washington Press, Seattle 5, Washington.

Participants will please note the following:

1. **Eligibility:** The Contest is open to all members of Mu Phi Epsilon. Applicants shall give name, address, chapter of initiation, and present affiliation (if any).
2. **Application:** No special form of application is necessary, but a letter must be sent to the Contest Adviser by April 1, 1964, indicating the intention of the writer to enter the contest.
3. **Subject:** Choice of subject to be submitted is, of course, yours. The material shall be of a research nature, and shall exhibit evidence of creative ability. A

participant shall not submit the same thesis or paper in more than one contest, but may submit a revision and further development of a subject already presented.

4. **Entry Deadline:** Entries must be received by the Contest Adviser, Janet A. Wilkie (Mrs. R. F.), 7011 Highview Terrace, Apt. 304, Hyattsville, Maryland, 20782, by midnight, May 15, 1964.
5. **Expense:** There are no entry fees, but packing, mailing, and insurance expenses of papers in transit both ways must be paid by the entrant. Mailing and insurance of the papers to the judges will be paid by Mu Phi Epsilon.
6. **Awards:** Two cash prizes will be awarded if, in the opinion of the judges, any of the theses merit the awards. \$100 will be awarded for the best Master's Thesis, or work of comparable scope, and \$50 for the best small research paper, either term paper or independent research of lesser scope. First prize winner receives a one-year membership in the American Musicological Society, including a subscription to the *Journal* of the Society.
7. **Judges:** All contest theses shall be passed upon by a group of judges well known in the field of musicology.
8. **Publication:** Abstracts or summaries of the two winning entries will be published in *THE TRIANGLE*.

Province Winners *(Continued from page 15)*

(**Kathleen Healy**) Lewis and Clark Artist Series Committee . . . Church organist; Bach Singers, accompanist; . . . Theatre Arts Opera Assn., accompanist; . . . Portland Junior Symphony rehearsal accompanist; A.G.O., played at A.G.O. regional Convention, Boise, Idaho; . . . Mu Phi Epsilon: vice-president and president . . . Kay will attend Union Theological Seminary this year, major in organ and prepare for ministry of music.

Anne Marbury, Pacific Southwest Province, District #20,
Epsilon Eta, Pepperdine College major: music theory; minor: English *cum laude*

activities: Phi Alpha Theta; Alpha Gamma, chaplain; Fine Arts Committee of Student Board; Chorus, librarian; Orchestra, principal 'cellist; Dean's Honor Roll; *Who's Who in American Colleges and Universities*; Drama Club; Christian Woman Club; Timothy Club; Mu Phi Epsilon: historian, chaplain, treasurer, president. San Gabriel Valley Young Artist winner, 1960; San Gabriel Valley Symphony; Pollagramatic Departmental Award for Music; Caulfield Foundation Tuition Scholarship; Scholarship, summer '61, to study with Edgar Lustgarten Master Class; Scholarship, '63, to study with Pagannini String Quartet Workshop; Roger Wagner Chorale; soloist on Chorus tour; Student of Gabor Rejto.



ANNE MARBURY

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ANNE MARBURY

Mu Phi Epsilon Tour

Highly Successful

"Rarely do dreams come true. More rarely still does the reality exceed the dream itself. As the Mu Phi Epsilon Tour of 1963 ends, I know that I have had experiences beyond my hopes and expectations." . . . VIRGINIA MABEY

Ireland:

"My first impression of Europe was that first view of Ireland from the air, green and lush. . . . Our guide's name was John F. Kennedy and when we entered Dublin our bus was held up by a parade. Those of us who left the bus were fortunate enough to see our own President John F. Kennedy driving by. The joy of our guide was something to remember." . . . AMY E. SOTZIN

France:

"It was a thrill on the river Seine in Paris, on top of the boat and watching

the lights on the marble bridges and Notre Dame." . . . MARJORIE STERNER

Holland:

"If you ever want to hear music straight from Heaven, listen to the Wind Ensemble from the Concertgebouw Orchestra in Amsterdam. Ask them to play Mozart!" . . . PAT NIPS

Italy:

"In Siena we visited the Chigi Academy of Music where we had the good fortune to hear some master classes in violin. We also sat in a classroom and watched and heard Segovia screen 60 pupils for guitar lessons." . . . EDITH PARKER

". . . the audience with Pope Paul VI. We are part of milling thousands when lights from myriad chandeliers flare up and the voices rise as the Pope is carried into the Basilica. I can still



hear his exquisite voice blessing us in five languages. . . . The two performances we heard of "Aida," at the Baths of Caracalla, Rome, and at Verona, spectacles which are flung across the breadth and depth and height of those two vast outdoor stages." . . . VIRGINIA MABEY

