

V. 58 #3

the
TRIANGLE
of
MU PHI EPSILON



MARCH 1964



1903 Mu Phi Epsilon 1963-4

THE TRIANGLE of Mu Phi Epsilon, international professional music sorority, is published quarterly, in November, January, March and May. George Banta Company, Inc., is official printer and publisher at Curtis Reed Plaza, Menasha, Wisconsin. The subscription price is \$1.50 a year, single copies, 40 cents. All copy is to be sent to the Editor, Pearl Allison Peterson, 13548 N.E. Glisan, Portland, Oregon 97230, observing deadlines which are June 15, Collegiate, July 10, Alumnae and 1st of October, December and February. Business Correspondence and Subscriptions to be sent to National Executive Office, 1139 N. Ridgewood Drive, Wichita, Kansas 67208.

Second class postage paid at Menasha, Wisconsin. Printed in the United States of America. Application for transfer of location of original second class entry from St. Paul, Minn., to Menasha, Wisconsin has been made.

POSTMASTER: Send all changes of address to 1139 N. Ridgewood Drive, Wichita, Kansas 67208.

The Triangle

MARCH • 1964
VOLUME 58 • NUMBER 3

OF MU PHI EPSILON

Contents . . .

	PAGE
The Seal of the M Φ E Memorial Foundation	<i>Inside Front Cover</i>
Mu Phi Epsilon Memorial Foundation	2
Charter Alphas for 60 years	4
While the Globe Turns	5
Global Challenge to the Arts	<i>Yvonne Mozée</i> 6
The Blind Can Not See the Black Notes	<i>Faye Schick Smith</i> 9
Saengerbundesfest in Salzburg	10
Joyce Jones—combines army life with concertizing	11
Music Across Europe	<i>Rachel Welke</i> 12
Spotlight on Greece	<i>Esther Winks Hilburn</i> 13
School Music in Germany	<i>Winifred Leighton</i> 14
ISME Conference, Tokyo, 1963	<i>Lucrecia R. Kasilag</i> 15
Elizabeth Kidd, Guest of Alpha Tau	<i>Elizabeth Ayres Kidd</i> 17
In Manila with Alpha Tau	18
". . . our shrine is ever bright . . ."	19
Composition Contest Winners	20
The Art of Music as Therapy	<i>Paul Novdoff, D.Mus.</i> 24
NAMT Conference—a Report	<i>Dorothy Brin Crocker</i> 27
37th National Convention, 1964	29
Chairman Fran Hallett and Committee Members	30
"The Score" Wichita Newsletter	32
Alumnae Tempo	33
Creativity—programs, performers, composers	34
Service—scholarships, projects, patrons	41
Leadership—education, community	43
The Stereopticon and the Music Lady	45
Strings and Nuts	<i>Carolyn Harer Hoover</i> 46
Ann Arbor Golden Anniversary	<i>Frances Danforth</i> 48
Fullerton Alumnae—Welcome, 69th	49
Professional Panhellenic Association	50
PPA Luncheon—September, 1963	51
Mu Phi Epsilon Tour, 1965	54
Chapter Newsletters	55
Directory	60
Collegiate Calendar	63
Alumnae Calendar	64

PEARL ALLISON PETERSON • NATIONAL EDITOR

Board of Directors
Meet in Detroit

mu phi epsilon

Memorial Foundation

MU PHI EPSILON, in its 60th anniversary year, cognizant of the sorority's growth and its need for expansion of activities in the recognition of music and scholarship and of service through music, has established the MU PHI EPSILON MEMORIAL FOUNDATION, honoring its founders, Dr. Winthrop S. Sterling and Elizabeth Mathias Fuqua, and the memory of deceased sisters. The first meeting of the Board of Directors was held on November 24, 1963, in Detroit, Michigan.

The first official act of the Board was to allocate \$500 as the basis of the fund for the operation and development of the Sterling Staff Concert Series. Shocked and saddened by the tragic and untimely death of President John F. Kennedy only two days previously, and mindful of the support by him and Mrs. Kennedy, both personally and through their official capacity, of the lively arts, and the extraordinary contribution they made to the development of the cultural aspects

of American national life, it was further moved that the \$500 be specified in his memory as a fitting recognition.

The proposed Sterling Staff Concert Series is being planned to provide an opportunity for aspiring young MU PHI EPSILON concert artists to be recognized and heard throughout the country.

The members of the Board of Directors were elected by National Council in July, 1963. They are: Bettylou Scandling, Lois Gordon, Beth Shafe, Janet Wilkie, Claudette Sorel, Ava Comin Case and Rosalie V. Speciale.

The following officers were elected:
President of the Foundation: Rosalie V. Speciale of San Jose, California. She is the immediate past national president of the sorority and has worked and planned toward the establishing of the Foundation. She will be primarily responsible for its operation.

Vice-President: Ava Comin Case of Ann Arbor, Michigan, former national president. Ava is on the music faculty of the University of Michigan.

Secretary-Treasurer: Agnes Helgesson of Los Altos Hills, California, a former president of the Palo Alto Alumnae chapter.

Chairman of the Board of Directors: Bettylou Scandling, of New York City, National First Vice-President and Extension Officer of the sorority.

Vice-Chairman of the Board: Lois Gordon, of Wichita, Kansas, National Second Vice-President and Collegiate Adviser.

Beth Shafe, of Detroit, Michigan, is National Fourth Vice-President and Music Adviser; Janet Wilkie, of Hyattsville, Maryland, is National President; Claudette Sorel, of Columbus, Ohio, is a concert pianist and on the music faculty of the School of Music of Ohio State University.

The Foundation has been created through the combining of the former



ROSALIE V. SPECIALE
President, M Φ E Memorial Foundation

Friendship Fund and Memorial Fund. As a charitable and educational organization it will receive and administer contributions and donations from members, chapters and friends of the Foundation. All contributions may be designated for specific projects or in memory of those departed.

Please send all contributions to:
Agnes Helgesson
26925 St. Francis Drive
Los Altos Hills
California

Make checks payable to:
**Mu Phi Epsilon
Memorial Foundation**



BETTYLOU SCANDLING
Chairman, Board of Directors

We are grieved to hear of the recent passing of Mr. O. H. Speciale, beloved father of Rosalie V. Speciale. Mr. Speciale was a long-time, valued friend of our sorority. He gave us many hours of legal counsel during the past two administrations, and it was his legal advice that shaped the preliminary planning of the Mu Phi Epsilon Memorial Foundation prior to its vote of fact by the 1962 National Convention. Our deep sympathy goes to Mrs. Speciale, Rosalie and the family.

Charter Alphas for 60 years

ETHEL KIMBALL VANCE



JESSIE YUILLE YON



Approaching her 80th birthday on December 25, 1963, Ethel Kimball Vance was honored by Baltimore Alumnæ on Founders Day in November with a surprise party in her home. Members greeted her by singing "The Triangle" as she came down the stairs. Bettylou Scandling, Atlantic Province Governor and National First Vice-President, presented her with plants of African violets from the National Council, and the Alumnæ gave her a sterling pin with appropriate engraving in honor of the occasion.

A telephone call between Ethel and Jessie Yon, in Pittsburgh, was arranged and the 60th anniversary of their initiation was shared for a few moments.

Jessie, chaplain of the Pittsburgh Alumnæ, was honored on Founders Day with a diamond pin from the chapter and violets from National Council.

Greetings

To all my Mu Phi Epsilon sisters—

I extend congratulations and sincere affection realizing and appreciating the loyalty and dedicated interest in Mu Phi Epsilon sisters have shown during the past sixty years. I am deeply grateful that the aspirations and dreams of Dr. Sterling and Elizabeth Mathias Fuqua have been so successfully attained. It is my earnest hope that Mu Phi Epsilon will long continue to spread Music, Friendship and Harmony throughout its sphere of activities.

Loyally,
JESSIE YUILLE YON

the sun does not set on music

While the Globe Turns

africa
europe
asia

Global Challenge to the Arts

africa

by Yvonne Mozée
Phi Lambda



YVONNE MOZÉE

Yvonne Mozée was born in Alaska where her father was U.S. Marshal at Nome. She received her Bachelor of Music in Piano from Willamette University, Salem, Oregon in 1945. Later she studied at Juilliard School of Music in New York. For the last several years she has been on the production staff of the Moral Re-Armament Film and Television Studio at Mackinac Island, Michigan. She spent three months with a film unit in Kenya, in 1962, where she took the pictures on these pages. She is now living in Los Angeles, California.

In today's age of giant scientific strides which are hurtling us far beyond even the jet age into the world of space, what is happening to the spirit of man? Is it advancing with the same speed? Are we going to be equipped with motives adequate to live in the new age where continents are linked by Telstar and where unfathomed power is at the fingertips of mortals?

Do the headlines indicate that men are learning to live as brothers, that family life is secure, that youth are taking sturdy responsibility for their society?

Unless man's character keeps pace

with his exterior world, he will not be able to handle the power the atom holds, the leisure that automation promises, nor the challenge to create a workable world.

In face of the increasingly evident global onslaught on God and conscience which batters us (including the young) on every side today, the character of man cries out to be purified and strengthened.

It is in this realm of the human spirit that the arts could be a dynamic partner to science. They could inspire men to great living to match the miracles taking place in his physical universe. Through the ages the best in the arts has done this for man. Will there now be modern Michelangelos, Bachs and Shakespeares whose gifts will move the human family forward?

The challenge to art is to promote a greatness of purpose in man so that he is not blackmailed by his lusts nor bribed by petty satisfactions. Men today must become bold enough to meet

and master the needs of the whole world for unity, divine direction, and a satisfying purpose.

"The motion picture is the 20th century's most dynamic art," says the National Board of Review of Motion Pictures.* Combining the talents of many, and seen from Main Street to Moscow by millions, the motion picture is one of the most powerful media of artistic expression today. Last year in East Africa I saw a convincing episode of one film giving new direction to a nation.

We left Nairobi late in the afternoon, barreling along the left-hand side of the road in a jouncing Peugeot. We headed north to Ft. Hall, a Kikuyu metropolis in lush, hilly country. At Ft. Hall we left the main road and drove west, the red-earth road lying atop a rolling ridge. We drove past villages of huts, for miles into the back country as darkness came on.

Long before we reached our target we began to pass walking Africans—two's, three's, groups, children, adults. They were all going the same direction as we, headed for remote Kangema.

It was dark when we got there. We stopped among the blue gum trees at the side of a onetime parade ground banked by an open hillside. The only light in the boundless black of that African night was the powerful beam of a film projection unit, generated from the back of a Land-Rover parked on the field. The technicians setting up the equipment were surrounded by African humanity. Several thousand had already gathered, and those who were not packed onto the hillside were

thick on the field—on both sides of the screen!

