

V. 58 #2

NSO

the
TRIANGLE
of
MU PHI EPSILON



Opera in America

JANUARY 1964

from Editor

With great pleasure and pardonable pride THE TRIANGLE introduces a special feature in this issue, *The Story of American Opera*. Author and Guest Editor is Rosalie V. Speciale who needs no introduction to the membership of Mu Phi Epsilon. Rosalie was National President from 1958-1962 and has recently been elected President of the Mu Phi Epsilon Memorial Foundation. In 1953 she was one of the winners in the sorority's Musicological Research Contest, her thesis being "Musical and Dramatic Continuity in Jacopo Peri's *Euridice*." Opera has long been one of her special enthusiasms.

Announcement: Newly elected:

President of MΦE Memorial Foundation: Rosalie V. Speciale.

Sec.-Treas.: Agnes W. Helgesson

26925 St. Francis Dr., Los Altos Hills, Calif.

Make all contributions for Foundation to Agnes.

Application form for MΦE Scholarship to Aspen will be in March issue.

Word has just been received of the death of Bertha King Van Tilburg, former National President of Mu Phi Epsilon, 1930-32, 1934-40. Death, on December 17, 1963, was due to pneumonia.

Original Composition Contest Winners

Div. I, collegiate:

| | | |
|------------------------------|-------|--|
| Nancy Coleman, <i>Mu Nu</i> | } tie | Diane Bish, <i>Mu Kappa</i> |
| Christina Olton, <i>Zeta</i> | | Athena Chekouras, <i>Alpha Omicron</i> |

Div. II, alumnae:

| | | |
|-------------------------------------|-------|-------------------------------------|
| Elizabeth Gould, <i>Toledo</i> | } tie | Barbara Kolb, <i>Conn. Valley</i> |
| Sister Harriet Mary, <i>Seattle</i> | | Sister Harriet Mary, <i>Seattle</i> |

Honorable Mention:

| | |
|-------------------------------|-----------------------------------|
| Camilla Piazza, <i>Phi Mu</i> | Leda Heimseth, <i>Alpha Eta</i> |
| Sally Sheirer, <i>Sigma</i> | Shirley Munger, <i>Tau</i> |
| Shirlene McMichael, <i>Nu</i> | Sylvia Ghigliere, <i>Stockton</i> |
| Serena Wright, <i>Nu</i> | Elizabeth Gould, <i>Toledo</i> |
| Julia Arment, <i>Gamma</i> | Linda Matthews, <i>Mu Nu</i> |

Acknowledgment to the following photographers for use of pictures: Luigi Pellettieri, Arnold Rood, I. Abresch, New York City; Bruno, John Reed, Hollywood; Messina, Dallas, Texas; Le Gaunt, Santa Fe, New Mexico; Hollingsworth, Lakewood, Colorado; Phippen-Smith, Jackson, Mississippi; Paul Hollingshead, Woodland, California; Ben Fleischman, Portland, Oregon; Louis Ouzer, Rochester, N.Y.; DeWhit, San Diego; Images by Eby, Seattle, Washington. Our thanks to all the members and schools who contributed pictures and material.

The Triangle

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OF MU PHI EPSILON

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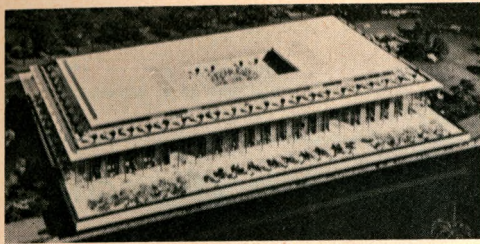
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PEARL ALLISON PETERSON • NATIONAL EDITOR

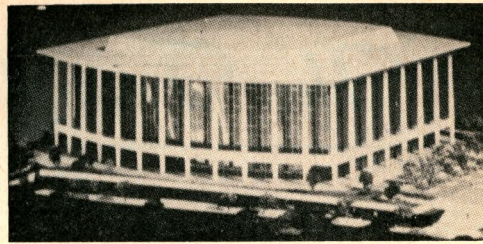
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WASHINGTON, D.C.
National Cultural Center



LOS ANGELES
Opera House

A Look at Opera in America

The first section of this issue is being devoted to a close look at Opera in America. That this art form occupies a large place in the artistic life of the country is an accepted fact, and efforts are already in operation to maintain that place in the future.

The three major music centers* for the performing arts will be in New York, Los Angeles and Washington, D.C. The first two are now under construction. New York's Lincoln Center will house the Metropolitan Opera House. One of the three buildings of the Los Angeles Music Center will be the Opera House. Such plans show the important place being given opera today and augur well for the operatic life of the future.

Of great importance in shaping the present picture are the literally hundreds of centers of operatic activity in opera workshops of colleges and universities, in civic opera companies and summer festivals. Their place in the status now being enjoyed by Opera in America must be noted, for without their existence, the outlook for Opera in America, both present and future, would be much less pleasant to contemplate.

Opera in America is thus a result of many influences operating at different levels and means, but in long range effect working concurrently. It is our purpose in these pages to examine at closer range something of the means used to accomplish these results, and in the light of past and present to support the expectations of the future.

Rosalie V. Speciale
Guest Editor

NEW YORK
Metropolitan Opera House

* Mu Phi Epsilon has made financial contributions to all three centers.



The Story of American Opera

by Rosalie V. Speciale
Phi Mu, San Jose Alumnae

The story of American Opera would make a good opera in itself, all its elements considered. The following pages provide a look at the whole story with the slow beginning, through the anxious days of the maturing period, arriving at a happier time, and holding the promise of a bright future. This is the record of performances of operas written by American composers, native or naturalized. Not every opera reached the stage. Not every opera produced can be included here, for reasons which will become obvious. What is shown tells the story: who were our composers and librettists, what were the dates and places of first performance, how American Opera developed.

The Story goes back almost to our beginnings as a nation. In 1796 there took place the first performance of Benjamin Carr's opera, *The Archers*. Only fragments of this score are in existence today. After the production in 1845 of William H. Fry's *Leonora*, for which we do have the entire score, the performance of American operas are scarce. Importation of operas themselves and of the performers to produce them was accepted as standard procedure. The American product was pushed back into the wings. The lot of the pioneer in American opera com-

posing was as difficult as that of the pioneer crossing the plains. Only the hardy souls survived.

It was not until after World War II that factors made to order for operatic requirements came into being. To the field of radio, which had broadcast the *sound* of opera in the 1930's and '40's, was added television which brought the all-important *sight* of opera, converting many opera listeners into opera goers. Then came the enlarging of music departments in colleges and universities to include opera production on a scale unheard of before. There was opera, opera everywhere, and not confined to major opera companies on the one hand and amateur companies on the other. Campus opera workshops filled a middle ground. It was a unique American phenomenon. Here were young, untried performers, receiving their first stage training from professional directors well versed in operatic experience. Here was stage equipment to meet any situation. These workshops came to number in the hundreds, some joining forces later with local and civic opera companies. Audiences, new to the experience of operatic theater, benefited as did the participants. A long-delayed change for the better set in. American opera had an audience. And with no

THE STORY OF AMERICAN OPERA

| Date of 1st performance | Opera | Composer | Dates | Librettist | Place of 1st performance |
|-------------------------|------------------------------|--------------------------|-----------|---|-----------------------------------|
| 1845-6/4 | Leonora | William H. Fry | 1813-1864 | Joseph R. Fry | Philadelphia-Chestnut St. Theater |
| 1855-9/27 | Rip Van Winkle | George F. Bristow | 1825-1898 | J. R. Wainwright | New York-Niblo's Garden |
| 1864-5/4 | Notre Dame of Paris | William H. Fry | | Joseph R. Fry | Philadelphia |
| 1883-3/26 | Zenobia, Queen of Palmyra | Silas G. Pratt | 1846-1916 | Composer | Chicago |
| 1887-3/14 | Lucille (Antonio) | Silas G. Pratt | | Composer | Chicago |
| 1894-1/29 | Tabasco | George W. Chadwick | 1854-1931 | R. A. Barnet | Boston-Tremont Theater |
| 1896-2/10 | The Scarlet Letter | Walter Damrosch | 1882-1950 | George Parsons Lathrop | Boston |
| 1901-9/26 | Judith | George W. Chadwick | | William Chauncey Langdon | Worcester Festival, Mass. |
| 1905-12/1 | Zenobia | Louis Adolphe Coerne | 1870-1922 | Oskar Stein | Bremen |
| 1906-1/31 | The Pipe of Desire | Frederick S. Converse | | First American Opera to be performed in Europe. | Boston |
| 1907-6/4 | Later performed | Frederick G. Gleason | 1848-1903 | George E. Barton | Boston |
| 1909-4/4 | Otho Visconti | Henry K. Hadley | 1871-1937 | Composer | Chicago-College Theater |
| 1910-4/23 | Safie | Arthur Nevin | 1871-1943 | Edward Oxenford | Mainz Stadt Theater |
| 1911-2/25 | Poia | Victor Herbert | 1859-1924 | Randolph Hartley | Berlin Royal Opera |
| 1912-3/14 | Natoma | Frederick S. Converse | | Joseph D. Redding | Philadelphia |
| | The Sacrifice | Horatio Parker | 1863-1919 | Composer—J. A. Macy | Boston Opera House |
| | Mona | Horatio Parker | | Brian Hooker | New York-Metropolitan Opera House |
| 1913-2/27 | The Dove of Peace | Walter Damrosch | | Wallace Irwin | New York |
| 1914-1/24 | Cyrano De Bergerac | Walter Damrosch | | W. J. Henderson | New York-Metropolitan Opera House |
| 1915-7/1 | Madeleine | Victor Herbert | | Grant Stewart | New York-Metropolitan Opera House |
| 1917-3/8 | Fairyland | Horatio Parker | | Brian Hooker | Los Angeles |
| 12/26 | The Canterbury Pilgrims | Reginald DeKoven | 1859-1920 | Percy MacKaye | New York-Metropolitan Opera House |
| 1918-1/5 | Azora, Daughter of Montezuma | Henry K. Hadley | | David Stevens | Chicago Opera Company |
| 3/23 | Shanewis—The Robin Woman | Arthur Nevin | 1881-1946 | Randolph Hartley | Chicago |
| | | Charles Wakefield Cadman | | Nelle Richmond Eberhart | New York-Metropolitan Opera House |

Librettist first American woman to have libretto produced at the Metropolitan Opera House.

nightmare of box office return or high overhead to plague its producers, campus opera found it possible to go off the beaten path in its selection of material. It became the turn of the composer to reap his reward.

Faced with an opportunity to have his works performed and a demand for new scores, many an American composer took to writing operas. The late 1940's began a flood of new works which has carried over the 1950's and into the 1960's. Performances of new works have been given in cities and schools all over the country, using every kind of writing, utilizing all conditions and facilities.

There were operas with just one character (*The Stronger*), operas for television production only (*Labyrinth*), chamber operas (*The Thirteen Clocks*). Equally varied was the choice of subjects. Facets of Americana were employed by Douglas Moore in such operas as his *Ballad of Baby Doe*. Other composers used themes from American literary classics. Nathaniel Hawthorne's *Scarlet Letter* was considered good operatic material by Walter Damrosch, Vittorio Giannini, and Walter Kaufman. A fourth composer, Avery Claffin, called his opera, based on the same story, *Hester Prynne*.

Present day situations were given dramatic illustration by Gian Carlo Menotti in *The Medium*, *The Consul*, and *The Saint of Bleeker Street*, with another contemporary view taken by him and Samuel Barber in *A Hand of Bridge*. The manner of handling the subjects tried the mettle of performers and directors alike. Composers did not hold back in writing even the most complicated of scores.

To the audiences which saw and heard them, these subjects and means

of expression were understandable and convincing, illustrating a part of their own background and experience. Furthermore the performers were young enough and attractive enough to be believable. Perhaps most of all, the language heard was English, molded by librettist and composer to make sense. Not only composers but distinguished literary figures ventured into a new role. The list of librettists includes such names as Edna St. Vincent Millay, Thornton Wilder, Stephen Vincent Benet, Gertrude Stein. Also there appeared more frequently composer-librettists who preferred to create both text and music.

National organizations such as the Ford Foundation have added to the happy development of the American Opera story by lending the weight of considerable financial support to assist in giving opportunities for production. In 1958 this Foundation announced plans to help produce 18 operas. Four composers — Norman Dello Joio, Vittorio Giannini, Douglas Moore and Robert Ward — were commissioned to write operas for production in San Francisco, Chicago and New York. Other operas have been commissioned for the Metropolitan Opera, from Marc Blitzstein and Marion David Levy; and for the New York City Opera, from Abraham Ellstein, Hugo Weisgall, Carlisle Floyd and Lee Hoiby.