"One of the high, high spots for me was the two glorious days spent in Bayreuth, living in a private home with a delightful family; meeting Irene Dalis, the outstanding star of this year's Festival, hearing her Kundry in "Parsifal," a thrill I shall never forget." . . . CLORINDA TOPPING

"The luncheon in Bayreuth with Irene Dalis, our own Mu Phi Epsilon sister from San Jose, was a thrilling experience. She arranged our luncheon for a roof garden overlooking the Festspielhaus where she is the sensational Kundry in "Parsifal"; she arranged a sightseeing tour of the festival hall, secured some 'all sold out' tickets for us and arranged lodging for some who were able to remain in Bayreuth. . . . Utterly charming and down-to-earth she is." . . . FRANCES ROBINSON

Rothenburg:

"If you ever want to take a trip to fairyland that is not just a figment of your imagination, visit this incredible town. To make it complete, though, see one of Hans Sachs' plays in the old town hall. You'll find yourself wondering if this Meistersinger had drunk beer from the same stein as Rabelais and Shakespeare! And you'll laugh, laugh, laugh!" . . . PAT NIPPS

Norway:

"Never will I forget Norway, where, as we drove along through the natural



SOMEWHERE IN IRELAND

scenery, Grieg and Ole Bull and Bjornsen music, on tape, was played. . . . It was so very inspiring and very near Heaven." . . . EDITH PARKER

Scotland:

". . . And the "Military Tattoo" was a grand colorful climax. No wonder the kilts are gay, for the moors are so dreary." . . . EDITH PARKER

Impressions:

"Outstanding memories of "Aida" in Rome and Verona. . . . Westminster, because I am a church musician, Zagreb soloists at the Mozarteum." . . . ELINOR MEEKER

Sharply defined memories from Eleanor Perry, "The Venetian sky from dusk till dark one certain evening. . . . Michelangelo's 'David,' a special way you feel when you look at it . . . the windows of Chartres and Evensong at Westminster."

All echo the closing words of Edith, "It was a very smooth trip. We did not miss one bus, train, boat, plane or sightseeing bus due to our capable, thoughtful, experienced and beloved tour leader, Frances Robinson."

Plan now to take the 1965 Tour.

Awards Contests Competitions

Janet Adams Wilkie
National Sixth Vice-President

ERNEST BLOCH AWARD COMPETITION, for a work for mixed chorus, the text to be either on a secular theme or based on or related to the Old Testament, with or without incidental solo or orchestration. Cash prize of \$350.00, publication by Mercury Music Corporation, and a premiere performance of winning work by the United Temple Chorus. Deadline, November 15, 1963. United Temple Chorus, Ernest Bloch Award, Box 73, Cedarhurst, New York. (Winner of 1962-63 contest was Reverend Russell Woollen of Baltimore, Maryland, for his work "Psalm #148")

ORGAN COMPOSITION CONTEST. Under auspices of the American Guild of Organists a prize of \$200.00 is offered by the H. W. Gray Company, Inc., for best organ composition submitted (works in larger forms such as Sonatas, Suites, etc., will not be considered), with publication by The H. W. Gray Company, Inc., on a royalty basis. Deadline, January 1, 1964. American Guild of Organists, 630 Fifth Avenue, New York 20, N.Y.

DELTA OMICRON INTERNATIONAL MUSIC FRATERNITY International Composition Competition, open to women composers only (of college age or over). \$150 cash award and premiere performance at the 1965 Delta Omicron International Conference, for an instrumental solo work for brass, strings, or wind, with piano accompaniment, of moderate difficulty and performance time of ten to twenty minutes. Deadline, August 1, 1964. Mrs. Blanche Schwarz Levy, Chairman, Composition Competition, 825 West End Avenue, Apt. 10G, New York 25, N.Y.

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.

MU PHI EPSILON SCHOLARSHIP TO ASPEN MUSICAL FESTIVAL: Full Scholarship of \$400 for 1964 season to any initiated Mu Phi Epsilon member. Apply to Music Associates of Aspen, Inc. Gordon Hardy, 111 West 57th St., New York City, 19.

COMPOSERS PRESS, INC., PIANO RECORDING CONTEST for 1964. First Prize \$150, Second \$125, Third Prize \$100, and 19 additional awards. Composers Press, Inc., 1815 North Kenmore Ave., Hollywood 27, California.