They were there, these thousands, to see a film. Perhaps the first time many of them had experienced "the silver screen." The film was "Freedom"—a superbly photographed, rare, and moving story of men at the heart of a young African nation and the battle that is fought for their moral clarity and their ideological allegiance. Dubbed into Swahili, it was being shown throughout Kenya as the phalanx in a long-range campaign to create a new climate of ideas in the life of the country. Already thousands had seen it in showings such as this around Mt. Kenya to the north, at Mombasa on the coast, in the Wakamba country to the south, and later it would move west toward Lake Victoria.

The effective impact of this film is indicated in what James Muigai said recently about it. Muigai is the brother of Kenya's new and first African Prime Minister, Jomo Kenyatta. "The new thinking that 'Freedom' has brought to many parts of Kenya," he said, "has played a key part in the peaceful way the elections were conducted in the country and in preparing us for effective self-government where

CHILDREN IN KENYA
Their country is finding a new road.



* "How to Judge a Movie" 1963.



FAMILY IN KENYA
Their nation is finding a new road.

men of all races have an equal part to play.”*

A relevant result in today's convulsed world is a destiny far more worthy of the superb craft of filmmaking than the degrading or dissipating of the spirit of man. The Mackinac Film Studio, which is producing such films as "Freedom," is generating art in a dimension pertinent to the hour: not dedicated to glamorizing despair and decadence, but daring to dramatize the reality of an answer at work in the human heart.

In London's West End the Westminster Theatre is also charting a new course. "Our aim," says one of the Westminster trustees, "is not to make money out of muck but magic out of creative truth. Why should we swallow the propaganda that only the negative is real and the dirty true, that only bit-

* "Mr. K of Africa" by Peter Howard. New World News, Oct.-Dec. 1963.

terness is human and depravity freedom? We are out for a theatre that will be based on human values and a true sense of right and wrong, a theatre that will build the character of the nation, not demoralize it.”*

The Westminster is making this vision practical. In the last two years it has presented a non-stop program of new plays to audiences from the length and breadth of Britain and the continent. Further, the Westminster management, in their conviction to make their wares available to all, have pioneered in the use of an instantaneous translation system. Arabic, French, Russian, etc., are available to the international patrons who frequent the Westminster's foyer. Without doubt, Westminster audiences are witnessing the emergence of a new factor on the

(Continued on page 31)

* "The Westminster" by Michael Henderson. New World News, Oct.-Dec. 1963.

The Blind Can Not See The Black Notes

africa

by Faye Schick Smith
 Nu

On Tuesday and Thursday afternoons we can look out the window and see five people walking single file toward our building, holding hands. At the front is an African albino who can see a little bit. Behind him are blind Africans who are determined to learn all they can about music. They have come by bus from the Blind Institute to study music with us.

Before classes began, we had a phone call from one of the blind men. He had heard of the school and wanted to enroll. Never having had any experience in teaching the blind, we tried to discourage him by saying that we were not qualified. But nothing discouraged him! On opening night here came the parade of blind students. It was wonderful how the sighted students took care of them. They showed them their seats, brought them tea, and explained the activities that were going on.

All of these blind students wanted to take piano lessons. Since we use the class method anyway (because we have so many students), we put them all in the same class. Just try teaching without demonstrating or showing! It is very difficult to say, "just press the black note there." Amazingly enough, they caught every direction on the very first hearing. No unnecessary repetition for them. One of them said, "We know people become impatient when they have to repeat instructions, so we train ourselves to catch everything the

first time it is said." This class quickly moved ahead of the sighted students.

When the closing program came three of them performed. Two played hymns which they had learned . . . the melody in the right hand and the chords in the left. The third one played a hymn on the electric organ. You should have heard the other students gasp.

One of the blind students, who had had previous background, received special tutoring and is preparing for braille examinations with the Royal Schools of Music in London.

All of these blind students took part in our choir rehearsal. We don't know how they knew when it was time to begin and end, but never once did they get out of time. One of them has a choir made up of blind persons at their institute. Teaching these people has been a real pleasure and has broadened our own outlook.

In the May, 1963, TRIANGLE Faye told of her music work with the Africans of Roodepoort, Transvaal. Recently, she and her husband, the Reverend Don K. Smith, have been moved to Southern Rhodesia, about 350 miles north of Johannesburg. Here she expects to continue her music work with the Africans. Seventy packages of music were sent to her to help in this work. (See TRIANGLE, November, 1963, pg. 8.) Her new address is: Box 2146, Bulawayo, Southern Rhodesia.

europa

Saengerbundesfest in Salzburg

Appearing in the *Saengerbundesfest*, the Austrian festival held in Salzburg last summer, were Portland Alumnae Brunetta Mazzolini (*Epsilon Theta*) and Janet Davis Day (*Epsilon Delta*) as soprano soloists with the "Gleemen and the Girls," a 60-member choral group from Forest Grove, near Portland, Oregon, under the direction of Mr. Bruce Kelly. Participation in the festival is by invitation. This group was the only one from the United States and, in fact, the first American group to appear at all.

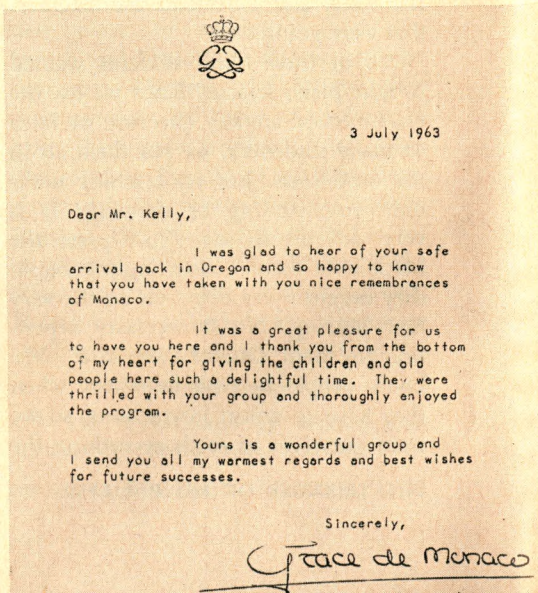
When Brunetta sang the "Alleluia" the ovation accorded her by the large audience in the Mozarteum was a standing one, with hats flung in air and a "stomping" of feet—which is a local custom denoting enthusiastic ap-

proval. The same reception was given the numbers by the group and the beautiful duet setting of "The 42nd Psalm" sung by Janet and her husband, Dr. Douglas Day. This song, which caused so much comment and interest, was written by Dr. John Stark Evans, patron of *Epsilon Delta*, and, until his death a few years ago, chairman of the department of music at Lewis and Clark College in Portland.

A few days later their reception was just as enthusiastic—if less noisy—in Monaco where they sang four concerts in one day—at each of four institutions, special interests of Princess Grace. At the orphanage, remembered by American television viewers, Janet sang "Getting To Know You" in French and in English, seated on a low

Troupe watching Princess Grace with children. At left, Janet, with Brunetta looking over her shoulder.

From crest to signature Princess Grace expresses her appreciation for the entertainment brought by the Gleemen and Girls.



chair with the delighted children clustered around her. The Princess accompanied the troupe the entire day, keeping pace with their energy and enthusiasm.

Termed "ambassadors of good will" by Inez Robb, well-known New York columnist, the troupe, accompanied by many of their husbands and wives, made friends everywhere: in airports where they would sing informally during a stopover, in the towns where they went sight-seeing, at the Mozarteum where they sang formally and, of course, in Monaco. Janet reports, "So many who talked to us expressed

their surprise that Douglas, who is an M.D. by profession, and I, who am a 'mere' housewife and mother, could perform in such a professional manner for just the sheer joy of it. [ED: Janet is more than 'mere,' she is well-known for local, professional appearances.] They seemed to think that Americans were incapable of such activity without dollar signs in their eyes. Princess Grace also remarked that it was refreshing to have a group ask to give something instead of want something. But we were the ones who received so much in warmth and friendships everywhere we went."

europa

Joyce Jones

combines army life with concertizing

Joyce Jones leads a busy triple life in Stuttgart, Germany: performing organist; mother of three pre-schoolers, all adopted in Germany; and wife of an army post chaplain, Captain Robert C. Jones.

Joyce is one of MU PHI EPSILON'S outstanding artist organists. She is well-known for her concerts throughout the middle west. She is now becoming well-known in Germany. In the past year and a half she has been choir director for a religious conference in Berchtesgaden, adopted twins, moved to a new army post, given organ concerts in Stuttgart and Ludwigsburg, taken lessons in Paris from Andre Marchal, played for Jean Langlois while there, and added a few more concerts last fall in Germany. When she observes blithely, "We rarely have

a spare moment," no one doubts it.

Joyce was the first organist to win the G. B. Dealey award in Dallas, Texas, and made her debut with the Dallas Symphony Orchestra. She holds a Bachelor of Music, with highest honors, from the University of Texas, a Master of Music, and a Master of Sacred Music in Composition; she has published compositions to her credit. She is a Fellow in American Guild of Organists, the highest degree given by that Guild, and is a member of Pi Kappa Lambda, music honor society. After her New York debut in Riverside Church in 1959 Seth Bingham wrote in the *American Organist*, "There is a new and brightly shining star in the American organ firmament." Joyce plans to concertize in the States on their return in 1964-65.

Music Across Europe

by Rachel Welke
Tau, Seattle Alumnae

Our European trip last spring and summer was not only for our own sight-seeing but particularly to obtain material and information for the book my husband Walter* is writing on the techniques of the woodwind and brass instruments. This quest took us to twelve European countries in a Volkswagen we got in Geneva. We drove over 8,000 miles in it, and I am sure we walked an equal distance through all the wonderful art galleries, museums, palaces and old castles.

Since music was our main interest we wanted to hear as many concerts as possible. This amounted to over seventy performances and twenty-five rehearsals. The latter was a real privilege as they are closed to the general public. We feel that we obtained a good cross section of the musical activities in the countries we visited as we heard opera, symphony, chamber orchestra, choral groups, chamber winds, bands (both professional and amateur), marching bands, string ensembles, conservatory student orchestras, conservatory recitals, classes and private lessons; talked with faculty, professional musicians, conductors and composers.

The many highlights—too numerous to enumerate—included the wonder-

* Professor Walter C. Welke, faculty of the University of Washington School of Music and Conductor of the University Concert Band.

ful chorus in the Rome opera; the beautiful accompaniment the BBC Scottish Orchestra played for the Elgar violin concerto; and especially the Berlin Philharmonic. The musicianship of these and the many other great ensembles was wonderful, and yet each is so different from another.

Our only disappointment was that we did not hear as much contemporary music on the concerts as we had expected, but we did hear two orchestral works by Hans Werner Henze; a contemporary concert of chamber music at the Sorbonne in Paris; and the National Conservatory student composer's contest examination (Concours Publics) in which they are so fortunate as to have the French National Radio Orchestra perform their compositions. We heard tapes of Contemporary Dutch music at the Done-mus Foundation in Amsterdam, and new music of other composers at the many music publishers we visited in other countries.