As a further recognition, Pulitzer Prizes were awarded four times for operatic works. Gian Carlo Menotti was cited in 1950 for *The Consul* and again in 1955 for *The Saint of Bleeker Street*. Douglas Moore won the prize in 1951 for *Giants in the Earth*, and in 1962 Robert Ward was honored for *The Crucible*. Another development

(Continued on page 25)

THE STORY OF AMERICAN OPERA

| <i>Date of 1st performance</i> | <i>Opera</i> | <i>Composer</i> | <i>Dates</i> | <i>Librettist</i> | <i>Place of 1st performance</i> |
|--------------------------------|---------------------------|--------------------------|--------------|-------------------------|------------------------------------|
| 1918-10/18 | Bianca | Henry K. Hadley | 1870-1926 | Grant Stewart | New York-Park Theater |
| 1919-3/12 | The Legend | Joseph Carl Breil | | Jacques Byrne | New York-Metropolitan Opera House |
| 3/12 | The Temple Dancer | John Adam Hugo | 1873-1945 | Jutta Bell-Ranske | New York-Metropolitan Opera House |
| 1920-1/2 | Rip Van Winkle | Reginald DeKoven | | Percy MacKaye | Chicago Opera House |
| 1/31 | Cleopatra's Night | Henry K. Hadley | | Alice L. Pollock | New York-Metropolitan Opera House |
| 1922-12/25 | The Sunset Trail | Charles Wakefield Cadman | 1881-1935 | Moyle | Denver, Colo. |
| 1923-1/13 | The Snowbird | Theodore Stearns | 1866-1953 | Composer | Chicago |
| 1924-3/6 | The White Bird | Ernest Carter | 1887-1948 | Brian Hooker | Chicago |
| 5/23 | Algtala | Francesco DeLeone | | Cecil Fanning | Akron, Ohio |
| 1925-2/22 | The Plague's Galliard | Lazare Saminsky | 1882- | Composer | New York |
| 5/20 | The Garden of Mystery | Charles Wakefield Cadman | 1871- | Nelle Richmond Eberhart | New York-Carnegie Hall |
| 6/9 | The Echo | Franklin P. Patterson | 1882-1927 | Composer | Portland, Ore. |
| 1926-4/29 | Castle Agrazant | Ralph Lyford | 1882-1960 | Perry S. Williams | Cincinnati, Ohio |
| 11/11 | Winona | Alberto Bimboni | | Nelle Richmond Eberhart | Portland, Ore. |
| 12/8 | A Witch of Salem | Charles Wakefield Cadman | 1885- | Edna St. Vincent Millay | Chicago |
| 1927-2/17 | The King's Henchman | Deems Taylor | | | New York-Metropolitan Opera House |
| 1929-4/3 | Pierrot of the Minute | Lehman Engel | 1910- | | Cincinnati College of Music, Ohio |
| 5/6 | Triple Sec | Marc Blitzstein | 1905- | | Philadelphia |
| 9/25 | Yolanda of Cyprus | Clarence Loomis | 1889- | Cole Young Rice | London, Ontario |
| 1930-4/17 | The Sun Bride | Charles S. Skilton | 1868-1941 | Lillian White Spencer | NBC Radio |
| 5/25 | Transatlantic | George Antheil | 1900-1959 | Composer | Frankfurt |
| 1931-2/7 | Peter Ibbetson | Deems Taylor | | Composer— | New York-Metropolitan Opera House |
| 5/22 | The Marriage of Aude | Bernard Rogers | 1893- | Constance Collier | House |
| 11/19 | Jack and the Beanstalk | Louis Gruenberg | 1884- | Charles Rodda | Rochester, N.Y.-Eastman Festival |
| 1932-8/4 | The Willow Tree | Charles Wakefield Cadman | | John Erskine | New York-Juilliard School of Music |
| 1933-1/7 | Emperor Jones | Louis Gruenberg | | Nelle Richmond Eberhart | NBC Radio |
| 2/22 | A Night in Old Paris | Henry K. Hadley | 1896- | Kathleen deJaffa | New York-Metropolitan Opera House |
| 1934-2/7 | Four Saints in Three Acts | Virgil Thomson | | Composer | NBC Radio |
| | | | | Gertrude Stein | Hartford, Conn. |

THE STORY OF AMERICAN OPERA

| <i>Date of 1st performance</i> | <i>Opera</i> | <i>Composer</i> | <i>Dates</i> | <i>Librettist</i> | <i>Place of 1st performance</i> |
|--------------------------------|----------------------------|---|--------------|--|------------------------------------|
| 1934-2/10 | Merry Mount | Howard Hanson | 1896- | Richard L. Stokes | New York-Metropolitan Opera House |
| 2/28 | Helen Retires | George Antheil | | John Erskine | New York-Juilliard School of Music |
| 10/20 | Lucelia | Vittorio Giannini | 1903- | Karl Flaster | Munich |
| 1935-1/11 | Mon Ami Pierrot | Samuel L. Barlow | 1892- | Sacha Guitry | Paris-Opera Comique |
| 1/24 | In a Pasha's Garden | Performed by an American composer to be performed in Paris. | 1893- | H. C. Tracy | New York-Metropolitan Opera House |
| 4/8 | Maria Malibran | J. L. Seymour | 1894- | Robert A. Simon | New York-Juilliard School of Music |
| 9/17 | Green Mansions | Robert Russell Bennett | | Brian Hooker | NBC Radio |
| 9/30 | Porgy and Bess | Louis Gruenberg | 1898-1937 | DuBose Heyward-Ira Gershwin | Boston |
| 11/23 | Gale | George Gershwin | | C. A. Dawson-Scott | Chicago Civic Opera |
| 12/15 | Hester Prynne | Ethel Leginska # | 1898- | Dorothea Clafin | Hartford, Conn. |
| 1937-2/4 | Caponsacchi | Avery Clafin | 1882- | Arthur Goodrich | New York-Metropolitan Opera House |
| 2/24 | Garrick | Richard Hageman | | | New York-Metropolitan Opera House |
| 4/1 | Amelia Goes to the Ball | Performed in German in Freiburg, 1932-2/18. | 1894-1943 | Robert A. Simon | New York-Juilliard School of Music |
| 4/12 | The Romance of Robot | Albert Stoessel | 1911- | Composer-in English translation by George Mead | Philadelphia |
| 5/12 | The Man Without a Country | Gian Carlo Menotti | 1898- | Tilman Breiseth Arthur Guiterman | New York-Federal Theater |
| 6/16 | The Gradle Will Rock | Frederic Hart | | Composer | New York-Metropolitan Opera House |
| 1938-1/19 | The Sleeping Beauty | Walter Damrosch | 1898- | John Erskine | New York-Venice Theater |
| 6/2 | The Scarlet Letter | Marc Blitzstein | | Composer | New York-Juilliard School of Music |
| 11/24 | Beauty and the Beast | Beryl Rubinstein | | John Erskine | Hamburg State Opera |
| 1939- | Susannah, Don't You Cry | Vittorio Giannini | 1889- | Composer | NBC Radio |
| 4/22 | The Old Maid and the Thief | Clarence Loomis | | Ethel Ferguson | New York |
| | | Gian Carlo Menotti | | Composer | NBC Radio |
| | | First stage performance, 1948-2/11, Philadelphia Opera. | | | |

JUILLIARD
SCHOOL OF
MUSIC



Campus Opera Workshop

JUILLIARD SCHOOL of MUSIC's Opera Theater, scene of many premieres, included American premiere of Hindemith's *The Long Christmas Dinner*, with the composer conducting and Frances Riley, *Epsilon Omega*, as Leonora.

INDIANA UNIVERSITY OPERA Theater presents operatic productions every Saturday night of the academic year, full orchestra and double cast for each opera. Pictured is scene from *The Abduction from the Seraglio*, which featured Mary Ann Renne, *Epsilon Omicron*, center, as Blonde.

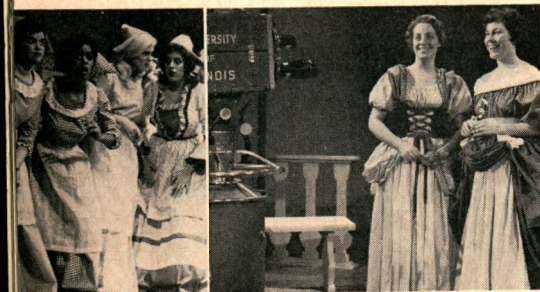
HARTT OPERA THEATER, Hartt College of Music, University of Hartford, will present opera productions this season in the new Performing Arts Auditorium. Unique stage and orchestral facilities are contained in this new structure. Douglas Moore's *Headless Horseman* featured Omega Milbourne, *Alpha Beta*, second from the left.

THE UNIVERSITY of ILLINOIS Opera Group utilizes a stylized approach to stage design and costuming, as can be seen in this picture of a television performance of Galuppi's *Il Filosofo Di Campagna*. Sally Stout, *Epsilon Xi*, right, is Eugenia.

EASTMAN SCHOOL of MUSIC, University of Rochester, has premiered many opera productions, including works by faculty members. To the left is a scene from Strauss' *Arabella* with Kirsten Huehn, *Mu Upsilon*, in left foreground in the title role.



INDIANA UNIVERSITY



HARTT
COLLEGE

UNIVERSITY OF ILLINOIS

EASTMAN SCHOOL OF MUSIC



THE UNIVERSITY of NEBRASKA was the scene of the premiere of *The Sweetwater Affair* by faculty member Robert Beadell. Alternating in the leading role were Jocelyn Sack and Judy Lawrence, both *Mu Gamma*.

SOUTHERN METHODIST UNIVERSITY and the Dallas Civic Opera engaged in a cooperative opera education program marking the first time an American university used the resources of a professional opera company for teaching purposes. A full production of *Marriage of Figaro* climaxed the program. Participating were Linnie Mower, left, and Kathy Beall, right, both *Mu Chi*.

THE UNIVERSITY of CALIFORNIA at LOS ANGELES Opera Workshop performance of Paisiello's *Barber of Seville* included Irene Nikolai, *Phi Nu*, as Rosina. She also sang a leading role in the workshop's American premiere of a Kabuki Opera, *The Mask Maker*.

UNIVERSITY of SOUTHERN CALIFORNIA Opera Theater's unusual offerings, in English versions, have included several premieres and a five-year Verdi cycle. Stravinsky's *Rake's Progress* featured *Mu Nu's* Emily McKnight, (center), as Anne Trulove.

SAN FRANCISCO STATE COLLEGE presented the west coast premiere of William Bergsma's *The Wife of Martin Guerre* with Marilyn Wilbur, *Epsilon Omega*, in the title role.

THE UNIVERSITY of WASHINGTON Opera Theater presented the premiere of *Undine* by Dorothy Cadzow Hokanson, *Tau* and *Seattle*. The role of Mother-of-Pearl, (center), was sung by Emilie Berendsen Bloch, *Phi Chi*.

UNIVERSITY OF
WASHINGTON

UNIVERSITY
OF
NEBRASKA



SOUTHERN METHODIST



UNIVERSITY
CALIFORNIA
LOS ANGELES



UNIVERSITY OF
SOUTHERN CALIFORNIA



SAN FRANCISCO
STATE COLLEGE



THE STORY OF AMERICAN OPERA

| Date of 1st performance | Opera | Composer | Dates | Librettist | Place of 1st performance |
|-------------------------|--------------------------------|------------------------|-----------------|--|--------------------------------------|
| 1939-5/18 | The Devil and Daniel Webster | Douglas Moore | 1893 | Stephen Vincent Benet | New York-Columbia University |
| 1940-11/2 | Blennerhassett | Vittorio Giannini | | Philip Roll-Norman Corwin | CBS Radio |
| 1941-1/5 | No For an Answer | Marc Blitzstein | | Composer | New York-Mecca Auditorium |
| 1/11 | The Fall of the House of Usher | Clarence Loomis | | | Indianapolis-Block Auditorium |
| 1/24 | The Masterpiece | Paul Nordoff | 1909-1915 | Franklin Brewer | Philadelphia |
| 1942-2/9 | The Mother | Joseph Wood | | Hurd Hatfield | New York-Juilliard School of Music |
| 2/10 | Ramuntcho | Deems Taylor | | Composer | Philadelphia, Academy of Music |
| 2/20 | The Island God | Gian Carlo Menotti | | Composer-in English translation by Fleming McLeish | New York-Metropolitan Opera House |
| 3/29 | Solomon and Balkis | Randall Thompson | 1899 | Composer | CBS Radio |
| 4/2 | A Tree on the Plains | Ernst Bacon | 1942-4/14, 1898 | Paul Horgan | Converse College, South Carolina |
| 11/3 | The Opera Cloak | Walter Damrosch | | Edward Eager | New York-Broadway Theater |
| 1944-5/10 | Pieces of Eight | Bernard Wagenaar | 1894 | Nan Bagby Stephens | New York-Columbia University |
| 1945-2/27 | Cabildo | Mrs. H. H. A. Beach | 1867-1944 | Dorothy Lockwood-Percy MacKaye | University of Georgia |
| 5/19 | The Scarecrow | Norman Lockwood | 1906 | | New York-Columbia University |
| 12/30 | The Enchanted Kiss | Robert Russell Bennett | 1900-1950 | Robert A. Simon | Mutual Broadcasting System |
| 1946-5/8 | The Medium | Gian Carlo Menotti | | Composer | New York-Columbia University |
| 12/16 | Street Scene | Kurt Weill | | Elmer Rice | Philadelphia |
| 1947-1/11 | The Warrior | Bernard Rogers | | Langston Hughes | New York-Metropolitan Opera House |
| 2/18 | The Telephone | Gian Carlo Menotti | 1896 | Composer | New York-Heckscher Theater |
| 4/18 | The Trial of Lucullus | Roger Sessions | | Bertold Brecht | University of California at Berkeley |
| 5/12 | The Mother of Us All | Virgil Thomson | 1914 | Gertrude Stein | New York-Columbia University |
| 5/12 | Mirror in the Sky | Gail Kubik | 1900- | Composer | New York City Opera |
| 1948-5/10 | Evangeline | Otto Luening | | | New York-Columbia University |



ASPEN
ELLSABETH
INFANTE
(right)

CENTRAL CITY
MARGUERITE
WILLAUER



Summer Festivals

CHAUTAUQUA INSTITUTION has presented operas for thirty-five years during this New York State resort's annual summer season. In the 1963 season, the role of Amneris in *Aida* was sung by Shirley Verrett, *Epsilon Psi*, mezzo soprano. This artist has also appeared as Carmen in the Spoleto Festival of Two Worlds and, recently, in Kiev and Moscow's Bolshoi Theater, the latter being televised throughout the country. The Kiev Opera has asked her to return and do Amneris and Delilah. She has also sung with the Washington Opera Society and the New York Philharmonic concert version of Rossini's *Le Comte Ory*.