BROADMAN PRESS ANTHEM COMPETITION. To encourage contemporary composers to direct their abilities toward the choral music needs of the average church. Awards total \$1000, plus publication by Broadman Press of the winning composition. Broadman Anthem Corporation, 127 Ninth Avenue, N., Nashville 3, Tenn.

COLLEGE BAND DIRECTORS NATIONAL ASSOCIATION. Prize, \$500, donated by the Summy-Birchard Co., for a work for college or university band. Bernard Fitzgerald, University of Kentucky, Lexington, Ky.

NATIONAL FEDERATION OF MUSIC CLUBS. For the many competitions, scholarships, and prizes offered, write to the NEMC Office, 600 South Michigan Avenue, Suite 1215, Chicago 5, Ill.

UNIVERSITY OF RHODE ISLAND COMPOSITION CONTEST. For a song for medium to high voice with piano accompaniment, performance time, four to six minutes. Dr. Arthur Custer, University of Rhode Island, Kingston, R.I. (Continued on page 38)

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

BERGER, Emma Just, Mu Beta, Seattle Alumnae

Emma died in June, 1963 at her home in Seattle where she was active in MΦE Alumnae. She was one of the well-known five Just sisters of Mu Beta at Washington State University. Her daughter, Sue, was president of Tau this past year and her niece, Linda, was violin soloist at Convention in 1962. She is survived by her husband, daughter, son, three grandchildren and three sisters.

CALDWELL, Helen Harper, Nu, Palo Alto Alumnae

Helen's sudden death in Palo Alto in May occurred just a week before she was to have left for Europe to visit her daughter in Madrid and attend the major music festivals. She was the organizer and first president of Palo Alto Alumnae chapter and was the first National chairman of the original Friendship Fund. A graduate of Nu chapter, her home was Portland, Oregon, where she was well known as a concert violinist and active in the Alumnae Chapter there. At Palo Alto her tremendous enthusiasm and the amount of work accomplished in the two fields of Music Therapy and Fund-raising for Scholarships will long be remembered. She is survived by her husband, a daughter and two grandchildren in Madrid, and her sister, Jean Harper, prominent MΦE in Portland, Oregon.

FRAY, Katie Potter, Nu, Portland Alumnae

Katie died of a heart attack in Portland on March thirty-first (1963). A member of a family whose interests were centered in music, she was initiated into Nu chapter at the University of Oregon in Eugene, where she graduated in 1924. She then taught music for some time in the High schools of Eugene and Aberdeen, Washington. Following her marriage to Melvin Fray her keen interest and joy in music persisted and in Portland she was well known for her 'cello playing in many organizations. On the death of her husband she became president of Northwest Auto Supply Company. She is survived by a son, Earl, and three sisters, all members of Mu

Phi Epsilon: Aurora Underwood, Portland; Alberta Griffith, Chico, California; and Grace Weber, Spokane.

JONES, Ruth Bradley, Omega, New York Alumnae

In August, Ruth died suddenly while visiting friends on the West Coast. She was well known to MΦE members as a composer and a pianist. She was winner several times in MΦE composition contest. Her many songs, two cantatas, an oratorio and an opera gained her national recognition. Ruth graduated from Drake University, taught at Southern Illinois, Washington State University and in Portland, Oregon. She was president of the Music Teachers League, New York, and Piano Teachers Congress. She was chairman of the Music Federation Committee that promoted the nomination of Edward MacDowell to the Hall of Fame. She was a member of DAR and ASCAP, and the League of American Pen Women.

LINDSAY, Hazel, Alpha Lambda, Portland Alumnae

Hazel passed away in May of this year, of heart attack, at the age of 81. On the day of her funeral she had passage for over-the-pole flight to France to visit a son. Here she was to visit the huge mental hospital by special invitation. Her public school teaching career was terminated by retirement. At this time she took special training in Music Therapy and became a Registered Music Therapist. She was employed by a number of mental institutions, state and private, in California and Oregon in the next twenty years. She "retired" three more times, only to return to the work she loved so much. Truly it can be said of Hazel, "She fulfilled more in her 'retirement' years than many do in their 'active' years." (See TRIANGLE, Oct. 1962, page 36).

McANDREW, Clara Brabb, Gamma, Ann Arbor Alumnae

In April we lost Clara who, until recently, was an affiliated member of the Ann Arbor Alumnae chapter. She was in Miami, Florida, at the time of her death.