We had two very interesting trips through the instrument factories. George Selmer was our gracious host through his Company which is about forty miles from Paris. (I was especially interested in meeting the gentleman who tests every clarinet—I have all the Selmers from the E^b through the Bass!)* In England we also had the pleasure of a tour through the Boosey-Hawkes plant. Both companies make all the brass as well as woodwind instruments.

It was of interest to us to know that there were women string players

(Continued on page 14)

* Rachel is Bass clarinetist, Seattle Symphony Orchestra. She is also president of Seattle Alumnae and District #17 Director of Mu Phi Epsilon. See TRIANGLE: January, 1963, page 26.

Spotlight on Greece

by Esther Winks Hilburn
Zeta, Seattle Alumnae

During the summer of 1963 I was in Greece for five weeks, with Athens my headquarters. I was able to attend a number of concerts and plays in the ancient Herodes Atticus Theater, setting for the Athens Festival of Music and Drama. I heard two concerts by the Athens State Orchestra; one with Vavayannis conducting and Malouzynski as soloist; the other with Berthold Lehmann conducting. One of the most perfect concerts of the whole summer here was that of the Zurich Chamber Orchestra, Edmond de Stoutz conducting, and with such marvelous soloists as Aurèle Nicolet, flute, and Ursula Holliger, harp.

The finest folk type program I heard was given in the ancient theater in Piraeus by the National Greek Folk Dances and Songs Society and produced by Dora Stratou. This was a highly trained professional production but authentic in every way, costumes, music, dance routines and the exclusive use of folk instruments.

Another program, very interesting in concept, but staged with an amateur cast, was given on the island of Rhodes in the National Theater and by the municipal ballet under the direction of detail from the program notes, with Iro Sismani and titled "The Rhodian



TEMPLE OF POSEIDON

Wedding." I wish I might quote in their flowery English translations.

Impromptu folk programs included one on the island of Crete where a group of tourists were huddled together in the patio of a "taverna," seeking shelter from a raging sandstorm. Two Greek men entertained with a somber, ritualistic, yet acrobatic dance to music from a record player. This was followed by some French songs and dances by the French tourists, which seemed, unfortunately, childish in comparison. Their only accompaniment was their own singing.

By investing in the English version of the Euripides play, "The Bacchae," and cramming enough to keep the plot in mind, I was able to appreciate to some extent this dramatic production with Katina Paxinou and Alexis Minotis. I also saw Paxinou in a Cretan Medieval Mystery Play, "The Sacrifice of Abraham" with Yannis Apostolidis. For this I sat so far to the side that it was just a little too easy to see "behind the scenes."

I attended the Holland Festival which included the world premiere of

(Continued on page 31)

WELKE

(Continued from page 12)

in every orchestra we heard except two, but only in England and Scotland were there women wind players.

Of unusual interest was the visit to Schott's publishing house in Mainz, Germany, where they showed us the process for printing a score such as one of Nono's works which has four orchestras and each orchestra is a different color! Equally absorbing were

visits to the von Beinum foundation in Holland; the Molenaar publishing House; and Kneller Hall in London.

Everyone treated us royally; it was a wonderful experience to meet and hear these musicians and to hear many of them perform the music where the great composers themselves lived and performed. We are all ready to go right back!

School Music in Germany

by Winifred Leighton
Tau, Seattle Alumnae

Six months in Europe, 1963, on Sabbatical leave from Seattle Pacific College was the culmination of many years of anticipation. Since it was my first visit to that continent, I spent much time in visiting many countries, attending concerts and operas, viewing works of art and enjoying the acquaintance of the nationals.

Particularly outstanding were the visits to many schools in Germany, observing the teaching of music from the earliest grades through teacher training classes in the Music University of Munich.

The first week of June I attended the Fifth Bundes Schulmusik Woche, the bi-annual meeting of the music educators of Germany. This was comparable to the Music Educators National Conference meetings in the United States. The foreigners attending this meeting in Stuttgart, Germany, were from Austria, Switzerland, The Netherlands, and two from the United

States. Geneva Nelson, *Ann Arbor Alumnae*, from the faculty of the University of Michigan, and I were tremendously honored during this week as guests of the conference. We heard such beautiful music by school children and adults. *Singing is a vital part of the school and community life there.*

I was very interested in the frequent use of *blockflutes* accompanying the singing groups. Sessions of work-shop nature were demonstrating all phases of music education similar to the professional meetings in the United States. Very noticeably missing were school bands. There were no instrumental groups of that nature. Orchestras are more likely to be promoted by the communities than by the schools.

I joined the MU PHI EPSILON Tour in Salzburg, experiencing with them the high point of hearing Irene Dalis sing Kundry at Bayreuth, a superb performance. As others have said, "I must return to those fascinating countries."

International Society for Music Education

asia

ISME Conference Tokyo, 1963

by Lucrecia R. Kasilag
Mu Upsilon, Manila

For the first time in the Orient, five hundred delegates from thirty-two countries, coming from four continents, from far and near, gathered together in lively discussions as they exchanged healthy views on the general theme "The Orient and the Occident in the World of Music and Music Education" at the fifth international conference on the "Role and Place of Music in the Education of Youth and Adults." No better and more fitting place could have provided the beautiful setting for this historical meeting of the East and the West than the spacious and modern Tokyo Metropolitan Festival Hall in Ueno Park where the conference was held from July 3 to 10, 1963. Convened by the International Society for Music Education, the eight-day conference was unanimously acclaimed as the most efficiently managed and excellently organized yet of the ISME conference series. It was held under the auspices of the

Japanese Foreign Affairs and the Ministry of Education, the Japanese National Committee of UNESCO, the Japanese National Committee of the International Music Council, the NHK Broadcasting Corporation of Japan, with the cooperation of the Tokyo Metropolitan Government and the All-Japan Music Education Society. Overall chairman of the Japanese Preparation Committee for the conference was Prof. Naohiro Fukui, ISME board member and director of the Musashino Musical Academy in Tokyo, who among others merited well-deserved congratulations from the whole conference body for his fine leadership and organizational genius.

No less than the Crown Prince Akihito of Japan welcomed the delegates at the opening session at which greetings were extended by Minister of Education Masuo Araki, Prof. Naoaki Fukui, president of the All-Japan Music Education Society; Dr. D'Arcy

Heymann representing UNESCO, Paris; and ISME president Samuel Baud-Bovy, director of the Geneva Conservatory of Music.

Presiding through the week-long conference, Prof. Baud-Bovy urged the delegates to seek together the bases of the kind of musical training that recognizes the subtle differences between the music of the East and the West, and at the same time preserves and stimulates each personality and priceless heritage in efforts toward mutual understanding through music education.

Many interesting papers were presented covering a wide range of topics some of which were: writing music for children, creativity in music education, inclusion of Western music in Oriental music systems, importance of mutual understanding of music of the Orient and of the Occident, the musical values in both cultures and, as always customary and ready to be updated, new trends in music education. Special sessions were divided into four phases: music in school, the training of the professional musician, music education in the community, and musical research.

One of those who presided over one or more of the general sessions of the conference was Dean Lucrecia R. Kasilag, *Mu Upsilon*, of the Philippine Women's University College of Music and Arts in Manila, and also ISME Board member. Among those who gave special papers were Mu Phi Epsilon members: Barbara B. Smith, University of Hawaii, whose paper was "Asian and Pacific Music in Hawaiian Music Education"; Geneva Nelson, University of Michigan, with a paper on "Music and Music Education in a Small Community"; and Dr. Elizabeth May, of Los Angeles, with "The Influence of

the Meiji Period on Japanese Children's Music."

A very interesting program of entertainment to relieve the tension of the tight schedule of conference sessions enriched the experiences of the delegates who were treated to a variety of special performances: a brilliant symphony concert by the NHK Symphony Orchestra conducted by Hiroyuki Iwaki; Gagaku Court Music and Bugaku Dance performances at the Imperial Court Palace; a Noh drama and Kyogen comical play at the Kanze Kaikan Auditorium; a modern opera "Shuzenji Monogatari" (A Mask-Maker's Story) by Osamu Shimizu performed at the Festival Hall; a Kabuki drama at the Kabuki Theatre; varied concerts and recitals by different student performing groups of chorus, orchestra, bands, scheduled between sessions; a demonstration on Indonesian music; a concert featuring Koto ensembles; a concert by Paris graduates and prize winners of the Paris National Conservatory of Music; a concert by the Westphalian Singing Choir of Germany. But certainly the highest point in music-making was the Sunday afternoon concert specially organized by the Jeunesse Musicales of Japan which featured 6,000 school children playing in different bands and orchestras, singing in choirs, ranging from elementary to college level. And the most eloquent demonstration was the marvelous feat displayed by 400 to 500 children, aged 5 to 7 and 8 to 10, playing in unison Vivaldi's Violin Concerto in A minor and the Bach Double Concerto for violin, with precision and aplomb, from memory and without any conductor! This was proof indeed of the enviable discipline and high standard of music education and apprecia-

(Continued on page 47)

asia

Elizabeth Kidd Guest of Alpha Tau

by Elizabeth Ayres Kidd

Mu Xi, Central Chicago Alumnae

My husband and I, while on a recent world trip, went to the Philippines to visit the College of Music and Fine Arts at Philippine Women's University in Manila where Mu Phi Epsilon's first international chapter, Alpha Tau, is located. On Friday, April 26, 1963, we had a conference with some of the members in the office of the music and fine arts building which is across the street from the main university building and auditorium. The members all wore their sorority pins. They took us around the building and showed us the college classrooms on the second floor

and the art room on the ground floor. Because the month of April was the beginning of the summer term in the college some of the members were not in residence. It is said, however, that eventually the summer term will be gradually changed to conform more closely with the summer sessions of mainland universities.

Ruth Buot was the chapter president at that time. We did not meet Lucrecia Kasilag, chapter adviser and dean of the college, because she was in Hawaii on a leave of absence at the time. We persuaded several of the members to sing and play some folk music for us. My husband taped the performance. The performers were Ruth Buot, accompanist, Hilda Alicer, soprano, Sylvia Ocsio, pianist. Afterwards we all piled into an automobile for a dinner party at the Jade Vine restaurant where we were served special Filipino food. We were royally treated indeed, by this chapter.

On Saturday afternoon we, as well as some of the Mu Phi Epsilon members, attended the splendid folk music and dance program in the main hall of the university, and also the reception and tea which followed. My husband taped a portion of this program which was used on the Evanston-North Shore chapter's FM radio program last fall.

ELIZABETH KIDD,
former National
President and well
known musicologist,
with Alpha Tau
girls in Manila.



In Manila with Alpha Tau



RUBY PHOA, and RIZALINA KAPAWAN—RAMOS accompanied by VIOLETA SANTOS



Chapter sings "The Triangle" for guests

FOUNDERS DAY INSTALLATION OF NEW PATRONS

Left: PATRONS
AND MEMBERS



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

BECKWITH, Beulah Mae

Beulah Mae passed away over a year ago, eight months after retiring from her position with the Noblesville Public School system. At the time of her death she was living in Collinsville, Illinois.