SANTA FE OPERA has a spectacular out-door setting, its amphitheater bounded on both sides by the mountains of New Mexico. Having completed its seventh season, Santa Fe Opera has established itself as a repertory operatic company. Pictured as Octavian in *Der Rosenkavalier* is Helen Vanni, *Epsilon Alpha*, right, whose name appears on the roster of the Metropolitan Opera, San Francisco Opera and Washington Opera Society.

CENTRAL CITY FESTIVAL is located in the mountains of Colorado, forty miles from Denver, in a former mining town. Teller Opera House, seating 750 persons, was constructed in 1874 to serve its mining community. The Summer Opera and Theater was inaugurated in 1932. One of its leading singers is Marguerite Willauer, *Beta*, who has appeared as Donna Elvira in *Don Giovanni* in an English translation prepared by Ruth and Thomas Martin. Marguerite has sung with the Washington Opera Society and the New York City Opera.

ASPEN MUSIC FESTIVAL and School is also located in the mountains of Colorado, south of Denver, and in an old mining town.* Students come to study with leading artist-teachers and hear them perform. Public concerts throughout the 8-week term are given by soloists and orchestra in a Saarinen-designed mammoth tent, and opera productions are given in the Wheeler Opera House, constructed in 1887. Pictured is Elisabeth Infante, *Epsilon Psi*, winner of 1963 MΦE Scholarship to Aspen, in the production of Vittorio Rieti's *The Toy Shop*.

* THE TRIANGLE, November, 1963, page 19.



CHAUTAUQUA
SHIRLEY
VERRETT

SANTA FE
HELEN VANNI
(right)





JEANNE KOSTELIC

EDWINA GOODMAN

NADINE SALONITES

Local Opera Companies

The Jackson, (Miss.), Opera Guild has been in existence some eighteen years. One of its guiding lights is Magnolia Coulet, *Epsilon Gamma*, who has sung leading roles in many productions. She is on the coaching staff for this year's double-bill offering of *Gianni Schicchi* and *Suor Angelica*. The latter opera stars Edwina Goodman, *Epsilon Gamma*, who is pictured in the title role.

MARJORIE GORDON



Sacramento, (Calif.), Civic Opera is a community endeavor in which members are their own set and costume designers, performers and business managers. They have presented full-length versions of *Hansel and Gretel*, *Marriage of Figaro*, *Magic Flute*, and *Don Giovanni*. Nadine Salonites, *Mu Eta*, has had leading roles in all productions.

The Denver Symphony and Denver Lyric Theater are an example of community music groups working together to present stage versions of major works. Jeanne Kostelic, *Denver Alumnae*, is shown in this season's production of Puccini's *La Rondine*.

The Detroit Opera Theater has collaborated with the Detroit Symphony in its productions. It also goes on tour to high schools of the area, bringing operas in English and in costume, with simple stage settings. Marjorie Gordon, *Detroit Alumnae*, sang on tour in Pergolesi's *The Music Master*, as pictured, as well as in *Die Fledermaus* in last season's production. She regularly appears with the St. Louis Opera Festival Society.

Civic Opera Companies have been called "the proving ground" of American artists. Thirteen companies have recently been chosen to receive Ford Foundation aid. These will include: Baltimore, Central City, Colo., Chautauqua, N.Y., Cincinnati, Fort Worth, Houston, Kansas City, New Orleans, New Mexico, Greater Miami, Washington, D.C., San Antonio, San Francisco Spring Opera.

New York City Opera has been the recipient of previous Ford Foundation grants with which to aid composers obtain performances of their works. Hugo Weisgall's *Six Characters in Search of an Author* was premiered at NYCC and featured Ruth Kobart, *Mu Xi*, in the cast. Robert Ward's *The Crucible* included Naomi Farr, *Epsilon Mu*. Ruth Kobart is pictured in another NYCC production, *The Cradle Will Rock* by Blitzstein. She has also sung in Dallas, Cincinnati, Boston, and in the world premiere of Menotti's *Maria Golovin* at the Brussels Fair.

Margery MacKay, *Mu Nu*, has sung with the New York City Opera, San Francisco Spring Opera, and the Chicago Lyric Opera. She is the leading mezzo-soprano with the Los Angeles Opera Company and has com-

Civic Opera Companies



MARGERY MACKAY

pleted a season with Festival of Opera at Irvine Bowl, at Laguna Beach, Calif., where she sang Dorabella, and Cherubino (pictured).

New Orleans Opera presents major works in its annual season. This year

(Continued on page 27)

MARY MARGARET DUNDRE



BETTY MONETTE SMITH



RUTH KOBART



THE STORY OF AMERICAN OPERA

| <i>Date of 1st performance</i> | <i>Opera</i> | <i>Composer</i> | <i>Dates</i> | <i>Librettist</i> | <i>Place of 1st performance</i> |
|--------------------------------|--------------------------------------|---------------------|--------------|-------------------------|---|
| 1948-5/13 | The Princess and the Vagabond | Isadore Freed | 1900-1960 | Pearl Cleveland Wilson | Harford, Conn. Opera Festival |
| 1949-2/9 | Down in the Valley | Kurt Weill | 1907- | Arnold Sundgaard | Indiana University at Bloomington |
| 4/9 | White Wings | Douglas Moore | 1926- | Philip Barry | Hartford, Conn. |
| 5/2 | Don't We All? | Burrill Phillips | | Alberta Phillips | Rochester, N.Y. |
| 5/4 | Slow Dusk | Carlisle Floyd | | Composer | Syracuse University, New York |
| | A Drumlin Legend | Ernst Bacon | | Helene Carus | New York-Columbia University Festival |
| 5/9 | In the Name of Culture | Alberto Bimbomi | | Norma Stolzenbach | Rochester, N.Y.-Eastman School of Music |
| 5/31 | Troubled Island | William Grant Still | 1895- | Langston Hughes | New York City Opera |
| 6/21 | Fit For a King | Martin Kalmanoff | 1913- | Atra Baer | New York |
| 8/2 | Simoon | Jan Meyerowitz | | P. J. Stephens | Tanglewood, Mass. |
| 10/10 | Lost in the Stars | Kurt Weill | 1926- | Maxwell Anderson | New York |
| 10/11 | Regina | Marc Blitzstein | | Composer | Boston |
| 12/29 | In a Garden | Meyer Kuperferman | | Gertrude Stein | New York |
| 1950-1/18 | The Barrier | Jan Meyerowitz | | Langston Hughes | New York |
| 3/1 | The Consul | Gian Carlo Menotti | | Composer | Philadelphia |
| 4/18 | The Veil | Bernard Rogers | 1913- | Robert Lawrence | Indiana University at Bloomington |
| 5/9 | The Triumph of St. Joan | Norman Dello Joio | 1922- | Composer—Joseph Machlis | Sarah Lawrence College, N.Y. |
| 5/19 | The Jumping Frog of Calaveras County | Lukas Foss | | Jean Karsavina | Indiana University at Bloomington |
| 1951-3/8 | Giants in the Earth | Douglas Moore | 1924- | Arnold Sundgaard | New York-Columbia University |
| 4/24 | A Letter to Emily | A. Lockrem Johnson | 1900- | Composer | Seattle, Wash. |
| 5/2 | Dark Waters | Ernst Krenek | | Composer | University of Southern California |
| 5/4 | The Dybbuk | David Tamkin | 1920- | Alex Tamkin | New York City Opera |
| 5/7 | The Well | Louis Mennini | | Composer | Rochester, N.Y.-Eastman Festival |
| 11/16 | Eastward in Eden | Jan Meyerowitz | 1913- | Dorothy Gardner | Detroit, Michigan |
| 12/21 | Adam and Eve | Everett Helm | | Composer | Wiesbaden |
| 12/24 | Amahl and the Night Visitors | Gian Carlo Menotti | | Composer | NBC-TV |
| 1952-1/17 | The Cowherd and the Sky Maiden | John Verrall | 1908- | Esther Shephard | University of Washington at Seattle |
| 2/11 | The Tenor | Hugo Weisgall | 1912- | Ernst Lert-Karl Shapiro | Baltimore, Md |
| 3/9 | Boston Baked Beans | Gail Kubik | | | New York-Museum of Modern Art |

THE STORY OF AMERICAN OPERA

| <i>Date of 1st performance</i> | <i>Opera</i> | <i>Composer</i> | <i>Dates</i> | <i>Librettist</i> | <i>Place of 1st performance</i> |
|--------------------------------|-----------------------------|-----------------------|------------------------------------|--------------------------|---|
| 1952-5/8 | The Lowland Sea | Alec Wilder | 1907- | Arnold Sundgaard | Montclair State College, N.J. |
| 6/12 | Trouble in Tahiti | Leonard Bernstein | 1918- | Composer | Brandeis University, Mass. |
| 9/9 | The Stronger | Hugo Weisgall | | Richard Hart | Westport, Conn. |
| 1953-1/9 | Volpone | George Antheil | | Alfred Perry | University of Southern California |
| 1/31 | The Taming of the Shrew | Vittorio Giannini | | Dorothea Fee | Cincinnati, Ohio |
| | | | Television performance, 1954-3/13. | | |
| 4/17 | Sunday Excursion | Alec Wilder | | Arnold Sundgaard | New York |
| 5/4 | The Mighty Casey | William Schuman | 1910- | Jeremy Gury | Hartford, Conn. |
| 8/17 | Bad Boys in School | Jan Meyerowitz | | Composer | Tanglewood, Mass. |
| 8/20 | Captain Lovelock | John Duke | 1899- | Composer | Hudson Falls, N.Y. |
| 12/8 | The Dress | Mark Bucchi | 1924- | Composer | New York |
| 12/8 | Sweet Betsy from Pike | Mark Bucchi | | Composer | New York-YMHA |
| 1954-3/27 | The Transposed Heads | Peggy Glanville-Hicks | 1912- | Composer | Louisville, Ky. |
| 3/29 | The Mother | Stanley Hollingsworth | 1924- | Composer—John Fandel | Philadelphia-Curtis Institute |
| 4/1 | The Tender Land | Aaron Copland | 1900- | Horace Everett | New York City Opera |
| 4/27 | Hello Out There | Jack Beeson | 1921- | William Saroyan | New York-Columbia University |
| 4/27 | Malady of Love | Lehman Engel | | Lewis Allen | New York |
| 5/5 | The Harpies | Marc Blitzstein | | Composer | New York |
| | The Voice | Leslie Kondorossy | | Stephen Linek-Shawn Hall | Cleveland, Ohio |
| 7/28 | The Brothers | George Antheil | | Composer | Denver, Colo. |
| 8/7 | Kittiwake Island | Alec Wilder | | Arnold Sundgaard | Interlochen Music Camp, Michigan |
| 12/26 | Archy and Mehitabel | George Kleinsinger | 1914- | Composer | New York |
| 12/27 | The Saint of Bleeker Street | Gian Carlo Menotti | | Tennessee Williams | New York-Broadway Theater |
| 1955-1/17 | Lord Byron's Love Letter | Raffaello de Banfield | 1922- | Composer | New Orleans |
| 2/24 | Susannah | Carlisle Floyd | | Composer | Florida State University at Tallahassee |
| 4/8 | The Trial at Rouen | Norman Dello Joio | | Composer | NBC-TV |
| 5/2 | The Wish | George Antheil | | Composer | Louisville, Ky. |
| 5/9 | The Pot of Fat | Theodore Chanler | 1902- | Hester Pickman | Boston, Mass. |
| 5/10 | A Childhood Miracle | Ned Rorem | 1923- | Elliott Stein | New York |
| 5/10 | The Nightingale | Bernard Rogers | | Composer | New York-Punch Opera |
| 5/13 | The Ruby | Norman Dello Joio | | William Mass | Indiana University at Bloomington |
| 5/25 | The Fatal Oath | Boris Koutzen | 1901- | Composer | New York |
| 6/3 | The Long Way | Alec Wilder | | Arnold Sundgaard | Nyack, N.Y. |

Major Opera Companies

Three major opera companies exist in the U.S. today. The Metropolitan Opera of New York is the oldest in date of founding and has the longest season—six months followed by six weeks on tour. Its standing as one of the major opera houses of the world will be enhanced when it moves to its new location in Lincoln Center in 1966.

The Chicago Lyric Opera celebrated its tenth year of existence in the fall of 1963 with a season of eight weeks.

The San Francisco Opera, housed in a handsome structure recalling Palladio's Basilica in Vicenza to some, had its longest season to date, seven weeks. Since 1961, the Spring Opera, under the sponsorship of the San Francisco Opera, has offered a two to three week season featuring young, American artists in lesser known operas, at popular prices.

JEAN MADEIRA
as Carmen



FRANCES YEEND
as Chrysothemis

Jean Madeira, *Theta*, leading contralto of the Metropolitan Opera and Vienna State Opera, has also sung in the major opera houses of Europe and South America. Her most famous role is Carmen, as pictured, but she has also scored as Klytemnestra, Dalila, Azucena, Orfeo.