She was initiated into Gamma chapter although her scholastic years were spent at Michigan State Normal College, Ypsilanti, where she graduated from the piano department. Besides her membership in Mu Phi Epsilon, she belonged to the Michigan Composers Society. She was a pianist and accompanist and most of her compositions were for voice. A group of her songs were sung at a memorial service held by the Ladies Literary Club of Ypsilanti, to which she belonged. Her daughter, Mary Alice McAndrew Harper, is also an initiate of Gamma.

McILVEEN, Mary, Epsilon Omicron, Bloomington Alumnae

Mary died unexpectedly in March, 1963. She was a charter member of Bloomington Alumnae. Her home was always open to the collegiate chapter for musicales, teas and rush affairs and her help in projects, programs and finances were ever ready. She aided the local chapter in raising money with ceramics which she helped them make and sell. Mary was warden for the Alumnae chapter and a hard worker for Convention. Her sterling qualities of friendliness, understanding and loyalty will never be forgotten.

SANDERS, June, Mu Beta, Palo Alto Alumnae

June died at her summer home in Carmel, California, in August of this year. She was a teacher of French in a Palo Alto High School, an accomplished linguist, world traveler and enthusiastic supporter of local music affairs. She received her B.A. from Washington State University, her M.A. from University of Oregon, both in Foreign Language and Music. She studied at the Lycée Victor Durny in Paris, at Columbia University and the Universities of Paris, Mexico, Madrid and Perugia. She was an accomplished pianist and at one time a member of Portland Alumnae.

SCANDLING, Lucie Benefiel, Pi

Lucie was a charter member of Pi Chapter at Lawrence College in Appleton, Wisconsin. She passed away on June 25, 1963, in South Bend, Indiana. After graduating in piano at Lawrence she went on to Bush Conservatory in Chicago and studied with Edgar Brazelton, and later married Dr. O. B. Scandling of South Bend. She was a charter member of the Music Club in South Bend and as a philanthropic gesture gave many piano lessons to underprivileged people. She was active in the D.A.R., the Presbyterian Church, and always had a vital and continuing interest in Mu Phi Epsilon. Her daughter, Bettylou, is the present National First Vice-President.

BENDITZSKY, Muriel Kerr, Mu Nu

Muriel died suddenly in September, 1963. She was well known as a concert pianist and was the Banquet soloist at the 1960 National Convention. Muriel was associate professor of music at the University of Southern California School of Music. John Crown, professor of music and Chairman of the Piano Department there says in tribute, "To put something into the world that wasn't there before is a noble accomplishment. Artists in particular enjoy this privilege. Muriel Kerr was a great artist and an equally great teacher. Her whole being was committed to anything she undertook to do. Lucky are they that heard her play, who studied with her, counted her as a friend. Her death leaves us lonely, but we are sustained by the knowledge that the tradition of her art will be continued by many gifted students."

Muriel was born in Regina, Canada, made her debut in Carnegie Hall at 17, graduated from and taught at Juilliard for eight years. She leaves a husband, Naoum Benditzsky.

Awards, Contests, Competitions

(Continued from page 36)

YOUNG ARTISTS PROMOTIONS, INC. \$300 Artist's Award for 1963-64, to an outstanding singer, not over 30 years of age, to be selected by Board of Consultants and the Concerts Committee. Applications and rules obtainable from Young Artists Promotions, Inc., 1212 Royal Avenue, Louisville 4, Kentucky. Application deadline, December 1, 1963.

BOOK SHELF

With these reviews Alma Lowry Williams, M.Mus., Professor Emeritus, San Jose State College, says farewell to these pages. We shall miss her fine and sparkling reviews, and we express our gratitude to her for them.

AM I TOO LOUD? by *Gerald Moore*, The Macmillan Co., N.Y., 1962 (288 pp., illus., \$4.95)

Gerald Moore is the eminent English accompanist who has already pleased and amused us with his two books, "The Unashamed Accompanist," and "Singer and Accompanist." He justly considers accompanying as an art of equal requirements and importance with that of soloist. In this autobiographical opus Mr. Moore tells of his family emigration to Canada and his return to England. Here he began the serious study of piano and chose to be a freelance accompanist. In this way he would have a wider angle on music of many kinds and not be restricted by a contract with only one artist. His career began as accompanist for the English singer, John Coates. "He taught me," says the author, "all I know about accompanying." This was . . . "the meaning of the piano part and how to express that meaning in my playing." There were 150 songs in Coates' repertoire for his American concert tour. Early in his book Mr. Moore introduces a recurring expression that perfectly defines the goal of an accompanist, "a partner, sharing equally . . . the mood of the composer" . . . with the soloist. The later pages of the biography center on this idea, with critical and personal remarks concerning his soloist partners, the composers, and the mood of the works performed. Read topically, one gains incisive perceptions of the sources and creation of music. Taken as a whole, a texture is constructed with humour and thrust. Although Mr. Moore can spoof himself personally, it never lessens his total commitment to music and to his manner of creating it. His highest praise is

given to other artists who also are perceptive and hard-working.