CLARK, Dianne L., Epsilon

Dianne was found dead in her home on January 14, 1964, by her parents, the day before her 21st birthday. Death was caused by cerebral hemorrhage. She was a junior at the University of Toledo, a music major and historian for Epsilon chapter, and a member of Kappa Delta, social sorority. Last summer she was youth director at the South Side YMCA in Toledo.

GOODDING, Gladys, New York Alumnae

For 26 years Gladys delighted audiences at Madison Square Garden with her organ selections as their official organist. Large audiences became familiar with the booming announcement, "Ladies and gentlemen, our National Anthem—and Miss Gladys Goodding." For 16 of those years she was the organist at Ebbets Field, playing for

the Dodgers and the many fans. She was born in Macon, Mo., and lived in Independence, Kansas City and St. Louis before coming to New York to make a living for herself and her two children.

JONES, Judith (Judy) M., Epsilon Omicron

Judy was killed in a water-skiing accident last summer. She was of the class of '64, active in her chapter, also in her social sorority, Delta Gamma, was a member of Mortar Board, the student senate and had been elected as one of nine to the student Supreme Court. The senate has since voted to establish a Judith M. Jones student government award in her memory. Judy sang with the Belles of Indiana and played French horn in the band. Father Barton in his eulogy said, "She had that rare combination of goodness, talent and beauty."

POULSEN, Hilda K., Lambda

A graduate of Ithaca Conservatory of Music with a B.M. degree in 1927, she passed away in June, 1963, after a long illness.

from Editor

Bouquets to Betty Callen and Angela Kennedy for their clever musical paragraph headings in the Wichita chapter newsletter, *Score*. On page 32 TRIANGLE has hoped to give readers an overall idea of this attractive layout. The diagonal headings around the edges actually belong to other pages! We are sure it must stir interest and enthusiasm from chapter members.

I wish to thank at this time Mr. Bruce Kelly for the use of the two illustrations on page 10 which were sent him by Princess Grace.

My appreciation to all the chapter historians who have sent so many letters and so much material; and to all the special article contributors, my thanks. . . . And a Happy Spring feeling to you all . . . See you at Convention. . . .

ELIZABETH GOULD



1963 Composition Contest Winners

DIANE BISH



NANCY COLEMAN



CHRISTINE OLTON



ATHENA CHEKOURAS



MYRA FOLEY, PLAYING "GAMES"



SISTER HARRIET MARY



SEVEN WINNERS IN Composition Contest

COLLEGIATE—Division I

class B, tie: \$75.00

Nancy Coleman, *Mu Nu—La Zoo Suite* (woodwinds)

Christina Olton, *Zeta—Sonatina for Piano*

class C, \$75.00

Diane Bish, *Mu Kappa—Alleluia* (SATB)

class D, \$50.00

Athena Chekouras, *Alpha Omicron—Stopping by Woods on a Snowy Evening*

ALUMNÆ—Division II

class A, \$100.00

Elizabeth Gould, *Toledo—"Games" for Young Pianist and Orchestra*

class C, \$75.00

Sister Harriett Mary, *Seattle—Invitatory* (women's chorus and organ)

class D, tie: \$50.00

Barbara Kolb, *Connecticut Valley—1 duotic expression × 3* (for violin and viola)

Sister Harriett Mary—*Prelude and 2-part Invention for piano*

HONORABLE MENTION—

COLLEGIATE—

Camellia Piazza, *Phi Mu—class B*

Sally Sheirer, *Sigma—class B*

Shirlene McMichael, *Nu—class C*

Serena Wright, *Nu—class C, D*

Julia Arment, *Gamma—class D*

Linda Matthews, *Mu Nu—class D*

Division I, class A—no entries

ALUMNÆ—

Leda R. Heimsath, *Alpha Eta* (gr)
—class A, D

Shirley Munger, *Tau—class A*

Sylvia Ghigliere, *Stockton—class A*

*Elizabeth Gould—class D

Division II, class D—no awards.

NANCY L. COLEMAN is a native of Santa Monica, California, and was educated in the Los Angeles schools. She studied piano from the time she was a child, and added string bass while in high school. It was at this level that she became interested in composition and orchestration.

Nancy is a senior at the University of Southern California where she is a member of *Mu Nu*, majoring in music education. The majority of her compositions have been for children to listen to and play, and this is the field which most interests her at present. Nancy feels that others should be encouraged to write for children also.

CHRISTINA OLTON is a junior in the School of Music at DePauw University, Greencastle, Indiana. She is an applied major in violin. Tina is originally from Boston where she began studying theory and composition at Newton High School with Henry Lasker. She has continued this study at DePauw under Glen Sherman and Donald White. While in high school she was principal violist for the Greater Boston Youth Symphony Orchestra and has continued in this position in the DePauw University Symphony Orchestra. Recently she has become interested in folk music, taught herself to play the guitar, and now thoroughly enjoys this aspect as well. Other than music her interests are literature and sailing!

DIANE BISH of Wichita, Kansas, is an organ major at the University of Oklahoma, which she entered in her junior year. Her two previous college years were spent at Asbury College in Wilmore, Kentucky, where, as a freshman, she wrote the *Alleluia* which has now won her a first prize.

Diane has won, in the past two years, the State, Regional and National N.F.M.C. organ competitions and various "outstanding" achievement, performance and school awards. She hopes to become a concert organist, and has given concerts in five states other than her home state.

She has studied composition for two years and hopes to continue her work along this line. She is a member of Delta Gamma and has directed music activities for them.

ATHENA CHEKOURAS, born in Ashtabula, Ohio, in 1933, showed considerable musical interest at an early age. She began to compose at the age of 6, and from then on her ambition was to be a successful composer. Her formal piano lessons did not start until after she was 10. She worked in an office to earn money to continue her education in college, which she entered in 1959, later becoming a member of *Alpha Omicron*. She received her Bachelor degree from Chicago Musical College this past June, major—composition.

Athena's first semester of theory was with Blythe Owen, well known Mu Phi Epsilon composer, and past winner in the Composition Contest. Her composition teacher at CMC has been and still is Karel B. Jirak, and it is to him that she has dedicated this winning composition. At present Athena is on a full graduate scholarship, and she also has a busy teaching schedule: college theory, private theory and piano. She is also secretary to the Chairman of the Theory Department. She is presently working on a string quartet.

ELIZABETH GOULD is again a winner in a Mu Phi Epsilon Composition

Contest. She won first prize and honorable mention in 1953, honorable mention in 1957, first prize in 1959, and two first prizes in 1961.*

"*Games*," the suite for piano and orchestra, was written for 8-year-old Myra Foley, who played it with the Toledo Orchestra for a Junior Concert in October, 1962, at the Toledo Museum of Art. The titles of the "Games" are: *Follow the Leader*, *Swing*, and *Catch*. The honorable mention was given for *The Acrobatic Winds*, written for oboe, clarinet and bassoon.

Elizabeth received her music education at Oberlin College and the University of Michigan. She has been composing since 1949. She has won second place in an international contest for women. She writes with facility for piano, voice, orchestra, instruments, and her works have been performed abroad with success. In March, 1963, the Toledo Museum of Art honored her with an all-Gould program. The New York Public Library included her in their exhibit of the works of ten American Women Composers held June to October, 1963. The Philadelphia Brass Ensemble premiered *Six Affinities* recently, written especially for them. The Music Department of University of Toledo has commissioned a half-hour work for the spring concert by the Madrigal Singers. Another oboe, clarinet, and bassoon ensemble soon to be published is *Disciplines*, published by Elkan-Vogel. In 1962 and 1963 she received \$500 in awards from ASCAP.

SISTER HARRIET MARY, SNJM, Seattle Alumnæ, is a graduate of

* *The TRIANGLE of Mu Phi Epsilon: January, 1954, page 26; Fall 1959, page 43; January 1962, page 38.*

Marylhurst College, where she majored in violin under Boris Sirpo. She has a degree in composition from the University of Southern California where she studied with Dr. Ernest Kanitz. In the Mu Phi Epsilon Composition Contest, 1961, she won first place in Class D and honorable mention in Division III, for chamber works. In the 1963 Contest she has won two first prizes, one of which is a tie with Barbara Kolb.

Sister Harriet Mary's early training came from the Sisters of the Holy Names in Spokane where she studied harmony and strings with Sister M. Anne Cecile, who is now at Marylhurst College and a composer well known in the Northwest.

In the summertime when she is less occupied with her formal teaching, Sister Harriet Mary does her concentrated work on composition. She enjoys playing in ensembles, both on violin and viola. She is a member of The National Association for American Composers and Conductors, the International Webern Society and the Washington State Music Teachers Association.

BARBARA KOLB of Connecticut Valley Alumnæ is a native of Hartford, Connecticut. She graduated *cum laude* from the Hartt College of Music of the University of Hartford in 1961. At present she is a member of the Theory and Composition Department there.

In 1961 Barbara won a clarinet scholarship to Tanglewood. In 1961 she was soloist with the Hartford Festival Orchestra. This same year she won the Composition Award at the College. The following winter she studied clarinet with Louis Speyer in

(Continued on page 53)

The Art of Music as Therapy —and the Composer

from
Paul Nordoff, D.Mus.

TO THE MEMBERS OF MU PHI EPSILON,
DEAR FRIENDS:

Thank you for giving me this opportunity to write to you. I appreciate the practical, realistic help your Sorority is giving to Music Therapy. This noble work of yours is an assurance to me that I can try now to put into words, in this letter to you, my thoughts and feelings about Music Therapy and the composer of music. My musical training in piano, theory and composition occupied me for fifteen years. During the following twenty-six years I composed, taught and performed, and, during those years too, I found there was always more to learn about music.

So you will understand what a challenge it was to me when, at the age of forty-nine, having made the decision to become a music therapist, I found that I knew almost nothing about the art of music as therapy. Oh! I knew that music had the power to affect the emotions, and—as a composer—I had always held to the firm belief that music is and should be, an emotional experience. I knew, as well, that music can evoke and describe all the kinds and qualities of emotion men and women are capable of feeling. Many times in my life, when nervous or upset, I had played Bach's "Preludes" and "Fugues" knowing they would soothe and relax me. Everyone who has had a similar experience will agree that there is a therapeutic element in all great music, and to some extent, in many other kinds of music as well.

But I wanted to take music to children; to work, in music, with every kind of handicapped child. It soon became clear to me that I had, first of all, to try to find the answers to some very important questions. What kind of music would be helpful for these children? Could the elements of music be used in special ways whereby therapeutic musical-emotional experiences would be given to a defective child? Just where, in tones and/or rhythms, and/or harmonies do the therapeutic forces of music lie? What instruments should be used in this work? Would I be able to compose music for these children?

The answers to these questions were given me by the children themselves as

I evolved different musical activities with them,* and from a study of music I then found it necessary to make. Yes, I had to go back to the beginning again, and experience, in a new way, from a new point of view, every detail, every component of the elements and forms of music. In all of these activities I had the advice, the guidance and the support of Dr. Herbert Geuter, Research Consultant to Sunfield Children's Homes in England where my work in music therapy began.