Frances Yeend, *Mu Beta*, soprano, has sung in Vienna, Munich, London, Barcelona, and includes many roles in her repertoire. In the spring of 1962 she made her Metropolitan debut as Chrysothemis in *Electra*, and, in the same season sang the title role in *Turandot*.

Irene Dalis, *Phi Mu*, is pictured as Amneris in *Aida*, the role in which she opened the 1963-64 season at the Metropolitan Opera where she is a leading mezzo-soprano. She also opened the 1963 Bayreuth Festival as Kundry in *Parsifal*. She has appeared

with the Berlin Opera, London's Covent Garden, Chicago Lyric Opera, and San Francisco Opera, singing German and Italian roles.



IRENE DALIS
as Amneris

Marilyn Horne, *Mu Nu*, soprano, has appeared with the San Francisco Opera and the Chicago Lyric Opera where she sang in the premiere of Giannini's *The Harvest*. She has recently recorded an album with Joan Sutherland, *The Art of Singing*, and in the Vancouver Festival sang Adalgisa to Miss Sutherland's Norma. She is pictured here as Rosina in Rossini's *Barber of Seville*.

Lee Venora, *Alpha Beta*, soprano, has sung at the Vienna Volksoper, with the San Francisco Opera fall season and Spring Opera. She sang in the world premiere of Ellstein's *The Golem* at the New York City Opera and will appear in the NBC-TV 1963-64 season in *The Secrets of Suzanne*.

New York Civic Opera was applauded for its three-week spring 1963 season of contemporary opera.

On May 3, Lee sang the title role in *Susannah*, under the direction of the composer, Floyd Carlisle. Two days later she appeared as Monica in *The Medium*. She is pictured here as Leila in Bizet's *The Pearl Fishers*.



MARILYN HORNE
as Rosina



LEE VENORA
as Leila

THE STORY OF AMERICAN OPERA

| <i>Date of 1st performance</i> | <i>Opera</i> | <i>Composer</i> | <i>Dates</i> | <i>Librettist</i> | <i>Place of 1st performance</i> |
|--------------------------------|-----------------------------|-----------------------|--------------|------------------------|---|
| 1955-6/25 | Grand Slam | Ashley Vernon | 1902- | Greta Hartwig | Stamford, Conn. |
| 8/8 | The Rope | Louis Mennini | | Composer | Berkshire Music Festival, Mass. |
| 11/6 | Griffelkin | Lukas Foss | | Alastair Reid | NBC-TV |
| 1956-2/15 | Pallas Athene Weint | Ernst Krenek | 1921- | Composer | Hamburg |
| 5/1 | The Wife of Martin Guerre | William Bergsma | 1907- | Janet Lewis | New York |
| 5/6 | The Loafer and the Loaf | Henry Leland Clarke | 1927- | Evelyn Sharp | Los Angeles |
| | The Boor | Dominick Argento | | John Scrymgeour | Rochester, N.Y.-Eastman School of Music |
| 5/9 | Miranda and the Dark | Elie Siegmeister | 1909- | Edward Eager | Hartford, Conn. |
| 5/14 | Young Man | | | | |
| 5/17 | The Birthday of the Infanta | Ron Nelson | 1929- | Composer | Rochester, N.Y.-Eastman Festival |
| 6/11 | He Who Gets Slapped | Robert Ward | | Bernard Stambler | New York |
| 7/7 | The Swing | Leonard Kastle | | Composer | NBC-TV |
| 8/4 | The Ballad of Baby Doe | Douglas Moore | 1921- | John La Touche | Central City, Colo. |
| 12/2 | Chanticleer | Seymour Barab | 1914- | Mary Caroline Richards | Aspen, Colo. |
| 2/22 | The Door | Irving Mopper | | Margaret Hordyke | Newark, N.J. |
| 1957-1/11 | Opera, Opera | Martin Kalmanoff | | William Saroyan | New York |
| 2/10 | A Game of Chance | Seymour Barab | | Evelyn Mancher | Rock Island, Ill. |
| 2/23 | La Grande Breteche | Stanley Hollingsworth | | Harry Duncan | NBC-TV |
| | The Rose and the Ring | Ethel Leginska# | | E. E. Ohlson | Los Angeles-Wilshire-Ebell Theater |
| 4/7 | Sotoba Komachi | Marvin David Levy | 1932- | Sam Houston Brock | New York |
| 3/17 | The Bell Tower | Ernst Krenek | | Composer | University of Illinois |
| 3/17 | Esther | Jan Meyerowitz | | Langston Hughes | University of Illinois |
| 5/24 | Venus in Africa | George Antheil | 1924- | Michael Dyne | University of Denver, Colo. |
| 7/26 | Jacob and the Indians | Ezra Laderman | | Ernest Kinoy | Woodstock, N.Y. |
| 8/2 | The Tower | Marvin David Levy | | Townsend Brewster | Santa Fe, N.M. |
| 8/5 | Tale For a Deaf Ear | Mark Buccì | | Composer | Tanglewood, Mass. |
| 11/16 | Mayerling | Henry Humphrey | | | Cincinnati College-Conservatory, Ohio |
| 11/22 | The Sweet Bye and Bye | Jack Beeson | | Kenward Elmslie | New York-Juilliard Opera Theater |
| 1958-1/15 | Vanessa | Samuel Barber | 1910- | Gian Carlo Menotti | New York-Metropolitan Opera House |
| 2/6 | The Dragon | Deems Taylor | | Composer | New York University |

THE STORY OF AMERICAN OPERA

| <i>Date of 1st performance</i> | <i>Opera</i> | <i>Composer</i> | <i>Dates</i> | <i>Composer</i> | <i>Place of 1st performance</i> |
|--------------------------------|--|--------------------------|--------------|-----------------------------------|---|
| 1958-2/26 | Room No. 12 | Ernest Kanitz | 1894- | Richard Thompson | University of California at Los Angeles |
| 2/26 | Royal Auction | Ernest Kanitz | | Sidney Shrager-Alexander Chorney | University of California at Los Angeles |
| 3/6 | Lizzie Strotter | Martin Kalmanoff | | Composer | Drake University, Iowa |
| 3/18 | The Thirteen Clocks | Mary Johnson# | | Composer—Maritz and Norman Morgan | New York-Hunter College |
| 3/19 | Gallantry | Douglas Moore | 1898- | Arnold Sundgaard | New York-Columbia University |
| 4/14 | The Robbers | Ned Rorem | | | New York-Mannes Col. of Mus. |
| 4/14 | The Pet Shop | Vittorio Rieti | | Claire Nicolas | New York-Mannes College of Music |
| 4/17 | The Bandit | Val Patacchi | 1920- | William Ashbrook | Stephens College, Mo. |
| 4/23 | The Good Soldier Schweik | Robert Kurka | 1923-1958 | Lewis Allen | New York City Opera |
| 5/2 | Undine | Dorothy Cadzow Hokanson# | | Esther Shephard-John Ashby Conway | University of Washington Opera Theater |
| 5/4 | Escorial | Marvin David Levy | | Lionel Abel | New York |
| 5/8 | Videomania | Martin Kalmanoff | | Composer | Lincoln College, Ill. |
| 6/20 | The Scarf | Lee Hoiby | 1926- | Harry Duncan | Spoleto Festival |
| 7/16 | Wuthering Heights | Carlisle Floyd | | Composer | Santa Fe, N.M. |
| 8/15 | The Sire de Mal'troit | John Duke | | Dorothy Duke | Schroon Lake, N.Y. |
| 8/20 | Maria Golovin | Gian Carlo Menotti | | Composer | Brussels Fair |
| 10/30 | Sarah | Ezra Laderman | | Clair Roskam | CBS-TV |
| 11/6 | The Master Thief | Henry Papale | 1937- | Dan Pocrernicki | Duquesne University, La. |
| 11/14 | The Triangle | Gerald Humel | 1931- | Roger Brucker | Oberlin Conservatory of Music, Ohio |
| 11/24 | The Soldier | Lehman Engel | 1907-1963 | Lewis Allen | Jackson, Miss. |
| 1959-1/17 | The Thief and the Hangman | Abraham Ellstein | | Morton Wishegrad | Ohio University |
| 2/7 | A Guide to the Life Expectancy of a Rose | Vivian Fine | 1913- | | New York-Donnell Library Center |
| 4/26 | Six Characters in Search of an Author | Hugo Weisgall | | Denis Johnston | New York City Opera |
| 4/27 | The Hunted | Martin Mailman | | Composer | Rochester, N.Y.-Eastman School Festival |
| 4/28 | The Golden Lion | Gerald Kechley | 1932- | Elwyn Kechley | University of Washington |
| 5/7 | The Postponement | Franklin Morris | 1919-1920- | Composer | Syracuse University, N.Y. |

THE STORY OF AMERICAN OPERA

| Date of 1st performance | Opera | Librettist | Dates | Librettist | Place of 1st performance |
|-------------------------|----------------------------|-----------------------|-------|-----------------------------|---|
| 1959-5/14 | The Glittering Gate | Peggy Glanville-Hicks | 1917- | Lord Dunsany | New York-YMHA |
| 5/14 | Rapuzzel | Lou Harrison | | William Morris | New York |
| 6/17 | A Hand of Bridge | Samuel Barber | | Gian Carlo Menotti | Spoleto Festival |
| 8/4 | Port Town | Jan Meyerowitz | | Langston Hughes | Berkshire Music Center, Mass. |
| 10/30 | Beatrice | Lee Hoiby | 1903- | Marcia Nardi | Louisville, Ky. |
| 12/12 | Mistress into Maid | Vernon Duke | | Composer | Santa Barbara, Calif. |
| 1960-1/28 | The Maletroit Door | Seymour Barab | | Martha England | New York-Hunter Playhouse |
| | The Fox | Leslie Kondrossy | 1931- | Composer | Cleveland, Ohio |
| 4/16 | The Outcasts of Poker Flat | Jonathan Elkus | 1923- | Robert Gene Bander | Lehigh University, Pa. |
| 12/2 | The Outcasts of Poker Flat | Stanworth Beckler | | John Pearce | University of Pacific, Stockton, Calif. |
| 12/16 | The Golden Child | Philip Besanzon | 1916- | Paul Engle | NBC-TV |
| 1961/1 | Deseret | Leonard Kastle | | Anne Howard Bailey | NBC-TV |
| 2/4 | The Box | Charles Hamm | 1925- | Composer | Tulane University, La. |
| 2/8 | The Sweetwater Affair | Robert Beadell | 1925- | Bruce Nicoll | University of Nebraska |
| 2/22 | The Sisters | Nicholas Flagello | | Dean Mundy | New York-Manhattan School of Music |
| 2/26 | The Widow | Kenneth Gaburo | 1926- | Composer | University of Illinois |
| 4/12 | A Quiet Game of Cribble | Martin Kalmanoff | | Composer | Detroit Opera Theater |
| 4/26 | Perpetual | Ernest Kanitz | | Ellen Terry | Antelope Valley College, Calif. |
| 5/6 | The Scarlet Letter | Walter Kaufman | 1907- | Composer | Indiana University |
| 6/7 | Godfather Death | Jan Meyerowitz | | P. J. Stephens | New York-Riverside Church |
| 7/11 | Two Tales of Ancient China | George Wehner | 1890- | Composer | New York-Central Park |
| | So Sings the Bell | | | | |
| | The Mark of Kings | | | | |
| 7/18 | The Wild Swan | George Wehner | | Composer | New York-Central Park |
| 7/25 | Frisco Mame | George Wehner | | Composer | New York-Central Park |
| 7/30 | Three Sisters | David Ahlstrom | | Gertrude Stein | Northwestern University, Evanston, Ill. |
| 8/7 | Early Dawn | Norman Lockwood | | Russell Porter | University of Denver Theater |
| 8/8 | Star in the Night | George Wehner | | Composer | New York-Central Park |
| 8/19 | Nausicaa | Peggy Glanville-Hicks | | Robert Graves-Alastair Reid | Athens-Herodus Atticus Theater |
| 9/18 | Blood Moon | Norman Dello Joio | | Gale Hoffman | San Francisco Opera |
| 9/30 | The Accused | John Straus | | Shephard Kerman | CBS-TV |

THE STORY OF AMERICAN OPERA

| Date of 1st performance | Opera | Librettist | Dates | Librettist | Place of 1st performance |
|-------------------------|-------------------------------|---------------------|-------|------------------------------|---------------------------------------|
| 1961-10/12 | The Wings of the Dove | Douglas Moore | | Ethan Ayer | New York City Opera |
| 10/26 | The Crucible | Robert Ward | | Bernard Stambler | New York City Opera |
| 11/11 | Command Performance | Robert Middleton | | Harold Wendell Smith | Vassar College, N.Y. |
| 11/25 | The Harvest | Vittorio Giannini | | Composer-Karl Flaster | Chicago Lyric Opera |
| 11/26 | Satan's Trap | Frederick Picket | | Charles S. Levy | New York |
| | What Price Confidence | Ernst Krenek | | Composer | Saarbrücken |
| 12/24 | Novelliss Novellis | John La Montaine | 1920- | Composer | Washington (D.C.) Cathedral |
| 1962-2/15 | Rehearsal Call | Vittorio Giannini | | Francis Swan-Robert A. Simon | New York-Julillard School of Music |
| 2/28 | The Legend of Sleepy Hollow | John White | | Martin Nurmi | Kent State University, Ohio |
| 3/22 | The Golem | Abraham Ellstein | | Sylvia Regan | New York City Opera |
| 4/25 | Jeremiah | Myron Fink | 1933- | Composer-Penelope Fink | Harpur College, N.Y. |
| 5/13 | The Bald Soprano | Robert Gross | 1914- | Composer | Occidental College, Calif. |
| 8/1 | The Wizards of Balizar | Norman Lockwood | | Russell Porter | University of Denver Theater |
| 10/11 | The Passion of Jonathan Wade | Carlisle Floyd | | Composer | New York City Opera |
| 1962-11/9 | Hamlet | Sergius Kagen | 1909 | Composer | Baltimore, Md. Peabody Art Theater |
| 12/8 | The Greenfield Christmas Tree | Douglas Moore | | Arnold Sundgaard | Baltimore, Md.-Peabody Conservatory |
| 12/15 | The Bald Prima Donna | Martin Kalmanoff | | Robert G. Kelly | New York |
| 1963-2/23 | The Darkened City | Bernhard Heiden | 1910- | Thornton Wilder | Indiana University |
| 3/1 | Alcestiad | Louise Talma | 1906- | | Frankfurt |
| 3/3 | Labyrinth | Gian Carlo Menotti | | Composer | NBC-TV |
| 4/25 | Young Goodman Brown | Ludwig Lenel | 1914 | Jane Lenel | Muhlenberg College, Pa. |
| 5/11 | Highway No. 1 | William Grant Still | | Verna Arvey | University of Miami, Fla. |
| 5/15 | Dublin Song | Elie Siegmeister | | | Washington University, St. Louis, Mo. |
| 10/10 | Gentlemen Be Seated | Jerome Moross | 1913- | Edward Eager | New York City Opera |

Member of Mu Phi Epsilon.