The roster of great soloists whom "Gerry" accompanied includes the names of the most eminent in concert, radio, and television. The interpreter of German lieder, Elena Gerhardt, told Moore that, "the voice and piano in these songs are of equal importance." Among English singers, Maggie Teyte was remarkable for having been chosen by Debussy as his ideal Melisande. A pupil of Jean de Reszke in Paris, she "sang French music with more authority than her own native song." "She described to me the character of this man, Debussy; his impatience, his cynicism, his gloom, and gaiety." Moore recalls the Irish lyric tenor, John McCormack, as unpretentious and wholly honest in expressing his opinions. So flawless was the McCormack enunciation . . . , "you could almost see his consonants." Contributing to this clarity of word was his natural speech-rhythm, rather than the strict beat of the signature. Once rapport had been established with his accompanist, McCormack held to the minimum of rehearsing. Moore describes Victoria de Los Angeles as "unique in a prima donna in that she is not ambitious, not a publicity-seeker . . . for sheer quality of sound, Victoria's (voice) offers me more than any other . . . I am concentrating," (when accompanying her), "to make my pianoforte echo the gold of her voice." Dietrich Fischer-Dieskau is another singer to outwit the "metrical tick of the metronome" by natural rhythm of the words and also by their "poignancy of feeling." He accents the fact that a vocal solo recital is "more taxing . . . than three operatic parts put together" for a singer.

From an inclusive listing of the luminaries of violin and 'cello, to whom he has acted as partner, Mr. Moore devotes a chapter to Pablo Casals who came to London soon after the close of the last world war. They first met to rehearse a Beethoven sonata "whose notes are easy to play" but whose dynamics are subtle. "He sang on his 'cello," writes Moore, "I crouched over my keyboard, every nerve alert, and my very soul in my finger tips." Soon Casals laid aside his instrument, "I am," he said, "very happy." The chapters on early record-making and later on radio and television appearances give an amusing account of this industry through a half-

century. There are also pungent remarks concerning life backstage, failures in lighting, poor pianos, tension before "going on." The role of the music critic as master or charlatan is divulged.

During the "war years" Moore joined the Home Guard and went into concert work for the troops, in hospitals, and in bomb shelters. From these experiences came his lecture-recitals on B.B.C. Here he found himself actually a soloist, discussing music and illustrating it at the piano. The emergence of the Summer Festivals extended concert performance through the entire year. For the writing of his books, Moore had to withdraw from the public for their completion. They are vital and very human, as is their author, Gerald Moore, who chose as his motto, "Music is my be-all and end-all." "The everlasting joy of my profession is," he writes, "that one is always a learner."

THE WIND BAND, ITS LITERATURE AND TECHNIQUE, by Richard Franko Goldman, Allyn and Bacon Inc., Boston, 1962 (xv-286 pp., music., illus., \$6.75)

Richard Franko Goldman is son of the illustrious bandmaster, Edwin Franko Goldman, and was his associate during the formative years of art in the United States. The author acknowledges his debt to his father, "from whom I learned about bands, and of whose wisdom and experience I had the benefit. It is therefore both as a filial and a professional gesture that I dedicate this book to his memory." The work is divided into four sections: 1. The Band as a Musical Institution; 2. Technical Problems; 3. The Repertoire of the Band; 4. Improving the Band. Portraits of eminent musicians and reproductions of printed programs are attractive as period pieces and historical documents.

Mr. Goldman opens his treatise with *The Band Today*, positing the need for the wind band and its uses but also, "the sound must be put to the service of a repertoire that is interesting." Then follows a brief history of the European origins of the band and the instrumentation of the National Guard Band of Paris in 1789. Several programs are given with instruments and number of players in each section. Band music in the United States is illustrated by early programs and pages from actual scores. The

great World Peace Jubilee of 1872 brought together orchestras, bands and composers, European and American, notably, Johann Strauss, the "waltz king." Following this came the epoch beginning with John Philip Sousa and his directorship of the U. S. Marine Band. A new phase of ensemble and repertoire was evolved by Edwin Franko Goldman from the "business" bands to the more serious concert band. We quote Henry Cowell, "Dr. Goldman has made an even more significant contribution to music as the result of his determination to improve the quality of music available to the symphonic band . . . keeping in touch with the living music of the day." The survey of contemporary bands includes those of the military services, municipal, universities and public schools, whose instrumentation may include stringed bass, cello, and harp. Numerous programs exemplify the great variety and types of music played by these symphonic bands.