Perhaps you can imagine how thrilling it was to make discoveries, in music, which were directly related to therapy. I learned, for instance, what role dissonance can play in both individual and group therapy sessions due to its singular effect upon the child's organism. I learned that the difference in experience between a rhythm based on two beats to a measure and one of three beats to a measure is impossible to explain by the fact that the latter rhythm contains one beat more than the former, although this is the simple mathematics of it. The right music in $\frac{3}{4}$ time proved itself to be therapy for certain children. Syncopation, I discovered, was not only the accenting of normally unaccented beats, it became a device whereby a child would suddenly become alert, suddenly conscious of the basic beat underlying the syncopation and, in finding that beat, she would have her first real musical experience.

* This is described in a "Music Therapy Project Report," published by The Foundation for Arts and Letters, in Memory of Rudolf Steiner. Free copies may be had by writing the Foundation, 151 No. Moison Road, Blauvelt, New York.

*A performance of "bist! whist!" by children at the Institute of Logopedics.
(Dr. Nordoff is at the piano.)*





Children in the Hill School, Philadelphia, rehearse "A Message for the King." They are watching the conductor. The cerebral-palsied boy, who knows his part perfectly, is absorbed in the physical effort of performance.

Each child's musical experience was my experience, too. One child's therapy would lie in his discovery of the basic beat; another in her experiencing the rhythm of the melody; still another in the hearing and imitation of rhythmic patterns. Then I found the connections and relationships between the basic rhythms of music and the rhythms of speech.

Gradually an entirely new world of music disclosed itself to me and I am still exploring that new world. It is inexhaustible. Every musical element has taken on another dimension—the ritard, the accelerando, the rest, the accent, the cadence, etc., etc., etc. There is not time in this letter to do more than hint at these things. However, I should like to say that the individual therapy is designed to bring musical experiences to the child through his own musical activity, no matter how simple this may be, which is evoked by music *improvised* by the therapist. The music must be of the best quality, no matter how simple *it* may have to be, and suitable to each child. His personality, his individuality, his handicap, his pathology are all helpful clues to the therapist in his search for the music that will become that child's very own music. It is the child who inspires the music that will be therapy for him. The child's activity which brings about the musical rapport necessary for therapy may consist of drum-beating, singing, or playing on some other instrument, right for him.

(Continued on page 52)

MUSIC THERAPY

Report

by Dorothy Brin Crocker

Mu Chi, Dallas Alumnae

National Chairman, M Φ E Music Therapy

NAMT CONFERENCE

The 1963 Conference of The National Association For Music Therapy was held at Indian Memorial Union Biddle Continuation Center of Indiana, University, Bloomington, Indiana, October 16-19, 1963.

The beautiful music presented by students and members of the University staff throughout the program reflected an unusually high level of musicianship. The program compiled by Dr. Allen Winold, was professionally stimulating.

After the invocation by Reverend Arthur Flagler Fultz, cordial greetings were extended by Dr. Elvis J. Stahr, Jr., President of the University, and Dr. Wilfred C. Bain, Dean of the School of Music. N.A.M.T. President Robert F. Unkefer encouraged each member to ask himself the following questions: Have I, as an active member, initiated positive action for the good of the Association? Am I proud to be a musician and a Music Therapist who needs to be a strong community music agent? He also spoke of the rich background of developments and the need to focus attention on current and future problems to insure continued professional growth.

Dr. Ott D. MacAtee, Superintendent

of Madison State Hospital, pointed out that the Music Therapist must be a person who can communicate himself or herself to the patient. Dr. Jolly reminded the group that every one of the feeling arts has gone through a period when it was considered a religion instead of being a scientific approach to achieve a purpose. "Music Therapy needs to be a scientific therapy without losing any of the art." He advised the members to take a concept, analyze it, and test it by putting it into practice. In setting up design, the very testing of the hypothesis becomes the work. This was elaborated on later by Dr. William Sears in his paper *The Dynamic Process in Music Therapy*. Dr. Sears also brought out the fact that when the patient starts making decisions he is making progress towards normalcy.

Betty Isern (*Mu Eta*), Associate Professor of Music Therapy and Music University of the Pacific, Stockton, California, in a paper on *Music in Special Education*, pointed out that the handicapped child has the same basic needs as the normal child and the music program should be planned to try to meet these needs. Dr. Harry Yamaguchi, Professor of Psychology,

Indiana University, spoke on *Some Psychological Considerations Relevant to Music in Special Education*. He discussed the need to develop a great deal of frustration tolerance in order to work. Annamarie Wilson, Music Therapist from Glenwood School at Columbus Ohio State Hospital, stressed the fact that classroom limits have to be pre-determined to decide what is good for each child, and consistency in the approaches used. Carol Goldstein, Florida State University intern at Essex County Overbrook Hospital, Cedar Grove, New Jersey, described her work with an autistic child in which her attitudes were consistency of treatment, and gentle firmness with kind consideration. Juliette Alvin, from London, England, demonstrated with the cello for a group of children from Headlee School. She said there was social communication between child and instrument, child and sound, child and music, and child and performer. Her aim was to establish rapport on an emotional and mental level. She feels that music therapy is a creative function of music. A beautiful musical film, "The Emperor's Nightingale," was shown by Frances Korson Herman, from Ontario, Canada. This film is available to persons interested in seeing what can be done with hospitalized children in wheel chairs.

Dr. E. Thayer Gaston, Professor of Music Education, University of Kansas, presented a scholarly, challenging paper on Biological Man and the Aesthetic Experience. He emphasized the need to study anthropology, biology, neurology, sociology, and psychology for "It is impossible to study man without a multidisciplinary approach. It is not enough to be an artist—or a scientist. Both art and science strive to make man comprehensible." For many

years Dr. Gaston's outstanding scholarship, research, creative and practical thinking have contributed to N.A.M.T. and Music Therapy. Dr. Kate Hevner Mueller, Professor of Education at Indiana University, in her outstanding paper on *Psychological Man and the Aesthetic Experience*, compared the human brain to a computer five times as large as the Washington Pentagon. She said, "We can plan more scientific research if we know how the nervous system works." Dr. John H. Mueller, Professor of Sociology at Indiana University, in another outstanding speech entitled, *Sociological Man and the Aesthetic Experience*, said, "Music is thought of, not as a mysterious entity or an inspired exhilaration, nor as a disposition of symbols on a sheet of paper, but fundamentally as a form of human behavior, engaged in under specified circumstances. This behavior, like all other forms of established human behavior systems, is essentially a collective activity founded on a number of traditional elements socially inherited from the past."

Vally Weigl cited examples of using predominantly rhythmic music in music therapy sessions in her paper *The Rhythmic Approach to Music Therapy*.

The following special sessions were held for Practicum in Music Therapy Techniques: Instrumental Conducting, Choral Conducting, Special Harp, Piano Class, String, Woodwind, Brass and Percussion.

Dr. Philip Sealy, Research Associate, University of Illinois, described his test using music as an aid or method in personality assessments. The test is not an account of aesthetics and music, musical aptitude, nor a survey on musi-

(Continued on page 31)

37th NATIONAL CONVENTION

Lincoln, Nebraska

August 21-25, 1964

the place: Nebraska Center for Continuing Education



THE CENTER AT DUSK

Chairman Fran Hallett and Committee Members:

OLIVE TRAPP (former National Officer), IRMA JEAN CROFT, AUDREY CADWALLADER, MARGARET LINDGREN, MIRIAM MOELLER, RUTH STEPHENSON, ADELAIDE SPURGIN, VELMA SNOOK, JOAN REIST.

In front: FRAN HALLETT.



MOZÉE

(Continued from page 8)

theatrical horizon.

All the arts with their power to speak to the human heart everywhere, can be moulders of the future and not mere fruits of the times. The aimless and amoral, trafficked wholesale, drain away the energy of a nation at a time in history when a great outpouring of social energy is needed to right the wrongs and lead mankind into a new way.

If he so chooses, the artist and his art can be one of the most potent forces shaping a future which the children of the world would be privileged to inherit.

HILBURN

(Continued from page 13)

"Monsieu de Pourceaugnac" by Frank Martin, which I thought remarkable only for the interest of attending a world premiere in a lovely old theater. And in Lisbon I heard real "Fado" at the "O Faia" restaurant, but it was in Greece that I lingered longest.

Paul Hindemith

November 16, 1895–December 28, 1963
Mu Phi Epsilon pays tribute to
the memory of a great musician

Contribute to the Memorial Foundation

CROCKER

(Continued from page 28)

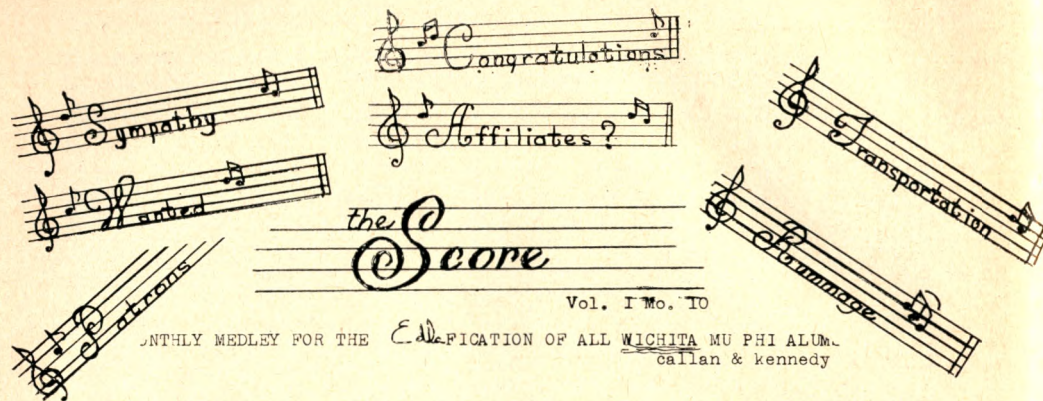
cal taste. Music has been used as a vehicle to provide information from which inference about individual differences can be made.

Special study sessions were held and later summarized for College Teachers, Clinical Training, Directors, Practicing Music Therapists in Adult Institutions, Practicing Music Therapists in Children's Institutions, Music Therapy Students, and Volunteers and Volunteer Leaders.

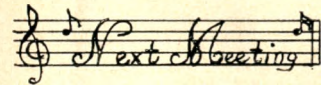
Dr. William Sears Assistant Professor of Music Education, Indiana University, announced that the publication of the research abstracts will appear in the second issue of The M. T. Journal. This work, by Dr. Sears, has been made possible by the Mu Phi Epsilon

Grant to The Research Committee. Dr. Erwin H. Schneider, Professor of Music Education, Ohio State University, and new President of N.A.M.T. emphasized the need for good research that relates directly and specifically to the therapy process itself. He stated that "Research is the promotion technique of the scientist. This searching for knowledge or a refinement of knowledge is the life blood of any discipline."