Standard references were used in preparing this article, such as Baker, Chase, Groat, Grove, Howard, Loewenberg, Sonneck, and others; also, periodicals as Opera News, Musical Quarterly, Musical America. Assistance by composers, librarians, publishers, and other individuals in checking and supplying information is gratefully acknowledged; some information was not received in time for publication.

The Operalogue

as given by Carol Perrenot Longone

If you are fortunate enough to have been in a community where Operalogues have been presented you will fully understand why they have become such an important part of the New York music season. Since Operalogue is not a dictionary word it is interesting to note how and when our own Carol Perrenot Longone brought it into being.

A brief question, "What is it all about?" launched Carol Longone on a new phase of her already interesting and successful career in music. The question was asked by a friend who had invested in a ticket to hear Benjamino Gigli sing in the Metropolitan Opera production of "Andrea Chenier" in the 1930's. Carol agreed to go over the opera with her friend and obligingly consented to her bringing some others along. The exposition was

made so interesting and vital that she was asked to arrange weekly sessions. That intimate group which met some 30 years ago heard the first Operalogue. When the Longone home could no longer accommodate the rapidly increasing number of knowledge-seekers, more spacious quarters were sought.

An Operalogue, as presented by Carol Longone, is graced with charm and wit. In discussing the plot, the history and traditions of the work to be heard, she addresses her audience as if it were made up of intimate friends. Entertaining and illuminating anecdotes about the opera's composer and the illustrious singers and conductors who have been associated with it, add spice to the program. Then, settled at the piano, she sets the scene with the opening chords of the opera,

CAROL LONGONE



followed by brilliantly played interludes and accompaniments for the arias and ensembles sung by gifted newcomers and established stars. How many artists participate in the performance depends upon the number of leading roles in the opera.

To Carol the most gratifying aspect of the Operalogues, though at times involving many complications, is the fact that through this channel many young artists are "discovered." Talented unknowns have been launched upon successful careers because they were heard by impresarios and talent scouts who attended these performances. Budding artists sometimes find the cost of debut recitals prohibitive and often jump at the opportunity offered by an Operalogue appearance. So, casting is not a problem when young artists, eager to be heard, seek auditions through managers or personal contact. Carol says, "Matching personality to the part is made especially important by the fact that I use no scenery, few props and costumes."

Among the young artists found especially appealing to Operalogue audiences is another member of Mu Phi Epsilon, Joy Kim, *Mu Nu* soprano, who has also appeared with outstanding success in opera and concert in Europe, Canada, Far East and South America, as well as throughout the United States. Further activities of this attractive, diminutive artist have included motion pictures, television and the Broadway musical "Flower Drum Song."

At the time Carol became a member of Mu Phi Epsilon's first chapter, *Alpha*, located in the Metropolitan School of Music, in Cincinnati, it was permissible to initiate those associated with other schools. Because of her deep interest in the sorority and its



JOY KIM

objectives, she assisted in the installation of Upsilon chapter at the Cincinnati Conservatory. This year several young music students were the happy recipients of scholarships made possible by a benefit Operalogue presented by Carol.

Beginning in October and ending in March, from 200 to 400 opera lovers, be they opera boxholders or novices, are found filing into the Roof Garden of the Hotel Pierre to hear ten performances of grand opera in miniature. Her talent for putting ideas across to audiences with informality and spontaneity has made Carol's Operalogues popular with colleges, clubs and other types of organizations. After having heard his first musically illustrated lecture on Opera, A. Walter Kramer, the composer, said "Seated at the piano you create for your listeners the atmosphere of the opera house, and with great deftness and penetrating charm make ardent fans of all who come." And a writer once said, "People may be caught napping at the opera, but no one sleeps at an Operalogue."

A happy combination of favorable
(Continued on page 38)

Musicians Club of Women Produce Operas

The Musicians Club of Women Opera Series was founded ten years ago by me while I was president of the Club. We are celebrating our Tenth Anniversary just as Chicago's Lyric Opera is celebrating its tenth. We have grown up together side by side. Of course, *our* opera serves a very different purpose than Lyric's. For one thing, all our operas are sung in English and are not on a grand scale at all, but more in cameo style, with modest but imaginative scenery, elegant and appropriate costumes (either rented, or borrowed from the old Chicago Opera Company's wardrobe), singers chosen by audition from Chicago's wealth of talented young professionals. And here is where we feel we are performing a great service to these young people. They are products of the finest studios and Opera Workshops to be found anywhere. They know the operas but where are

they to gain the experience of singing major operatic roles unless someone makes it possible? That is the crying need all over America—more opera performances to give American singers the experience so needed.

We work very hard to produce two operas each season—one in January and the second in late April. Our audience loves this charming, easy-to-take kind of opera. We sell subscriptions for the two operas to the same enthusiastic people each year with many new ones constantly being added. I have a large opera committee, who help together with the director to choose the repertoire. We try to do new works by contemporary composers, as well as the standard favorites. Some of the operas we have performed are: *Così fan Tutte*, Mozart; *The Coronation of Poppea*, Monteverdi; *The Telephone* and *Old Maid and The Thief*, Menotti; *Madame Butterfly*, Puccini; *The Barber of Seville*, Rossini; *Trouble in Tabiti*, Bernstein; *The Stronger*, Hugo Weisgall; *La Bohème*, Puccini; *The Marriage of Figaro*,



EVA
WRIGHT

PEGGY SMITH
with Director
STYRX ORWOLL



by Brenda Baum
Chicago Alumnae

Mozart; *The Elixir of Love*, Donizetti; *Wuthering Heights*, Carlisle Floyd; *Don Pasquale*, Donizetti; *The Impresario*, Mozart; *The Boor*, Argento; *Riders to the Sea*, Vaughan Williams; *The Abduction from the Seraglio*, Mozart.

It is ever a source of satisfaction to see our singers, many of whom are members of M Φ E, go on to greater fields in New York, Europe, and bigger opera companies in America. We are so happy to have helped to give them the self-confidence born of experience so greatly needed. We have also given several splendid young directors the opportunity to advance to higher realms in the music world. It is a training ground for them also, and we have been most fortunate in procuring the services of the best young directors available. To name some—Thomas Willis, now music critic for the Chicago Tribune, Styrk Orwoll, who has gone with the Cincinnati Opera Company on a Ford Grant, and Richard Tyler, our present director, a most gifted and experienced young man. William Browning and Julia LeVine have been our musical directors, and this year we will have the coveted services of Giulio Favario as musical director.

Members of Mu Phi Epsilon who have appeared on our stage in leading roles are: Joyce Weibel in *Don Pasquale*, Eva Wright in *The Impresario*, Peggy Smith in *Wuthering Heights* and *The Stronger*, Patricia Fraher in *The Old Maid and the Thief*, Jean Pickard in *Riders to the Sea*.

We held auditions October 26th to obtain casts for this season's operas which will be *L'Heure Espagnole*, *Le Farce Du Contrebandier*, and *La Traviata*. Rehearsals started early in November. All the singers are paid for

each performance, which are held in the 11th Street Theatre, with piano accompaniment.

Yes, our Opera Committee members, many of whom are members of M Φ E, work very hard, but we feel the rewards reaped and the good gained are worth it all.

Brenda Baum (Chicago Alumnae) attended Cincinnati Conservatory, graduated from Cosmopolitan School of Music, Chicago, and was a member of the piano faculty there for ten years. She is an active lecturer, performer, and organizational leader in Chicago during the regular season. In summer, she and her husband operate the Wizard of Oz Lodge in Knox, Indiana. Mr. Baum is the son of L. Frank Baum author of "The Wizard of Oz" and other famous childrens books.

Story of Opera

(Continued from page 5)

has been the translation into languages other than English and performance for European audiences, representing American Opera exported and being heard by a much wider public than ever before.

Earning such acceptance required not only creative ability and sensitivity, but sheer perseverance as well. The American opera composer can feel certain though, that the lines of communication that have been established between him and his audiences are definite and abiding. True, standards have become stricter in the development period, and the flood of works may thus be reduced to a trickle. But, this may in itself provide the completely satisfying ending. For the American opera composer, in his use of the means of musical expression

(Continued on page 29)

My Father

DR. STERLING

by Barbara Sterling Remington
San Diego Alumnae

To write about our Father Founder is a labor of love; yet, can I sketch a true picture of this extraordinarily precious and gifted person? One noted clergyman described him as: "The greatest saint I have ever known." I do know that I loved him and admired him, like everyone else.

As a child, I remember listening to him improvise on the piano in the quiet of evening. And to hear him improvise on the organ was an altogether unforgettable experience. My late husband observed, "Sterling's playing has spiritual exaltation."

His close acquaintance with the organ began when he passed an organ factory on the way home from school. The sounds fascinated him. He went

DR. W. S. STERLING



in, and the men, seeing how sincere he was, gave him the run of the place. In this way, he learned all about the organ. By the age of fourteen he was organist of one of the largest churches in Cincinnati. Pneumonia resulted from his practicing in a cold church, and he lost one of his lungs.

A few years later he enrolled at the College of Music where he studied organ with the eminent organist, George E. Whiting. He won the Gold Medal there in an organ test so difficult that no one else ever passed it, so they lowered the requirements. He did this with both hands bandaged, for he had fallen while carrying a large glass jar.

He continued his studies in Leipzig where he graduated. From Leipzig he went to London where he studied organ with Turpin and was occasionally called upon to give recitals in some of the great English cathedrals. After returning to his Alma Mater where he became Dean, he concertized occasionally, by request, at the St. Louis World's Fair and the Chicago World's Fair, for examples.

Now, as to his voice work, there again, his mastery was consummate. Not that he aspired to be a singer himself, but he could build a beautiful voice out of unpromising material, and singers who had lost their voices would come to him to have their voices restored. I have never heard anything to match his boy-singers in that field.

His voice studies had begun in Ger-

many under the original Siegfried and Brünnhilde of Wagnerian Operas, the Unger-Haupts. In London he studied with William Shakespeare, and for voice-physiology, he studied with Emil Behnke. He was terrifically thorough in all his studies.

He gave a lot of musical instruction gratis or for a nominal sum to serious but out-of-funds students, in addition to well over a dozen charitable organizations. Both he and Mother helped many unemployed individuals to find jobs. All this, being hard on his frail constitution, prompted doctors, at the end of each year, to warn him to go away and get a good rest if he expected to get through the following year. After he and Mother joined my sister, Louise, in Miami, he wrote a symphony, which Conductor Arnold Volpe persuaded him to guest-conduct. His chamber music was played by orchestra members in various places, and his Tone-Poem for orchestra, chorus and ballet (Louise choreographed the latter) was also per-

The author, Barbara, is one of Dr. Sterling's three daughters. All are members of Mu Phi Epsilon. Barbara is a self-styled amateur composer. Until she started formal piano lessons at the age of seven, she improvised on the piano. Her first solo recital was at the age of seventeen and was given at her father's college. She was granted

Civic Opera

(Continued from page 13)

ated Arts Opera Association has presented *Carmen*, *Così fan Tutte*, *Don Giovanni*, *Marriage of Figaro*, *La Bohème* etc. Leading roles in these productions have been sung by Mary Margaret Dundore, *Nu*, soprano, pictured here as the Countess in *The Marriage of Figaro*.

Portland, Ore., Civic Opera and The-



DR.
STERLING'S
DAUGHTERS

BARBARA STERLING REMINGTON
SISTER JEANETTE (EVA BELLE STERLING)
LOUISE STERLING BURKHART

formed. In fact, one whole program was devoted to his compositions.

I might add that my Mother, though exceedingly frail, cooperated with him in all his wishes. She was, herself, tremendously musical. We loved her gentle and understanding ways very much.

a full tuition scholarship to New England Conservatory.