Part Two discusses band instrumentation by historic development to its contemporary organization. Bands are listed with comparative make-up of players. Programs and pictures of outstanding groups simplify the text. A short chapter on Scoring and Arranging raises the controversial practice of transcribing music from one performing medium to another . . . "should the band fit the arrangement, or the arrangement fit the band?" Specimen scores in each category illustrate the author's meaning. An extensive discussion of the art factors involved in selection of repertoire includes an historic development of American and European band music. It also lists an excellent roster of available works by contemporary native composers. In *Problems and Suggestions*, Mr. Goldman introduces a method of tuning the band by triad; the building of an adequate library of scores for performing; and the assembling of representative books and recordings to be used by players to increase their musicianship.

Conductor and Teacher presents the dual role of the bandmaster, particularly in a school system. Attention is called to conducting as an art, . . . "in most cases the band is as good as its conductor." But difficulty lies in the fact that, . . . "beyond a certain rudimentary point, conducting cannot be taught." "Ideally speaking, every band director should be a competent ar-

(Continued on page 43)

For Work Well Done

WE SALUTE Viola Anderson (Mrs. H. O.) for her excellent work as Chairman of Music Therapy—Mu Phi Epsilon. She has been a dedicated worker for many years in this field of endeavor. We are grateful for the many hours of work she has spent to enlarge and extend Mu Phi's participation in Music Therapy and we are sure all the members of our beloved sisterhood wish to thank her for this noble effort.

Viola was appointed to this Chairmanship in 1946. The project was devoted to "Music in Hospitals" which included volunteer service by members, and the gifts from them of record players, records, sheet music, small musical instruments, etc. The project also included services, gifts, and "Music to the Blind," and scholarships for undergraduate study. In 1960 a gift of \$1,500 was given to the Research Committee of the National Association for Music Therapy. In 1962 a gift of \$300 was given to the Institute of Logopedics, Wichita, Kansas. Viola has represented Mu Phi Epsilon at National Conventions of N.A.M.T. and reported on them in the TRIANGLE; lectured on Music Therapy Activities at a Music Clinic in Minneapolis, two Colleges, and for Psychology classes at High Schools. Viola reports that volunteer work is done by members of Mu Phi Epsilon at Veterans' Hospitals; Homes for the aged, convalescents, senior citizens, at schools for the physically handicapped, the mentally retarded, and for children in hospital schools who are recuperating and are long-time patients. Thousands of hours of volunteer work have been done by Mu Phi Epsilon members over the years.

We express our heartfelt thanks for

A NOTE OF THANKS . . . to Eilene Risegari, who has served Mu Phi Epsilon so well as National Chairman of the Marie Morissey Keith Scholarship Award and Elizabeth Mathias Honor Awards. As Eilene French, she was initiated into Tau at the University of Washington, where she graduated and later taught. With Frances Dickey, she collaborated in writing and publishing, "Melody Writing and Ear Training," a much used test. When she married Silvio Risegari, she left the University and taught piano privately along with her husband. After his death, Eilene returned to the University of Washington, teaching theory and later becoming Executive-Secretary of the Department of Music. In addition to her teaching, she did research, especially on Cherubini, traveled in Europe, served as President of Seattle Alumnae Chapter, and for many years was the loved faculty adviser of Tau chapter. Having just retired from the University, she is now enjoying an automobile trip throughout much of the United States. After her return to Seattle, Eilene will turn her attention to publication plans, and, we hope, continue the valued interest she has always had in Mu Phi Epsilon.

the magnificent record of her achievements. Viola has been a vital, dynamic force in expanding Mu Phi Epsilon's participation in Music Therapy and has helped enrich the lives of many through her dedicated effort. She can conclude her efforts in this project with a feeling that she has given her best at all times. We say "Thank You."

(Continued from page 18)

Phi Psi, Mary Washington—Patricia Lee O'Bryhim's performance in piano won her the Faulkner Memorial Scholarship, given in memory of Ronald Faulkner, former professor of music at the College and MΦE Patron. . . . Laurie Koper was soloist with Girls Chorus and at the May Day Celebration.

Phi Upsilon, Boston—Arline Plummer was lead in "Hansel and Gretel" and Leslie Saffer performed with the Brass Sextet.