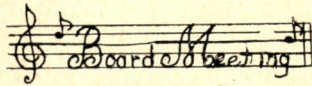
Myrtle Fish Thompson, (*Epsilon Psi*), was awarded an Honorary Life Membership for "her personal integrity and character, her contributions to the needs and goals of N.A.M.T., her contributions to the cause of Music Therapy, and the honor she has brought to the Association by the respect accorded her by other professional organizations."



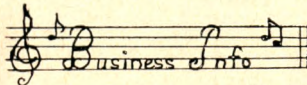
MONTHLY MEDLEY FOR THE EDUCATION OF ALL WICHITA MU PHI ALUM.
Callan & Kennedy



October 1, 8:00 P.M.
First Baptist Church Women's Parlor
Second and Broadway
"Music of Mu Phi Composers"
Inspection and remarks by Lois Gordon
(Nat'l. Second Vice President)



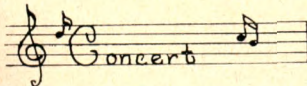
October 8, 8:00 P.M.
Home of Betty McGehee
2318 McAdam
Kay Reboul and Julia Hoppes, hostesses
Important: Regrets to Edla. PA 2-1004



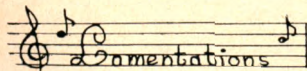
DUES DUE! \$11.00 plus Triangle
Jan. meeting deadline! Pay Mary Major.

At Oct. meeting be prepared to nominate from the floor, 2 Alums to serve on nominating committee. Past presidents not eligible.

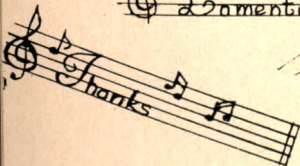
Anyone interested in Business Issue of the Triangle call Edla



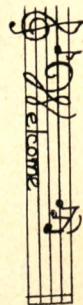
Sept. 29, 2:30 P.M.
Benefit for Wichita Art Ass'n
Beechcrafters Activity Center
Tickets \$2.50 (\$1.00 for students)
Julianne McLean and Bea Pease are performing at
Mu Phi Alums are ushering.



Mary Frances Gresham is moving to Calif. (Alas for us!) Best wishes to her. Our thanks to Bea Kirkham who is taking her place as Phi Pi Alumnae Advisor at W.U.



CONGRATULATIONS TO
Betty Callan & Angela Kennedy
for clever format.



Alumnae

Tempo

1963-64

the busy years
the giving years
the maturing years
the continuing years

Creativity
programs
performers
composers

Service
scholarships
projects
patrons

Leadership
education
community

Creativity

programs

performers

composers

WASHINGTON, D.C.: On the December program of the Friday Morning Music Club **Genevieve Fritter** performed as one of the solo violins in the interesting Manfredini "Concerto Grosso for Xmas Eve (1718)" and **Sarah Bostwick's** "Divertimento for 2 Flutes (1963)," a first performance and with **Elssa Zipp** one of the two flutists. Sarah and Elssa are members of *Alpha Eta* chapter. . . .

Edna Mae George, contralto, was one of the soloists for "The Messiah," given by the National Symphony Orchestra. Edna Mae was formerly the youngest person to sing with the San Francisco Opera Company. This year she holds the Martha Baird Rockefeller Fund Grant for intensive voice and language training. . . . **Emma Lou Diemer**, Mu Phi Epsilon composer, was represented on the Annual Festival of Sacred Music program given by the Combined Choirs of National City Christian Church and the Luther Place Memorial Church last November when three of her compositions were performed. She was also guest organist for the concert. The numbers were: "Prelude on 'Praise, My Soul, the King of Heaven,'" "Meditation on 'Now Thank We All Our God,'" and a vocal solo, "Psalm 121 (1956)."

PASADENA: The "B" composers are being featured on this year's programs: Bach, Bartok, Britten, Bloch, Bizet, Brahms, and Bernstein, by lecture and performance. On the initial program was **Patricia Hellweg Arnold**, *Iota Alpha*, who gave a scholarly paper on Bizet, followed by pianists **Marjorie Duff** and **Grace Allen Holden**, both *Mu Nu*, "Children's Games," and **Lillian Jones Dellosa**, *Beta*, vocalist, "Pastorale." Brahms at Christmas meeting featured **Lee Madson**, *Zeta*, and **Grace Rowell Male**, *Mu Nu*, accompanist. . . . **Patti Paul Ingalls**, *Tau*, is singing in four Gilbert and Sullivan operettas with the St. Elizabeth Players Group.



SUNNY VAN EATON

DENVER: Regional winner of the San Francisco Opera Auditions was **Sunny Van Eaton**. After singing in the debut auditions there she entered the 7-week Merola Memorial Training Program, a professional opera workshop under the direction of the San

Francisco Opera staff. She had studied there in 1961 as well. She coached daily with Inez Souez and sang Kate Pinkerton in the only full opera production, "Mme. Butterfly." Excerpts from six operas were filmed for "Invitation to Opera" and shown over KQED; Sunny sang the role of Alice Ford in "Falstaff" segment. In Denver she has sung operatic roles with the Denver Lyric Theater, Denver Post Opera, and the University of Denver Opera Workshop.

DETROIT: Marjorie Gordon: Last summer at Interlochen teaching voice for two weeks and was soloist for "Messiah" and "Psalm 112" (Han-

del). In August she sang Queen of the Night in "Magic Flute" with the St. Louis Opera Festival, her fourth annual consecutive appearance with them. Returning to Detroit she prepared a small company of the Detroit Opera Theater for a tour of schools in Akron, Ohio. They sing in English and bring their own costumes and props. She admits the past year has been a busy one, "I have sung music from "The Merry Widow" through oratorios and songs with orchestra to Mozart opera and "Der Rosenkavalier" with Schwartzkopf. I have been in many cities and one highlight was my appearance with the Chicago Symphony on three days notice."

NEW YORK: Frances Yeend, Metropolitan soprano, gave a recital on October 27, 1963, at the National Arts Club.



Reading from left to right are: Dr. Merle Montgomery, National Chairman of Citations for M Φ E; Mrs. James M. Wray, Vice Chairman, Music Committee, National Arts Club; Mme. Serge Koussevitzky, President, Musicians Club of New York; Mrs. Ruth Burgess, President, New York Federation of Music Clubs; Miss Marie A. Hurley, Chairman, Legislative Action, National Federation of Music Clubs; Frances Yeend, distinguished member of Mu Phi Epsilon; Mrs. G. Walter Zahn, Chairman, Music Committee, National Arts Club; Mrs. Clifton J. Muir, President, National Federation of Music Clubs; Miss Quaintance Eaton, Author and Member, Editorial Board of Music Clubs' Magazine.

NEW YORK: Luanne Gewinner, violin, Jean Mentzer, assisting at piano, played a Beethoven Sonata and were joined by Jean Cantor, flute, for the "Magical Sonata" by Martineau at the January chapter meeting. On the same program was soprano Rose Dirman, Donald Comrie at the piano, singing two groups of songs by Charles Haubiel. Dr. Haubiel, composer and publisher, is a chapter patron. . . . In February was our traditional broadcast of our participation in WNYC American Music Festival. Elvina Truman Pearce, Helen Vanni, Elaine Lewis and Martha Beck were featured. A new piano concerto by David Kraehenbuehl was played by Elvina with Mr. Kraehenbuehl at the second piano. Helen included a composition by her accompanist, Richard Cumming; and Elaine, flutist, joined by a small ensemble, played one of her own numbers. Martha was represented by a string quartet playing her composition.

SEATTLE: Founders Day program, held in the Faculty Club Main Lounge of U. of Washington, presented an outstanding program: "Overture on Hebrew Themes for Clarinet, String Quartet and Piano" by Prokofieff, M Φ E String Ensemble, directed by George Kirchner. Members in ensemble: violins: Donna Waller, Jane MacGowan, Phyllis Rowe, Rosemary Folan, Laila Uhlman, Carol Jean Brown; violas: Louise Oliver, Sigrid Lonidier, Jane Von Harten; cellos: Eleanor Wilson, Marilyn Swafford, Juliet Cunningham; clarinet: Vonnie Brodine; piano: Beatrice Higman. The Ensemble also performed the "Sextette for 2 Violins, 2 Violas, and 2 'Cellos" by Brahms. Vocal Selections were given by Lois

White, winner of the Frances Dickey Memorial Scholarship last year. . . . Margery MacKay, soprano, *Mu Nu*, and *Los Angeles Alumnae*, gave a concert at U. of Washington, and was able to attend a *Seattle Alumnae* meeting. She gave an interesting account of her recent tour of Canada and Alaska with a small operatic group.

JEANNE MILDER has recently been captivating St. Louis audiences with her "Mood and Melody" programs in which she combines her talents as narrator and pianist in dramatic presentations of lives and music of Chopin, Liszt and Schumann.

Jeanne received her Bachelor's degree from St. Louis Institute of



Music and her M.Mus. from Eastman School of Music. She has appeared as soloist with St. Louis Symphony, concertized, was formerly on the music faculty of Washington University, and is presently teaching a course for adults, "How To Listen To Music." Jeanne is the busy wife of Dr. Benjamin Milder, and the equally busy mother of their four sons.

For her outstanding contribution to music St. Louis County Alumnae chapter presents Jeanne for

Recognition

Salli Terri

Salli Terri is a fine artist with an incredibly wide and diverse musical background for one so young. She was born in London, Ontario, Canada, of musical parents, was raised and educated in the States. She has a B.A. in Music from Wayne State University, an M.S. in Education from University of Southern California, and is working on her Ph.D. at University of California at Los Angeles while on the teaching staff there. She has taught in public schools in California, made her Town Hall debut in concert with Laurindo Almeida, guitarist, in 1961. She records for Capitol and also has done a great deal of the solo work with the Roger Wagner Chorale. Lawson-Gould has published thirty choral arrangements and a book of rounds. Salli has received two awards from the National Academy of Recording Arts



SALLI TERRI

and Science, and is presently lecturing and concertizing. She has done many background voices for motion pictures and a number of free lance recordings.

Salli sings with adept musicianship and a clear, beautifully expressive voice. Sensitive accompaniments are usually guitar, recorder, lute, harp, gamba and harpsichord, adding rare charm to a performance.

Dorothy Remsen

Dorothy Remsen* is a harpist of national note and wide experience. She graduated from Eastman School of Music with a Performers Certificate and a B.M. While there she was harpist with the Rochester Philharmonic. She has been solo harp, and/or member of the National Symphony, Buffalo Philharmonic, Minneapolis Symphony, Los Angeles Philharmonic, Hollywood Bowl and Greek Theater Orchestras. Dorothy has played with Revue and Walt Disney Production Companies and has recorded for Columbia, and she has made solo appearances all over southern California. She is a member of *Los Angeles Alumnae*.

* TRIANGLE, May, 1958, page 27.

DOROTHY REMSEN



San Fernando Valley Alumnae chapter presented these artists on their annual May Recital last year.