Among her unpublished compositions are a setting to the Episcopalian Mass, which has been successfully performed, piano numbers and songs. Sister Jeanette, O.S.H., has sung her songs, and Louise has recorded piano numbers for use in her ballet classes.

Mu Phi Epsilon's Co-founder

Elizabeth

(CONCLUSION)

by William W. Fuqua

In the first part of this article, (TRIANGLE, November, 1963, pg. 4), Elizabeth Mathias Fuqua's son, William, tells of the years following her marriage to his father. Elizabeth, co-founder with Dr. Winthrop Sterling of Mu Phi Epsilon on November 3, 1903, was a young teacher of voice at the Metropolitan College of Music in Cincinnati when she met the dashing Dr. Fuqua, married him and moved to Colorado where she lived for the rest of her life. She returned to college, the Colorado Teachers College, now Colorado State College, and graduated with a B.A.

Mom's graduation was quite an affair. Commencement was held on the beautiful campus grounds beneath the birds in the trees, and in the company of cats and dogs and any other strays that happened to meander by. Our dog (of the indeterminate variety) stuck so close to Mom at home that it seemed like another version of Mary had a little lamb. He would lie at her feet while she was washing dishes. When she moved about two feet to the left to wipe the dishes Old Dades would get up, stretch, and lie down again two feet away. And so with graduation. Each time Mom moved a couple of steps across the platform, Old Dades would move a couple of steps also. Eyebrows raised, and people looked down their noses and asked, "Who's dog could that be?" The answer seemed pretty ob-

vious, but Mom held her head high and did not deign to recognize him. As the dog walked and lay down alternately across the elevated stage, faculty eyebrows raised. The ceremony of a mongrel dog receiving a Bachelor of Arts degree was indeed unique. No one was quite sure how to accept him.

Illness overtook Mom after she started teaching music in Greeley High School. The house on the hill was sold and Dad became County Physician for the next few years. Mom did not return to teaching but was later appointed Superintendent of the County Hospital and as usual her philosophy was "everything turns out for the best."

Since the hospital was across town from us transportation was a problem. For \$7 I solved it by buying a Model T Ford to take care of getting me to school as well as getting Mom across town. For three years she went through the bitter cold Colorado winters riding to work in my topless roadster. Then we became owners of a brand new Ford V8 sedan and Mom was eager to learn to drive. I had given her only a few lessons when she took ill again and for six months she lay sick with acute nephritis.

That something that is indomitable was in her makeup, and although she hovered between life and death she never lost consciousness. One day when she seemed to be hanging on a last slender thread of life she heard the new doctor say, as he looked at



Standing: ELIZABETH AND WILLIAM
Seated: DR. FUQUA AND JOHNNEY

her chart, "Specific gravity normal, heartbeat normal, blood pressure normal, no temperature, just WHAT is wrong with this woman?" When she heard this Mom raised up in bed for the first time in a month and said, "If there is nothing wrong with me what am I doing here?" It was a good question, but it was only Mom who believed that she would now get well. The doctors gave more transfusions and held out little hope. I found myself believing with my mother in her eventual recovery. In a few days she did come home, and from then on her recovery was steady, if slow.

It was another six months before we resumed driving lessons. This was almost as nerve-racking as the ordeal of the nephritis. On me, that is. Does founding a music sorority give a person extra strength and determination? By the time my mother "soloed" and received her driving license I was a nervous wreck. Unknown to her and my father, I hoped, I had developed the nicotine habit. But one lesson was so frustrating that I asked her weakly if she would mind if I lighted a cigarette to calm my jangled nerves. She looked straight ahead as she straddled the divider on the two-lane highway and answered calmly, "No, go ahead.

Does my driving bother you?"

After my father died my mother increased her activity in her clubs and continued her church music and the hospital work. She practised her own brand of music therapy on her patients, encouraging them to join her in singing.

Her two sons moved to California and visits were exchanged between them and Mom frequently, but no amount of coaxing on the part of my brother or me could persuade her to move to the Coast permanently. Greeley was her home and where her friends were. Her health began to fail, but, as usual, she refused to give up. Just before her last attack she told my wife and me, "When anything happens to me I want to see you there in your best bib and tucker." In May, 1950, it did happen, and we were there in our "best bib and tucker."

The townspeople of Greeley honored their friend by giving memorials to the hospital in her name. One room was completely decorated in her memory. Her life had indeed been one of service, music and love.

She did not live to see her granddaughter, Jeri, the little girl she had always wanted. But I am sure that she knows that Jeri is studying piano, just as I am sure that she is hoping that some day Jeri will attain membership in her beloved music sorority that she helped found.

Story of Opera

(Continued from page 25)

called Opera to capture the interest and imagination of modern audiences, may well find this to be the avenue by which American Music achieves a definitive style and freedom that it has always sought.

Alla Breve . . .

ALPHA RHO: This Phillips University chapter is proud of their adviser, **Virginia Bailey**, who, last year, was named the Young Artist Winner of the N.F.M.C., Lone Star District Auditions.

ANN ARBOR: **Deon Nielsen Price**, pianist, conductor and composer, conducted the Mormon Choir in a public performance of *Come Ye Blessed*, which she just finished composing in time for the concert. It was written for soprano and baritone solos and choir. She also performed a group of piano solos which included her own *Diversions: Fugue, Impressions, Dance, and Fantasy*, Deon's new *Shades of Arabia* was given on a fall dance program. It was written for flute and drums.

BALTIMORE: **Virginia Dietrich** was soprano soloist for Mendelssohn's *St. Paul* in February and sang with the Bach Society in the *St. John Passion*. **Nyla Wright**, soprano, was soloist in March in the Verdi *Messa Da Requiem*. In July she was soloist with the Park Concert Band and in September was guest soloist for the Catonsville Women's Committee of the Baltimore Symphony.

DENVER: **Pat Tregallas**, whose unique accordion style is being widely recognized, performed in Hindemith's *Chamber Music No. 1* given by a chamber music ensemble at Aspen. . . . Also at Aspen was **Cheryl Benjamin** who studied piano with Grant Johanneson and performed for his master class.

DETROIT: The Detroit Symphony Orchestra included *Deep Forest* by **Mabel Daniels** of Boston on the program of a special concert in February, 1963. The concert was in cooperation with the American Guild of Organists, Mu Phi Epsilon, Sigma Alpha Iota and the Wayne State University Men's Glee Club. *Detroit Alumnae* realized a substantial addition to their scholarship fund. . . . In April a concert was given by **Alice Lungershausen**, harpsichord; **Bertha Seifert**, piano; **Ellen Jones**, piano; and **Marilyn Jones**, flute. Having charge of the Afterglow was **Dorothy Dorjath**, assisted by Mrs. Bittrich and Mrs. Salon, patrons. . . . **Camilla Ayers** was elected president of the Grosse Pointe Symphony for the fourth year. She is the only woman ever to be president and the only person to be elected to this office for more than two times. This community orchestra of non-professional musicians has a well-deserved reputation for the high calibre of their programs. Camilla is also State chairman of both the Young Artists Presentation and the Stillman-Kelley Audition and Scholarship for the Michigan Federation of



MABEL DANIELS

Music Clubs, and has been a Board member for the last five years as well as currently. She is newly appointed administrator of the Zereunian String Award project. . . . **Anna Husband's** article *Rules and Maxims for Young Piano Teachers* was in a fall issue of the Piano Teachers Magazine. She has recently transcribed the orchestral parts for the Beethoven *Rondo for Piano* and Orchestra for a second piano and to be available in published form. . . . **Ruth Wylie** received a Wayne State University Alumnae Grant to compose a cantata for chorus and orchestra.

EPSILON OMICRON: *Epsilon Omicron* awarded their first scholarship to **Christy Slater** last spring. She has been active in opera, orchestra and the Chamber Orchestra. She also teaches a string bass class. She was the recipient of a cash prize given by the Indianapolis Matinee Musicales which she intends to use to further her musical education.

EPSILON PSI: The Juilliard Orchestra concert last April under Jean Morel included the Schumann *Piano in A Minor, Opus 54* with **Nelita True**, pianist, and Giannini's *The Medéad* with soprano **Gwendolyn Walters**. The concert was repeated in Philharmonic Hall for the young people's concert series known as "Introduction to Lincoln Center." Nelita was a former MΦE Senior Achievement winner and an initiate of *Gamma*. She is now at the Kansas University as a member of the music faculty and adviser to *Xi* chapter.

EPSILON OMEGA: Judith Knowles, formerly of our faculty, is now choral director at University of Minnesota and Lorraine Youngsten is assistant staff accompanist on our staff here.

EVANSTON NORTH SHORE: An all-MΦE Northwestern University School of Music faculty concert was given by **Dorothy Lane**, harpsichordist, who played the clavichord as a soloist as well as an accompanist; **Wanda Paul**, pianist; **Jill Bailiff Reyes**, harpist; and **Elizabeth Wysor**, contralto. *Sigma* chapter gave a reception and tea following the concert. . . . **Dr. Hazel Morgan**, Professor of Music Education at Northwestern, resigned in June. She now lives in Claremont, California, where she taught at Claremont College Summer Session.

LONG BEACH: One of the many affiliated organizations of the IV Centuries Festival sponsored by the Long Beach Music Council, the *Long Beach Alumnae* presented a chamber music concert at the Long Beach Museum of Art on May 16, 1963. The program included numbers by Bach, Mozart, Paganini, and Dutilleaux. The Festival included music, art, theater, literature, the visual arts, architecture and dance. The period embraced the 17th through 20th centuries.

LOS ANGELES: \$650 from the benefit concert given by **Margery MacKay** last May for Mu Phi Epsilon Scholarship was given to USC this year for this purpose. Recent new affiliates are **Ruth Thomas**, *Xi*, **Caryl Wolcott**, *Gamma*, and **Diana Steiner Dickstein**. Diana is a graduate of Juilliard and was a recent soloist at Hollywood Bowl.



DR. CLELAND AND
VIRGINIA HOOGENAKKER

JACKSON: Belhaven College conferred the Alumnus of the Year Award on **Virginia Hoogenakker** (National 5th Vice-President of Mu Phi Epsilon) during their Homecoming Ceremonies last spring. In the June, 1963, Belhaven *Tartan* President Howard J. Cleland made the presentation and described Virginia as an "individual of rare and wonderful ability, . . . a true and loyal friend . . . a witty and gracious lady . . . an energetic and enthusiastic worker . . . dependable and trust-

worthy leader." Virginia is on the music faculty at Belhaven, faculty adviser to *Epsilon Gamma*, and prominent in Jackson, Mississippi, music life.

NEW YORK: An "Award for Distinguished Service in the Field of Music" was received by **Grace Spofford** from the Peabody Conservatory Alumni Association at their June, 1963, Homecoming in Baltimore. Grace was celebrating her 50th reunion, having graduated in 1913. . . . October public recitals were given by **Esther Admon**, mezzo-soprano, in Carnegie Hall, and **Frances Steiner**, 'cellist, at Brooklyn College. **Mary Gale Hufford**, violinist, is one of the four "Intimate Concert Players" who made their New York debut in October. . . .



BETTYLOU SCANDLING

Bettylou Scandling, National 1st Vice-President, gave a benefit recital at Carnegie Hall in October for Temple B'nai Sholom where she has been soloist for the past eight years. A versatile mezzo-soprano, she has sung with Chicago Opera, in night clubs, with Cugat and Wayne King Orchestras, on radio, concert stage and television. She was formerly an officer in the Marine Corps, and she now operates her own successful insurance business in New York City. Her Carnegie program included numbers by Mozart, Handel, Vivaldi, Confalonieri, Rossini, Poulenc

and Schalit. . . . **Lois Pachuki** was the winner of the 1963 Mu Phi Epsilon Scholarship at Juilliard. Lois has since been awarded a Fulbright and is now in Germany studying piano. . . . **Shirley Verrett** also gave an October recital. . . . **Anne Phillips**, Juilliard, won the Youngstown Symphony Society and Strouss Music Center's Ninth Annual Piano Concerto Competition.

OKLAHOMA CITY: Gladys Johnston is now chairman of the National Scholarship Board of N.M.F.C.

Invitation to

Convention, 1964

From the Heart of America comes the warm invitation of the Alumnae and Collegiate Chapters of Mu Phi Epsilon in Lincoln, Nebraska, for you to be our guests at the 37th National Convention in August, 1964. We are joined by the co-hostess chapters of the North Central Province in our invitation, and we shall be looking forward to having you here.

Lincoln, Nebraska, your host city, is located in the beautiful plains country of the great midwest. In every direction are the rolling prairies, rich in grains. It is a heartwarming experience to view this land of plenty as you approach the city.

The *Nebraska Center*, which is located on the University of Nebraska campus, is a beautiful building contemporary in design. All Convention delegates and visitors will be housed there, and most of the Convention events will take place in the *Center*. It is completely air-conditioned, and we are most proud to offer these accommodations to our guests. We are planning a few events away from the *Center* which we feel will add greatly to the pleasure and excitement of Convention.

Do make your summer plans to include Mu Phi Epsilon National Convention with us. Plan to renew old friendships and make new ones. It will be an experience to be remembered always.

To our Mu Phi Epsilon sisters everywhere we extend our most warm welcome.

Loyally,

FRAN HALLETT

*General
Chairman,
National
Convention—
1964*



FRAN HALLETT

Musicological Research Contest Judges

Her professional activities during the last ten years have reflected **Miriam Terry's** main interest, the problems involved in the performance of music of the 16th, 17th and early 18th centuries, with special emphasis upon the choral music of the Renaissance and Baroque periods.