Phi Xi, Baylor—The A Cappella Choir made a 10-day tour which included Monterrey, Mexico. Seven members were included.

Phi Iota, Concordia—Concordia Theater for the first time in its history presented a full evening of opera: Chekhov's "The Boor" and Floyd's "Slow Dusk," two contemporary American operas. Karan Armstrong and Carol Rein sang leads in the latter and Lola Milton in the former. In the Theater's

production of "Two Tickets to Omaha," one-act comic opera by faculty member, Dr. Roger Hannay, Carolyn Letness and Carol Rein were the leading ladies. The annual winter tour, under Paul J. Christiansen, included nine chapter members with Karan, Lola and Carol as soloists. Other performers have been Charlene Carlson, clarinet, in Woodwind Quintet, and the trio, Carolyn Pope, piano; Bonita Hanson, cello; and Mary Jennings, violin.

Mu Chi, Baldwin-Wallace—College opera productions were "Captain Lovelock" by John Duke, and "Gianni Schicchi" by Puccini, with Margaret Brand, Rebecca Ramsey and Janelle Cole in leading roles in the former and Byrdie Kay Czotter and Marilyn Miller in the latter. Six members were in the orchestra. . . . On the American Music Concert (with Phi Mu Alpha), Mitta Johnson played three compositions by her father. . . . The Bach Festival had, as soloists, Mitta and flutists Kay Duke and Deidre Hilborn.

Golden Anniversary (Continued from page 30)

"Lied," from the harp sonata by Paul Hindemith, and two dances, "Siciliana" and "Seguidilla" from the "Suite of Eight Dancers" for harp by Carlos Salzedo.

Mr. Antone Holevas, husband of Chapter President, Adele Clerkin Holevas, composed for the occasion, "Rhapsody" for flute and piano which was presented by Mrs. Holevas and Miss Williams.

The program ended with a performance by the Alumnae Chapter Chamber Choir under the direction of Antone Holevas. Members of the Choir included; Virginia Cochrane, Alice Dutcher, Nancy Faxon, Therese Mueller, Janet Nevling, Frances Ruggiero, Adele Trytko, and Barbara Wallace. The works presented were "Carol of a Rose" by Miss Daniels and four songs for women's voices and two pianos by Nancy Faxon. The titles of

the group are "Distinction," "Tokens," "Lament," and "Process," and are written to poems by Ruth Lambert Jones. Accompanists for the songs were Adele Holevas and Maria-Pia Antonelli, Chapter Corresponding Secretary, who is an Instructor in Piano at the Perkins School for the Blind in Watertown, Massachusetts. A reception followed the concert.



A. HOLEVAS AND NANCY FAXON

Music Therapy

(Continued from page 27)

grows out of admiration for talent, and pride in the friendship proffered.

The third value is the "breath of the outside" that comes with the volunteer, partly perhaps because he or she is not there everyday, largely because he or she is one who spends so much time, and has so many interests outside the hospital—conversation, anecdotes, a few cookies brought along from home, a way of thinking and talking that is not institution slanted. This is a touch with reality that is healthy and refreshing to patients anywhere. Perhaps also there is a subtle pressure and incentive, in contacts with volunteers, that helps bolster the will to get well and to go back oneself and pick up the strands of living again outside.

And fourth, there is a value to the hospital and community alike in the understanding that grows in the volunteer and is carried back by him to the outside: understanding of how fine is the line between sickness and health, how much families and communities can help the newly discharged patient in his readjustment, how many and diverse are the problems of administrators and doctors.

These are the several special contributions of the volunteer worker which hospitals value highly.

A word or two on requisites. What makes good music volunteers? In a sense, this is a reiteration of what has been said about what makes good music therapists. They must be at home with music. Music must be something special to them. There should be some conviction of particular meaning—that there is a power in it, or joy, or comfort, and then this

quality is shared with the patient. Secondly, they must have sincere interest in people and be able to show this naturally and casually so that it brings warmth to the relationship without sentimentality. The enjoyment of the shared experience in music should be two directional—satisfaction and fun, both for the volunteer and for the patient.

How can the hospital make the volunteers' efforts worthwhile? By making the volunteers feel at home, by working out a plan with him for his time, by building his sense of security through understanding of his role, by having things in readiness when he arrives, and seeing that he is not unnecessarily interrupted, and by assisting him in interpretations of reactions and in choice of material or activity when he is in doubt.