SAN JOSE



Gilda
Mazzanti

Phi Mu,
San José
Alumnæ

First conductor of newly organized San Jose All City Honor Orchestra . . . for advanced fifth and sixth grade instrumentalists . . . member of San Jose Symphony . . . Instrumental teacher in San Jose elementary schools . . . B.A., M.A. in Music and former winner of Bibbons Music Scholarship and San Francisco Conservatory 2-year scholarship . . . Former student of M Φ E Frances Robinson.

SALEM: Myra Brand, *Phi Lambda, Salem Alumnæ*, will be singing lead in University of Portland Opera Workshop production, in May, of "Slow Dusk" by Carlisle Floyd.

SALT LAKE CITY: During the visit of the Province Governor, Lois Gordon, a program was given by Gladys Johnstone, Dr. Helen Holland, Charlotte June Burgess, Norene Emerson and the Aeolian Trio. Gladys performed the Mozart Piano Concerto in C Minor No. 24, with Helen, who is adviser of *Epsilon Mu*, at the second piano. Gladys repeated this number with the Utah Symphony later in the month. Charlotte and Norene played the Prokofieff Sonata in D Major for flute and piano. The Aeolian Trio members are Gladys Gladstone, official pianist with the Utah Symphony, Katherine Peterson, violinist and Marianne Meredith, 'cellist, both members of the Symphony also.

Mother and Daughter

Fanchon Margolen Rotter, *Upsilon*, is a graduate of Cincinnati Conservatory of Music. Her major there was piano and she studied with Mme. Karen Dayos, whose mother had been a pupil of Franz Liszt. Fanchon was the recipient of a merit scholarship during her entire stay at the Conservatory. Martha Rotter, her daughter, graduated from University of Illinois School of Music in 1962. She was president of *Epsilon Xi* during her senior year there. Her music activities were in Opera Workshop, the U of I Concert Choir and professional singing at the Temple in Champaign, Ill. She teaches music at a Junior High in Arlington Heights, Ill., is adviser for *Sigma* chapter and newly-appointed District #8 Director.



FANCHON and MARTHA ROTTER
Evanston-No. Shore Alumnæ

Mother and Daughter



LUCY AND BERNICE BLENDE

Known around Lincoln, Nebraska, a while back, as "The Blende Blenders," Bernice Blende, graduate of University of Nebraska and member of *Mu Gamma*, and her two daughters, Laurie and Lucy, played as a trio, piano, organ and marimba. In 1957 the trio played at the Santa Barbara Fiesta, and the family decided to remain there, except for Laurie who returned to Nebraska to attend Hastings College, from which she later graduated as a music major. Lucy is now a senior at the University of the Pacific, member of *Mu Eta*, and a major in Music Therapy. She and her mother concertize together, Lucy on marimba or vibes, and Bernice at the piano or organ. Last summer they performed at the National Horse show, held in Santa Barbara. Their music store, the "Mission Music Company," houses the largest collection of marimbas and vibes west of the Rockies.

ANN ARBOR: Carol Leybourn Kenney was piano soloist with Ann Arbor Symphony Orchestra at opening concert in October, playing the "Concerto #1 in C Major, Opus 15" by Beethoven. . . . A faculty recital presented Glennis Metz Stout, *Phi Pi*, flute, and husband Louis, horn, accompanied by a string quintet and harpsichord playing Telemann's "Musique de Table," Bach, and Beethoven. Glennis has played with Kansas City Philharmonic, New Orleans Symphony, Chicago Lyric Opera Co., and Charles Wagner Opera Co. In summertime she is on faculty of New England Music Camp at Oakland, Maine. . . . Founders Day program was made up of compositions by chapter members Dorothy James, Bernice Wiers and Deon Price.

WIHLA HUTSON, BETH SHAFE,
RUTH WILEY



DETROIT: Michigan composers were honored last spring at a meeting of the In and About Detroit Music Educators Club. All women in the group were members of *Mu Phi Epsilon*. Wihla Hutson and Ruth Wiley are shown here with Beth Shafe, Province Governor and National Fourth Vice-President.



BERNICE

Trio with Composer

Bernice had been asked by the *Pasadena Alumnae* to do a program for them on their newly organized series of exchange programs. This led to the formation of the Trio and subsequent composition by Ramona for their particular, outstanding artistic talents. "Endymion" is a melodrama by Keats and this composition by Ramona contains both recitation and song, with the violin commenting in the style of the ancient Greek chorus. The Trio has played this number on numerous occasions and also other works by Ramona.

The Trio has found itself in demand by the clubs of the Los Angeles area and their reception has been enthusiastic. Bernice and Ramona each have two small daughters whom they hope will become a Mu Phi Epsilon ensemble some day.

The Mathison-Perry-Mathewson Trio is gaining attention and recognition in southern California as a delightful new ensemble.

Bernice Mathison, *Beta, Beverly Hills Alumnae*, is the soprano in the trio. She received her B.Mus. from New England Conservatory of Music and her M.Mus. from USC. She is a church, opera and concert performer and a voice teacher.

Genevieve Perry, *Beta, Los Angeles Alumnae*, is the violinist. She, too, is a graduate of New England Conservatory where she received a B.Mus. and an Artists Diploma. After extensive concertizing on the east coast Genevieve came to Los Angeles where she is continuing her professional career as soloist and teacher of violin.

Ramona Blair Mathewson, *Phi Nu, Los Angeles Alumnae*, is the pianist and composer. She received her B.A. and M.A. from U.C.L.A. where she studied composition with Arnold Schoenberg. Later, she attended Radcliffe College on scholarship, and while there in Cambridge she studied composition with Walter Piston at Harvard.



RAMONA AND GENEVIEVE

MΦE Composers: 1964-65 will be Original Composition Contest year . . .

Service scholarships projects patrons

CONNECTICUT VALLEY: Our Scholarship Award winner was **Ursula Warren**, oboist, *Alpha Beta* chapter.

PORTLAND: Winners of the Scholarship Competition open only to Mu Phi Epsilon contestants were **Katherine Ann Fischer**, *Alpha Lambda*, pianist, and **Barbara Dollowitch**, *Alpha Phi*, soprano. The first place award is \$100 and the Honorable Mention is the **Marjorie Shanafelt** award for \$25. Marjorie, *Mu Gamma*, is a member of this chapter. *Portland* gives two scholarship competitions, the other one being open to non-M Φ E, or non-collegiate. The winner last June was Shauna Knight, pianist, pupil of chapter member **Aurora Underwood**.

COLUMBIA: The chapter scholarship this year was awarded to Richard von Buskirk, a graduate student at the University of Missouri who was unanimously selected by the University Fine Arts Committee and the chapter.

SAN JOSE: Presented **Marilyn Neeley**, *Mu Nu* and *Los Angeles Alumnae*, one of M Φ E's outstanding young artist pianists, in a scholarship concert in February.

DETROIT: **Ruth Wylie** received a Wayne State University Grant last summer to compose a cantata for chorus and orchestra.



JOAN MEGGETT, DR. KRONE,
LEOLA BLAIR

BEVERLY HILLS: Idyllwild Arts Foundation received the gift of a piano from our chapter last year. In the picture are Joan Meggett, president of chapter; Dr. Max T. Krone, president of the Foundation; and Leola Blair, past president of chapter, at the piano.

ROCHESTER: A joint concert was given last year by Mu Phi Epsilon and Sigma Alpha Iota members for the benefit of the David Hochstein Settlement School of Music. M Φ E performers included: **Helen Valenza**, holder of a Performers Degree from Eastman, **Joyce Castle**, **Jane Wills**, and a Trio: **Adele Kent**, **Laurie Field**, and **Sarah Johnson**. Chapter members and Patrons have contributed used phonographs, records, piano music, a small violin, and other equipment to the school following an appeal from **Alice Conway**, *Mu Upsilon* chairman of Music for Youth. . . . For 15 years, weekly, **Sunny Allen** has entertained hospitalized veterans with her violin.

DETROIT: In November we sponsored Dolores Dardarian and Linda Nager in a recital. The young soprano and pianist are both *Phi Kappa* and are now studying in New York. (See "Triangle" Mar. 1963, p. 11, for story on Dolores.) The outstanding concert was under the arrangements of chairman Patricia Cravens. This concert was the outcome of a meeting held in July when the decision was made to present two young M Φ E artists in concert.



HILDUR SHAW, DR. PAUL J. CHRISTIANSEN

CONNECTICUT VALLEY: Preceding their Christmas meeting the members of this chapter presented a musical program for the patients at the Holly Hill Hospital. It is our annual custom to do this at some local convalescent home or hospital.

SEATTLE: One of our local projects is the Rehabilitation Center for the Blind and our latest "call" has been for musical instruments, given or loaned, or as our chairman put it, "anything that toots or twangs."

McMINNVILLE: The alumnae members of Mu Phi Epsilon here have joined the *Epsilon Theta* girls in promoting the sale of an organ recording made by Florence Kinney, *Phi Iota* and *Portland Alumnae*, organist and member of Linfield College faculty, the proceeds from which will swell the fund for a new pipe organ. Florence was a recitalist last year at the Regional Convention of AGO in Boise, Idaho.

SALT LAKE CITY: In September we presented in concert the winners of the Utah State Fair Music Division competition. This has been a project of this chapter for several years, and has given talent another public showcase

Patron Profile

RUTH DEAN CLARK, harpist, is on the faculty of University of Michigan School of Music; a graduate of Curtis Institute; director of a harp ensemble which performed with the Pontiac and St. Clemens Symphonies this past year; a private teacher; and plays four nights a week at the exclusive "Town Club" in Ann Arbor. "A new venture," she says. "Less than half a dozen 'swing' harp, but it is amazingly adaptable to this sort of music." A harp Trio she belongs to performed for the "First Annual Symposium on the Arts," playing the world premiere of Henry Cowell's "Trio," commissioned for this occasion by Michigan State University.

RUTH DEAN CLARK



Leadership education community

Margaret Smith Douglas' life has been filled to the brim with music activities we are all familiar with: accompanying, teaching—school and privately—church organist, choir director. An organist and instrumentalist, she added special work with advanced instructors, Dr. Sacco, Arthur Fiedler, in vocal and instrumental work and arranging for these media.

Her dedicated attitude extends to all children in need, as witness one child with scoliosis, slight curvature of the spine. A child almost too weak to handle her own flute. Hours of work and patience on the part of Margaret, with unflinching encouragement, and hours of work and patience on the part of the little girl with so much will and courage, have given the child an opportunity for achievement. That this struggle had the attention and growing admiration of her classmates was inevitable. Margaret Douglas' faith in music—and in children, no matter their limitations—wins her the nomination from



MARGARET DOUGLAS

her membership chapters, *Palo Alto* and *San Francisco*, for

Recognition

as well as been a fund-raiser. There were ten young artists who performed.

DETROIT: Margaret Thibedeau, with 6 children and 2 grandchildren, still finds time to take an active part in community life. She holds a two-year term on the Walled Lake City Council, the first lady ever elected to that body. She also has a new son, foreign exchange student from Germany.