Out of her work as vocal director of the Collegium Musicum of the University of Washington, where she is Associate Professor of Music, have come many first Northwest performances of the lesser-known works of Byrd, Purcell, Marc-Antoine Charpentier, Monteverde, Schutz and Buxtehude.

Frequent sojourns for research and

MIRIAM TERRY



study in various European libraries (British Museum, Bibliotheque Nationale, Tubingen University and the library of the Benedictine Abbey of Einsiedeln) as well as the Library of Congress, have led to the reconstitution and performance of works unpublished since the 17th century. The Collegium Singers have also performed modern works of Kechley, Hindemith and Webern.

Miriam Terry is at present Chairman of the Northwestern Chapter of the American Musicological Society, a member of the Program Committee for the 1963 national meeting of the Society in Seattle, and Chairman of the Committee on Local Arrangements for both this conference and the concurrent conference of the College Music Society.

At the University of Washington, in addition to her work with the Collegium Musicum, she teaches choral conducting, undergraduate history and literature courses in 17th and 18th century music, and conducts a seminar in the Renaissance and Baroque periods.

She was initiated into Mu Phi Epsilon through Tau chapter.

Dr. Edith Vogl Garrett was born in a small town in the Bohemian Forest of Czechoslovakia and spent some of her early years in Vienna. She did most of her studies in Prague, where she received her doctor of philosophy

MIRIAM TERRY •
EDITH VOGL GARRETT •
RAYMOND H. HAGGH •



DR. EDITH VOGL GARRETT

degree in Musicology and Classical Archeology at the Charles University and also graduated from the Prague Academy of Music and the Masterclass for Piano. While still in Prague, she concertized, did programming for the Czech Philharmonic Orchestra and wrote a music column in the leading German newspaper there.

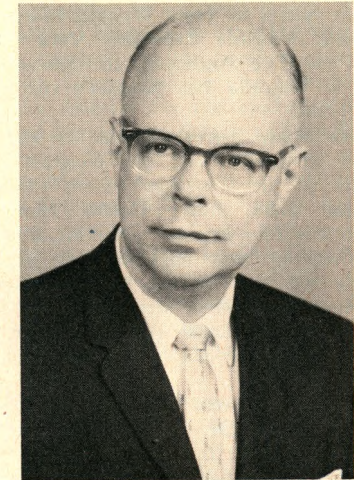
Dr. Vogl Garrett came to the U.S. to arrange for a tour of the Orchestra and Czech National Opera to the World's Fair in New York in 1938, and then remained in this country. She has taught Musicology at Keuka College, Keuka Park, N.Y., at New England Conservatory of Music in Boston, at Boston University, Harvard, and Wheaton College. At present, while taking a leave of absence, her efforts are devoted to writing a book on the history of Czech music.

Raymond H. Haggh, composer and musicologist, now is associate professor of music at the University of Nebraska. In late 1962 the University of Nebraska press published his translation, with commentary, preface, and bibliography, of Hugo Riemann's History of Music Theory, Books I and II. A number of his compositions have been performed by university and college ensembles, especially in the southeastern United States during the ten years he was a faculty member of

the Music Department of Memphis State University.

A native of Chicago, Prof. Haggh received his advanced education at Northwestern University and Indiana University. In 1955-56 he held a Faculty Fellowship from the Fund for the Advancement of Education, studying at Harvard University. Following this he was recipient of a Danforth Teacher Grant in 1957-58 for the purpose of pursuing doctoral studies at Indiana University.

Mu Gamma chapter is proud to have Dr. Haggh as one of its patrons.



RAYMOND H. HAGGH

Contest Rules

Full instructions in Nov. 1963 TRIANGLE. Contest Adviser: **Janet A. Wilkie (Mrs. R. F.)**, 7011 Highview Terr., Apt. 304, Hyattsville, Maryland, 20782.

- 1—Open to all members of Mu Phi Epsilon.
- 2—Notify Contest Adviser of intention to enter, by April 1, 1964.
- 3—Deadline: Entries must be received by midnight, May 15, 1964.

Chapter NEWSLETTERS

ATLANTIC PROVINCE

BALTIMORE

Baltimore looks back on a successful year. Our \$250 scholarship award money was raised by sponsoring a block of tickets for the performance of the National Ballet with the Baltimore Symphony Orchestra last January. Added to this revenue were the fees from a sponsor list, each sponsor paying \$1.

The winter and spring meetings were held in the homes of **Nyla Wright**, **Margaret Carroll**, **Virginia Crowther**, **Vera Hurwitz** and **Eva Anderson**. In October we met at **Virginia Lee Stiegler's** charming new home.

Jean Sharp performed with the Handel Choir in March, and our musicale that month at the Evergreen House featured **Bonnie Lake**, flute; **Denise Morand**, cello; and **Julio Esteban**, piano. Mr. Esteban is a patron. Our final musicale in the spring was held in the home of **Helen Thomas**. In October, Mrs. Harry M. Sachs and Mrs. Aber Unger, patrons, co-hosted a musicale for our chapter and Phi Gamma chapter.

Our patrons were invited to the March meeting when Dr. Peter Herman Adler, conductor of the Baltimore Symphony Orchestra, gave an address. Mu Phi Epsilon visitors to our chapter this year have included former members **Louise Willier Kehoe** from Montana and **Anne Beall Pray** from California, who left here to join her husband on Guam. **Lola Faust**, president of Washington Alumnae chapter visited us in March. We were happy to have **Ethel Vance** with us at the April meeting. Ethel is not only a charter member of Mu Phi Epsilon, but also a charter member of our own chapter. She is not really a "visitor" since she is one of our own members, but we do not get to see her too often. **Sylvia Betts Dodd** followed her March weekend at "Tanglewood" with the April Baltimore County Piano Class Festival, of which she was chairman.

On September 14 Sylvia and **Carolyn**

Hopkins attended the District of Columbia Career Achievement Luncheon of the Professional Panhellenic Association at the Shoreham in Washington. They enjoyed renewing acquaintances with Washington members and the opportunity of saying "hello" to National Vice-Presidents **Bettylou Scandling** and **Janet Wilkie**.

SYLVIA BETTS DODD

BOSTON

Boston faces a busy year. In September we elected a new president **Therese Mueller**, to succeed **Adele Holevas** whose husband's new position on the music faculty at Johnson College, Johnson, Vermont, necessitated their move from this area. Our 50th year, under her leadership, was a rewarding and inspiring one. Therese will direct plans for another Golden Anniversary celebration, a gala banquet and musicale in November when **Bettylou Scandling**, Province Governor, will be present. Daniel Pinkham will be our guest in December and will perform his new cantata with **Barbara Wallace** as soprano soloist.

Looking back, our February meeting, with music by **Frances Ruggiero**, **Nancy Faxon** and her talented daughter, Emily, was held at the home of **Sue Lunn**. Original compositions by **Eugenia Lombard** made up the first part of the March program at **Betty Pinkham's**. Her pieces for two violins and piano were performed with the composer at the piano, assisted by violinists **Frances Ruggiero** and **Hope Wright**. The second part was presented by Beta girls: **Gail Carson**, **Jean Travaline**, **Linda Doell** and **Judy Olson**. In April Dr. Owen Jander, Assistant Professor of Music at Wellesley College, was invited to speak to members and friends. His subject, "Performance Practice for Early Music" was a fine, illustrated lecture covering a wide area of both vocal and instrumental music. ADELE TRYTKO

CONNECTICUT VALLEY

As was reported in the November, 1963, TRIANGLE, page 31, our project, assisted

by Alpha Beta, of pledging a memorial seat in the new auditorium at the University of Hartford, has been our main concern. In this respect we held a successful candy sale last spring.

Honoring the Alpha Beta seniors in March we held a reception at the home of **Nancy Dewing**. A musicale was presented by recipients of the chapter scholarship awards which had been awarded the previous fall to **Omega Milbourne** and **Virginia Bromberg** of Alpha Beta. At the postponed District Conference held in May, Dr. Moshe Paranov, Vice-Chancellor for the Performing Arts of the University of Hartford, was presented our check for the memorial seat by our president at that time, **Helen Hubbard**. The Conference was under the successful chairmanship of **Madelyn Serbin**.

A new affiliate, **Constance Wilson**, presented the program at our final meeting of the season, held in the home of **Charlotte Bagnall**. This was a pleasant ending of an interesting season of activities.

DOROTHY KREIVENAS

PITTSBURGH

A retrospective look at last year's meetings bring memories of inspiring music, interesting programs and pleasant sociability. Among the performers were **Georgetta Gatto**, flute; **Mary Demyan**, who sang delightful folk songs to the accompaniment of the auto-harp; **Lucretia Marracino** and **Joan Rogers**, playing the *Concerto in E^b Major* by Mozart at two pianos; and tapes of the faculty concert at 1962 Convention. At one meeting **Barbara Nieman**, contralto, and **Pam Bertolizzi**, flute, from Epsilon Upsilon presented the program. Member speakers for the year were **Carolyn Hunt Mahaffey**, showing slides and giving a talk on her round-the-world trip; **Oleta Benn**, of the Carnegie Institute of Technology faculty, who spoke on modern day problems in music education; **Jessie Yon Yuille**, a charter member of MΦE Alpha chapter, who delighted us and our Epsilon Upsilon guests by recalling early Mu Phi days. In April, 1963, we attended the MΦE luncheon at the N.F.M.C. Convention and enjoyed the talk by A. Walter Kramer, husband of **Merle Montgomery**.

Hostesses for the year were: **Elizabeth Storer Bothwell**, **Barbara Rankin**, **Lois Hunter**, **Lucretia Marracino**, Mrs. Doll-

meyer Russell, (a patron), **Mary Jane Harvey**, and **Janet Willenbrock**. The last meeting of the year was held in the latter's home and was a Pot Luck Barbeque for families. Patrons were our honored guests and fun and food dominated the scene.

MABEL KING

ROCHESTER

Challenged by increased membership, our program chairman, **Alma Kruse Jackson**, scheduled varied opportunities for musical performance, friendship and service. An Anniversary Musical attended by representatives of major Rochester musical organizations, patrons, members, husbands, **Dr. Merle Montgomery** and State Federation of Music Club officers, starred **Carol Kaiser Oliver**, cellist, in a Brahms *Sonata*, **Althea Speelman**, flute, and **Frances De Witt Babcock**, soprano, at the home of a charter patron, George Babcock. An Inter-Sorority Benefit Musical for the Hochstein Music School featured new members **Helen Rothra Valenza**, flute, in a Mozart *Quartet*, and **Joyce Malicky Castle**, mezzo-soprano, with **Jane Syliassen Will** at the piano. An evening of chamber music for patrons in the lovely home of **Doris La Due Dodge**, presented **Lorene Carpenter Field**, violin, **Minna Shklar Meminger**, viola, **Carol Comstock Hunsberger**, cello, and **Adele Tilton Kent** at the piano in Brahms *Quartet in C*.

A progressive dinner "Sing for Your Supper" was held at the homes of patron Mrs. Benjamin Olney, of **Helen Kelly McHose** and **Adelaide Waring**. In February we met at the spacious home of **Dorothea Pund Allen** for the installation of patrons.

Relaxed at a Pot Luck Supper at **Mildred Randall Stalker's** home, alumnae surveyed then acted to replace collegiate ceremonial equipment. **Grace Garlock Massey** and husband designed and built standards and **Miriam Mirrett** and **Charlotte Seifert Knaub** sewed new robes.

"Music must stir memories and encourage active participation" said **Dr. Gertrude Brown Miller**, music therapy chairman. Fourteen members appeared regularly throughout winter months to cheer with music and conversation the aged, blind, and veterans. **Marilyn Smith** moved to a new music therapy position in Dayton, Ohio, **Anna Morrow** headed back to California

after a farewell year in Rochester and we welcomed into the chapter **Elenita Benjamin Fitch**, Lambda, and **Veronica McCarthy** a charter Mu Upsilon.

Harp music of collegiate **Alice Conway** and the charm of a founding patroness, Mrs. Buell Mills, drew charter members and early affiliates for an evening of reminiscence at the home of Mrs. Mills on an icy winter night.

Many outstanding musical ensembles and solos, too numerous to mention, were enjoyed this year. Caterers could not have presented more delicious nor decorative refreshments. Enthusiasm woven by loyalty, generosity and service characterized this past year in Rochester.

SUZANNE LA GRANDEUR CLAYTON

WASHINGTON

Some of our chapter activities are reported elsewhere in this issue and will not be repeated here except very briefly. The visit and performance of **Jean Madeira** in July was exciting. Mu Phi Epsilon members were definitely in the majority at the PPA Achievement Luncheon in September. The program for November will be given by **Dr. Emma Lou Diemer** and **Marian McNabb**, organists. Emma Lou will play her own compositions. **Rilla Mervine** will sing. The lovely Scholarship Tea was a very high point this fall, and **Dr. Norma Bird**, **Beth Thewlis** and others deserve much credit for their splendid work. In October we met at **Alta Smith's** home with Dr. Lloyd Ultan, Head of the Music Department at American University, giving a talk. Mezzo-soprano **Joanne Barnett** sang, accompanied by **Lydia Bernstein**.

Lola Faust and **Marian McNabb** are on the auditions committee of the Friday Morning Music Club.

Our very capable former historian, **Carol B. Wagner**, retired from the Federal Government on April 30. She plans to return to active organ study. She has been appointed Chairman of the Music Section of The Twentieth Century Club, one of the pioneer clubs in Washington.