The volunteer must be professional in his acceptance of responsibility as to regularity, and respect for hospital policies. The hospital, in turn, should be sure the volunteer is recognized by expressing its appreciation and by showing confidence in his ability and respect for his contribution.

MYRTLE FISH THOMPSON, RMT, is Director of Music and Creative Arts Therapies for the Essex County Overbrook Hospital, Cedar Grove, New Jersey.

The Wind Band—

(Continued from page 40)

ranger." He must direct rehearsals which will attain the tone he wants, the technical facility he requires and even the showmanship that may be expected of him. The book closes with a fine, selected bibliography, topical, and name index. It is well-written, professional work and should be equally interesting to the music history student as well as the band director. The format is especially attractive visually.

Directory

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Metropolitan College of Music in Cincinnati, Ohio, on November 13, 1903

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For Gads Hill

Your magazine subscription, added to hundreds of others, will mean the priceless gift of music to another—and yet another child at the Mu Phi Epsilon School of Music at Gads Hill. . . Won't you subscribe that they may sing?

Acknowledgement to following photographers for use of pictures: Pan American World Airways; Fox Studio, Spokane; Gordon Converse, *Christian Science Monitor*; Donald Sipe, Portland; Berko, Aspen; E. F. Joseph, Oakland; Martin's Studio, Greensboro, N.C.; Math Borniger, Wichita; Whitestone, New York; Louis Ouzer, Rochester; Capitol, Hartford; Don Bryans Studio, Kansas City, Mo.; Eugene Register-Guard; Chuck Von Wald, *Portland Oregonian*; Art Barrett, Sioux City.

Musicological Society Will Meet

The Northwest chapter of the American Musicological Society will hold its annual meeting at the University of Washington in Seattle, December 27-29. Miriam Terry, of the Music Department of the University and a member of Mu Phi Epsilon, is the current Chairman of the chapter and will have charge of the meeting. Frances Turrell, of Portland State College and Mu Phi Epsilon Alumnae, is the Secretary and immediate past Chairman.

Sessions will be open to all those who are interested and wish to attend.

1963-64 Collegiate Chapter Calendar

N.E.O. Address: 1139 N. Ridgewood Dr., Wichita, Kansas 67208

National Editor Address: 13548 N.E. Glisan, Portland, Oregon 97230

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.

NOVEMBER 1: *Deadline* for sending in fall stationery orders.

13: FOUNDERS DAY

Treasurer: Send voluntary contribution of 60¢ per chapter member to N.E.O., enclosing Form #3.

DECEMBER 1:

{Treasurer: *Deadline* date for mailing annual national taxes to N.E.O.

{Corresp. Secy.: Send check and 2 copies of Form #2.

Send TRIANGLE subscription renewals to N.E.O., use Form #1. 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, 1964:

President: Elect new chapter officers. Elect Convention delegate and alternate. Report to NEO.

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 15:

Musicological Research Contest entries must be *received* by midnight this date. Send to Janet Wilkie, 7011 Highview Terrace, Apt. 304, Hyattsville, Maryland 20782.

HISTORIANS:

Deadlines for sending material and chapter letters to TRIANGLE editor:

JUNE 15 (for Nov. issue), OCTOBER 1 (for Jan. issue)

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

1963-64 Alumnae Chapter Calendar

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 National Editor Address: 13548 N.E. Glisan, Portland, Oregon 97230

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: *Deadline* for ordering stationery for fall delivery.
13: FOUNDERS DAY.

Treasurer: 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.) Elect Convention delegate and alternate. Report to NEO.

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

MAY 15: Musicological Research Contest entries must be *received* by midnight this date. Send to Janet Wilkie, 7011 Highview Terrace, Apt. 304, Hyattsville, Maryland 20782.

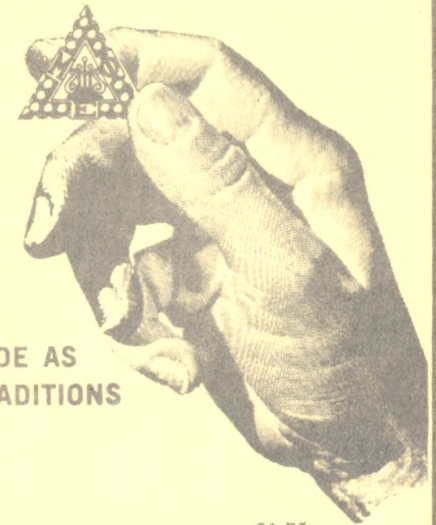
MAY 31: *Before this date*, send all chapter contributions for national projects to N.E.O.

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).

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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