Newsletters from all other Provinces will appear in March issue.

Contribute to Memorial Foundation

Operalogue

(Continued from page 23)

circumstances and excellent musical training prepared Carol Longone to help others to a better understanding and appreciation of music. While still a child, growing up in her native Florida, her marked musical talent revealed itself in her piano studies. Later, upon receipt of her degree from Florida State College for Women, she was awarded a scholarship to the Cincinnati Conservatory of Music. After graduating from the Conservatory she became an instructor in piano there.

It was in New York while studying accompanying and German lieder that Carol met her operatic impressario husband, Paul Longone, who later became Director of the Chicago Opera Company. Together they spent several years in Naples, and during this time she was introduced to many of the foremost musicians, some of whom her husband managed. In 1934, with leading singers of Milan's La Scala Opera Company, she toured the principal cities of Norway and Sweden, during which she played before King Gustav of Sweden.

When asked what she does in between Operalogues, this natural-born teacher said she teaches piano and coaches the operas she presents as Operalogues because she "loves doing both."

Mu Phi Epsilon is proud to claim one who, in reply to such a simple question as "What is it all about," could contribute so much to the field of music through her answer "It goes this way."

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

BLOEDORN, Ada, Mu Rho, Denver Alumnae

With sorrow we report the passing of Ada last August at the age of 84. She came to Denver from Nebraska 45 years ago, and music and teaching were not only a way of life to her, but her whole life. She was a member of the Baptist church, the State Music Teachers Association, the Musicians' Society, and a charter member of Mu Rho chapter of Mu Phi Epsilon. She taught piano at the Western Institute of Music, at Walcott Conservatory, which later became the Denver College of Music, and finally the Lamont School of Music. Ada established her own studio and continued to teach until illness intervened a few years ago. Ada

holds a place of high esteem in the hearts and memories of all who knew her, MΦE sisters, family, friends and students.

TARPLEY, Phyllis Nash, Phi Nu, Beverly Hills Alumnae

Our beloved sister Phyllis died suddenly this summer. She had been a teacher of kindergarten and first grade and a substitute principal in the Los Angeles Public School System. She was a charter member of Phi Nu at UCLA, and in the Beverly Hills Alumnae she was a tireless worker on Ways and Means projects. She leaves her husband, Joseph, and an eight-year-old daughter, Marcia.

NEW YORK WORLD'S FAIR

NEW YORK 1964 WORLD'S FAIR admission tickets are available to members of Mu Phi Epsilon at reduced rate ONLY IF ORDERED IN ADVANCE, by or before February, 1964. Send your order to Gertrude Otto on form below. After this date, and at the gate, the adult admission will be \$2.00, and *no exceptions*.

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 MINNEAPOLIS—Vida Cowin (Mrs. Alton), 4366 Mackey Ave., Minneapolis 24, Minn.
 RICHFIELD—Virginia Shaw (Mrs. Earle), 5340 Fremont Ave. So., Minneapolis 19, Minn.
 SIOUX CITY—Jayne Marie Soiseth Barnes, 5112 Segar, Sioux City, Iowa.

SOUTH CENTRAL PROVINCE

Province Governor: National Second Vice-President, Lois Gordan

Collegiate:

XI—University of Kansas, Lawrence, Kan.
 Marilyn Miller, 1612 W. 15th, Lawrence, Kans.
 MU THETA—University of Texas, Austin, Tex.
 Betty Evans, 1416 Preston, Austin, Tex.
 MU KAPPA—University of Oklahoma, Norman, Okla.
 Ethelyn McCoy, 458 Elm, Norman, Okla.
 MU MU—Kansas State College, Manhattan, Kan.
 Anne Bowman, 1517 McCain Lane, Manhattan, Kans.
 MU RHO—Lamont School of Music at the University of Denver, Denver, Colo.
 Vanda Sue Sydenham, 2270 S. Race #68, Denver 10, Colo.
 MU CHI—Southern Methodist University, Dallas, Texas.
 Janet Cook (Mrs. David), Moore Hall, Rm. 111, Southern Methodist, Dallas, Tex.
 PHI EPSILON—College of Emporia, Emporia, Kan.
 Anne K. Hunter Davis (Mrs. Glen), 1110 Walnut, Emporia, Kans.
 PHI XI—Baylor University, Waco, Texas.
 Sandra Roberson, 418 Alexander, Baylor, Waco, Tex.
 PHI PI—University of Wichita, Wichita, Kan.
 Marilyn Ochs, 1749 N. Yale, Wichita, Kans.
 PHI TAU—North Texas State College, Denton, Texas.
 Margaret Penelope Mitchell, Box 5495 N.T.S.U., Denton, Tex.
 EPSILON EPSILON—Texas Christian University, Fort Worth, Texas.
 Nancy Rose, 2430 Winton Terrace W., Fort Worth, Tex.
 EPSILON MU—University of Utah, Salt Lake City, Utah.
 Mary Anne Koller Anderson, 3390 Santa Rosa Ave., Salt Lake City, Utah.
 EPSILON PI—Texas Technological College, Lubbock, Texas.
 Charlene West, Box 105, Doak

Hall, Texas Tech, Lubbock, Tex.
 EPSILON PHI—Friends University, Wichita, Kansas.
 Loline Faye Bradshaw, 1043 S. Mattington, Wichita 13, Kans.
 ALPHA IOTA—Midwestern University, Wichita Falls, Texas.
 Janette Elaine Wineinger, 1827 Lucile, Wichita Falls, Tex.
 ALPHA NU—West Texas State College, Canyon, Texas.
 Dorothy Ann Higdon, Box 56, Canyon, Tex.
 ALPHA PI—Southwest Texas State College, San Marcos, Tex.
 Joyce Durham Hughes (Mrs. Chas. E.), E-1, Riverside Apts., San Marcos, Tex.
 ALPHA RHO—Phillips University, Enid, Okla.
 Letta Mae Kyle, 325 Lakeview Dr., Enid, Okla.
 ALPHA SIGMA—Abilene Christian College, Abilene, Texas.
 Carol Vaughan, Box 961, Sta. ACC, Abilene, Tex.

Alumnae:

AUSTIN—Alma Jean Ward (Mrs. Fred), 142 Red Bud Trail, Austin, Tex.
 DALLAS—Edith Pfautsch (Mrs. Lloyd), 3710 Euclid, Dallas, Texas.
 DENVER—Margaret Daugherty (Mrs. Howard), 8240 Turnpike Dr., Westminster, Colo.
 FORT WORTH—Jeanette Sterns Keim (Mrs. A. R.), 1324 Washington, Fort Worth, Texas.
 OKLAHOMA CITY—Mildred Shaughnessy, 740 N.W. 19th, Oklahoma City 3, Okla.
 SALT LAKE CITY—Carolyn Gibson Verkler, 50 West 1300 South, Bountiful, Utah.
 TULSA—Mary Johnson (Mrs. Manly), 4928 East 27th St., Tulsa, Oklahoma.
 WICHITA—Edla Rickard Hilts (Mrs. James), 999 Country Acres, Wichita, Kansas.

Alpha Chi

PACIFIC NORTHWEST PROVINCE

Province Governor: National Sixth Vice-president, Janet Wilkie

Collegiate:

NU—University of Oregon, Eugene, Oregon.
 Kay Wall, 851 E. 15th, Eugene, Ore.
 TAU—University of Washington, Seattle 5, Washington.
 Marcia Elaine Hilden, 5015 17th Ave., N.E., Seattle, Wash. 98105
 MU BETA—Washington State University, Pullman, Washington.
 Carol G. Pearson, Community Hall, Pullman, Wash.
 MU ZETA—Whitman College, Walla Walla, Washington.
 Jeanne Adair Hansen, Whitman College, Walla Walla, Wash.
 PHI LAMBDA—Willamette University, Salem, Oregon.
 Wendy Hunt, York House, Willamette University, Salem, Ore.
 EPSILON DELTA—Lewis and Clark College, Portland, Oregon.
 Julane Rodgers, Ruth Odell Hall, Lewis and Clark College, Portland 19, Ore.
 EPSILON THETA—Linfield College, McMinnville, Oregon.
 Priscilla Lonnette Hartwig, Box 607, Linfield College, McMinnville, Ore.
 EPSILON IOTA—Eastern Washington College of Education, Cheney, Washington.
 Karen Louise Richardson, Box 444, E.W.S.C., Cheney, Wash.
 EPSILON RHO—Montana State University, Mis-

soula, Montana.
 Arlie Montgomery, 201 University, Missoula, Mont.
 EPSILON SIGMA—Pacific Lutheran University, Parkland, Washington.
 Emily Lou Erickson, Harstad Hall, P.L.U., Tacoma 44, Wash.
 ALPHA LAMBDA—Portland State College, Portland, Oregon.
 Arlene Cooley, 3136 S.E. 87th, Portland, Ore.
 ALPHA PHI—Anita DuBravac, 6016 N.E. Alberta, Portland, Ore.

Alumnae:

EUGENE—Mary Lou Van Rysselberghe (Mrs. Pierre), 2359 Lariat Drive, Eugene, Oregon.
 PORTLAND—Gloria MacKay Wane (Mrs. William), 12350 S.W. Westdale St., Portland, Ore., 97225
 SALEM—Gladys Borchardt Coe (Mrs. Curtis), 1980 Chemawa Rd., N.E., Salem, Oregon.
 SEATTLE—Rachel Swarner, Welke (Mrs. W. C.), 5607 16th Ave., N.E., Seattle 5, Wash. C.
 SPOKANE—Carmen Greenstreet Hagman (Mrs. Robert), Box 62A, Rt. 1, Spokane, Wash.
 TACOMA—Carolyn Harer Hoover (Mrs. Lon A.), 816 N. Stadium Way, Tacoma 3, Wash.

PACIFIC SOUTHWEST PROVINCE

Province Governor: National Seventh Vice-President, Opal Skolnick

Collegiate:

MU ETA—University of the Pacific, Stockton, Calif.
 Constance Joan Neville, 205 Farley House, Raymond College, U. of P., Stockton 4, Calif.
 MU NU—University of Southern California, Los Angeles, Calif.
 Mary C. McMillan, 738 W. 27th St., Los Angeles, Calif.
 PHI MU—San Jose State College, San Jose, Calif.
 Camilla Sheldon, 911 Tamarack Ave., San Jose, Calif.
 PHI NU—University of California at Los Angeles, Los Angeles, Calif.
 Dorothy Ross (Mrs. Arthur), 829 15th St., Hermosa Beach, Calif.
 PHI CHI—Fresno State College, Fresno, Calif.
 Judith Ann Hinch, 4566 E. Sierra Madre, Fresno, Calif.
 EPSILON ETA—George Pepperdine College, Los Angeles, Calif.
 Alexis Marbury, 520 1/2 E. Hardy, Inglewood, Calif.
 EPSILON OMEGA—San Francisco State College, San Francisco, California.
 Janet Schlein, 800 Font Blvd., San Francisco 27, Calif.
 ALPHA DELTA—Sacramento State College, Sacramento, Calif.
 Virginia Louise York, 5408 "M" St., Sacramento, Calif.
 ALPHA EPSILON—College of the Holy Names, Oakland, Calif.
 Donna Rae McNeill, 101 Valle Verde Court, Danville, Calif.

BERKELEY—Lucile Lundberg (Mrs. O.), 1423 Walnut St., Berkeley, Calif.
 BEVERLY HILLS—Joan Meggett, 4401 Griffen Ave., Los Angeles 31, Calif.
 FRESNO—Olga Quercia, 5438 E. McKenzie, Fresno, Calif.
 FULLERTON—Beverly Runkle Benso (Mrs. W. E.), 623 Heatherstone Dr., Orange, Calif.
 LONG BEACH—Helen Graham Johnstone (Mrs. Ralph), 5026 Knoxville, Lakewood, Calif.
 LOS ANGELES—Sima Mannick (Mrs. Louis), 5165 Onacrest Drive, Los Angeles 43, Calif.
 PALO ALTO—Helen Van Dyke Price (Mrs. George), 1179 Orilla Ct., Los Altos, Calif.
 PASADENA—Grace Allen Holden (Mrs. M.), 1085 Mariposa St., Altadena, Calif.
 SACRAMENTO—Marjorie McGlashan Lawrence (Mrs. C. K.), 3511 Curtis Park Dr., Sacramento 18, Calif.
 SAN DIEGO—Jeanne Roodhouse, 5035 San Aquario Dr., San Diego 9, Calif.
 SAN FERNANDO VALLEY—Frances Platt Tschirgi (Mrs. J. M.), 5741 Rolling Rd., Woodland Hills, Calif.
 SAN FRANCISCO—June Weybright Reeder (Mrs. Leland R.), 109 Skyview Way, San Francisco, 27, Calif.
 SAN JOSE—Sylvia Troeh Bush (Mrs. M. E.), 12580 Selby Lane, San Jose 27, Calif.
 STOCKTON—Faye Barnes Lowes (Mrs. Gary), 2974 Delaware Ave., Stockton, Calif.

INTERNATIONAL

Collegiate:

ALPHA TAU—Philippine Women's University, Manila, P.I.
 Hilda Alicer, c/o College of

Music and Fine Arts, PWU, Taft Ave., Manila, P.I.

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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 Mc-
Neil, 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 EXCEP-
TIONS.**

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

N.E.O. Address: 1139 N. Ridgewood Dr., Wichita, Kansas 67208
 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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and its strength shall ever guide me
in the path that leads upward
toward the stars.

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