FARGO: Fargo-Moorhead and Phi Iota honored Dr. Paul J. Christiansen, head of the Music Department of Concordia College and Director of the

College's famed Concert Choir.

ROCHESTER: Suzanne Clayton is chairman of Culture and Arts of the Genesee Valley District PTA Board. This will be a challenging job to find energetic volunteers for every local board in the counties and city. She is also a leader in local Camp Fire activities.

MEMPHIS: Marcia Lynn Adkins Riley, *Epsilon Zeta*, is associated with the Memphis Arts Council, Inc., which is a newly formed organization concerned with the co-ordination of community cultural activity.

LOS ANGELES: The Civic Award to 10 "Women of the Year" included Marilyn Neeley, pianist, as one of the women so honored. Marilyn, *Mu Nu, Los Angeles Alumnae*, was Senior Achievement Winner of Mu Phi Epsilon for 1960. She is one of our outstanding young artists and has been concertizing extensively. This year's schedule includes a 40-concert tour of Alaska. The civic pride that goes with her is only equalled by the M Φ E pride we have in her accomplishments. It is interesting to know that another member of the same chapters received this same honor in 1961, **Marilyn Horne**, professional opera singer.

PORTLAND: When this city's list of 10 Women of Accomplishment for 1963 was announced recently it included the name of petite **Helen Zolinger**, *Nu* and charter member of *Portland Alumnae*. Helen was so honored for her outstanding work with the Senior Citizens and the development of Senior Craftsmen, Inc., which has won national recognition.

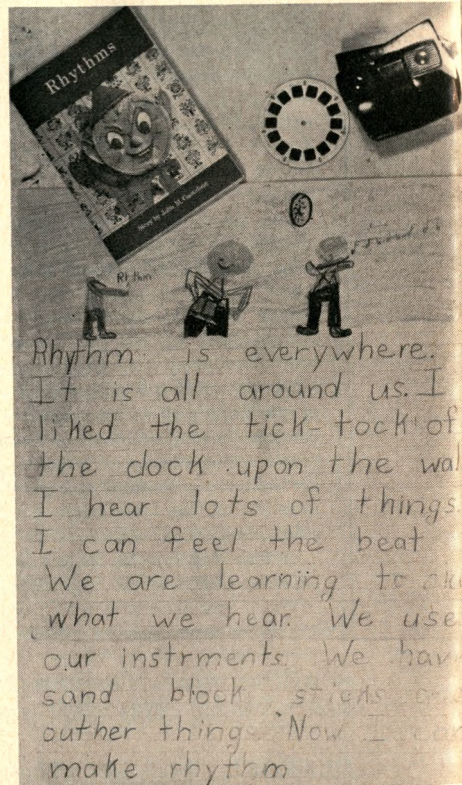
Eunice Boardman: Cornell on a music scholarship . . . a member of Pi Kappa Lambda . . . Teaching career started in Iowa, 1947. Her Children's Choir gave "Let's Build A Town" by Hindemith at a State Music Educators meeting . . . M.A. Columbia, 1951 . . . Since 1957, Assistant Professor Music Education at Wichita University and Director of Elementary Music Education . . . Adviser of *Pbi Pi* chapter . . . And now . . .

Honored by National 4-H Club as 1963 Alumni Award Winner.

Wichita Alumnae chapter salutes Eunice and presents her for

Recognition

he listens—
he reads—
he views—



The Stereopticon and the Music Lady



WANDA GUSTAFSON

Remember the old stereopticon picture viewer that entertained the beaux and belles in grandmother's courting days? Sawyers, of Portland, Oregon, has produced for some years the modern day viewer with reels (disks) of three-dimensional color pictures. Today it is invading the field of music education under the expert guidance of a team of educators intent on using its correlative potential in the world of education.

In 1957 P. Crowell, Creative Director at Sawyers, and Dr. Lester Beck, psychologist at Portland State College, in collaboration with Dr. John Gustafson, University of Oregon, Norman Lockwood, composer, and Wanda (Mrs. John) Gustafson, *Nu, Eugene Alumnae*, Eugene Public Schools, started their project to combine reading, viewing and listening in a coordinated learning technique.

Material at primary grade level includes various juvenile classics, and in the field of music, to which Wanda contributed substantially, are "Sounds and Music" and "Rhythms." In the latter musical sounds are related to sounds of nature. In three successive reels the children are introduced to the concepts of high and low, fast and slow, loud and soft. Although the units are geared to the first grade level, and use a primary reading vocabulary, the units have been used with success at junior high level. Also available are "The First Music" and "The First Music Notes."

Wanda's educational and experienced background makes her a valued member of this team. She holds Bachelor Degrees in Music, English and Psychology, and a Masters in elementary education. She has had extensive experience in teaching at the primary grade level, and is at present teaching second grade in a Eugene elementary school. The Gustafson husband-and-wife team feel that this aid shows limitless possibilities in the teaching of music at all ages.

In the pictures at the left, a second grade boy has written his comments after having viewed "Rhythms." The units, covering such areas as literature and social living as well as music, consist of supplementary reading books at each grade level, accompanied by beautiful three-dimensional colored pictures and recorded sound. All are packaged in a file-sized folder upon which are printed teaching suggestions, correlated songs and directions for use.

The stereopticon is back in business again, with an education degree and in the company of Mr. Edison's sophisticated grandchild, the electric gramophone with earphones.

DO IT YOURSELF

STRINGS and NUTS

by Carolyn Harer Hoover
Tacoma Alumnae

A year and a half ago Francine Seders, a fellow member of Mu Phi Epsilon, and I started out on a rather complicated adventure of constructing a harpsichord. We wrote to Zuckerman of New York for information on his kits. We chose the \$160 one which, when built, would be 5½ feet long and have one manual with two stops.

Approximately a month after placing our order a cardboard carton three feet by six feet arrived, with parts. What was included in the kit? We found the thin maple sound board, the bridge, a nut, a solid maple wrest plank with holes for the tuning pins, screws of all sizes and shapes, brass bars, plectrum (cowhide quills to pick the various strings), four sizes of strings, parts for the jacks and felts and many other indescribable parts all carefully labeled for the layman. We had an instruction book with all the secrets and a lifesized blueprint to consult. Included also was the keyboard with its ivories.



... And this piece goes ...



FRANCINE AND 'LYN

The lid stays up, too!



Some things needed for this project were *not* included in the kit. First we needed an interpreter for terminology used in the instruction manual; my husband became an excellent adviser and handyman with some of the more taxing tasks. We had to invest in lumber from local lumberyards for both the inner case and the outer case. We gathered suitable tools and supplies for the job from local workshops and hardware store. An electric drill and saw, a file and a bottle of Elmer's glue, large size, were necessities.

As I write, pictures come to mind of our struggles during the three months of intensive work. The first session found Francine and me melting lead and filling holes we drilled in the keys to serve as weights. By the way, lead melts faster than aluminum! Then the struggle of carpentry with that inner case, cutting and shaping the ribs, and hoping all the time that our measurements would match those of Mr. Zuckerman. The end result was fairly accurate, however, and I know the next

harpsichord we build will be even more accurate. We will be experienced!

Then the afternoon came when the inner case was finished, the pins were set in the wrest plank, the keyboard had its position, the bridge was in place on the soundboard and the hitchpins were ready to take the strings. We felt rather victorious as we strung the pins, then strummed them and realized that there was really sound. In all the excitement one of the rolls got loose and ended up a free form mess. Problems did arise which required a good portion of both humor and patience.

Today, one year later, after a nine month interval of delayed attention, the harpsichord is getting the finishing touches. Final tuning and voicing, replacing the spindly legs with more solid ones, and finishing the outer birch case will complete the project.

The instrument has a delightful, delicate sound and is portable. I highly recommend a few strings, some nuts, wood and glue to put new zest into an already complicated life!

ISME

(Continued from page 16)

tion in this unique country which has remarkably preserved its Eastern values with the same alacrity as it has imbibed Western music, a testimonial to its effective and advanced system of music education.

Truly impressive also were the exhibits of music instruments like the piano, organs, violins, guitars, winds, electronic machines and devices, music books and scores, all made in Japan—showing the tremendous progress in science and industry achieved by this leading nation in the East.

Memorable were the receptions and socials arranged for the delegates, in-

cluding the welcome party by Prof. and Mrs. Naohiro Fukui at their residence; the garden tea party given by the Governor of Tokyo Metropolis, Dr. Ryotaro Azuma at the Chinzanso gardens; the magnificent reception at the plush Palace Hotel tendered by Prof. Naoaki Fukui, president of the All-Japan Music Education Society; the farewell party at New Japan Hotel, and a whole-day excursion to Nikko.

The next ISME international conference will be held in Budapest, Hungary, in July 1964 under the leadership of Zoltan Kodaly, world-renowned music educator, composer and researcher on folk music of Hungary. We look forward to this event.

Ann Arbor Alumnae Celebrate

Golden Anniversary

by Frances Danforth

The Golden Anniversary of the Ann Arbor Alumnae chapter was celebrated at their first meeting of the current season, held in September, 1963. The two charter members who still live in town, Bess Poole Seeley and Charlotte Walker Hall, were presented with favors and corsages. Bess told us that fifty years ago a group of alums felt the need to help the collegiate girls and so started an organized activity among the alumnae. She said that she and her daughter were the first Mother-Daughter combination in Gamma membership.

A huge bulletin board displayed programs of concerts performed in 1913, especially the May Festival of that year which initiated the then new Hill Auditorium. Many well-known names of faculty and alumnae were on the programs—such as Dr. Albert Stanley, Earl Moore, who conducted the Children's Chorus in the "Walrus and the Carpenter" that year, giving a nostalgic feeling to those of us who remember them.

The musical part of the evening consisted of a program of compositions in vogue fifty years ago. Glennis Stout, flutist, played "Fantaisie" by Huë; Elaine Jacobson, pianist, played MacDowell's "Witches' Dance," and Caro-

line Austin, soprano, sang a medley of popular tunes of the day. Elaine was accompanist for both Glennis and Caroline.

Dorothy Paton, former national president, arrived from the west of Michigan for the event. Dorothy was an early member, though not a charter one. Another past national president, Ava Comin Case, was our hostess. Appropriate favors and refreshments were enjoyed at the close of the program.



CHARLOTTE HALL, BESS SEELEY

Fullerton Alumnae

Welcome, 69th

Bringing the number of Alumnae chapters to 69, the Fullerton (California) chapter was installed on September 27, 1963, by the National 7th Vice-President, Opal Skolnick. The affair was held in the home of Betty Piper with District Director Sue Campbell, Grace Holden of Pasadena chapter and Helen Johnstone of Long Beach chapter assisting.

"It is with a great deal of pleasure that we announce the first Alumnae Chapter installation in our 60th Anniversary year," says Edna Mae Sila,

National Third Vice-President and Alumnae Adviser. "This installation has special significance for me because my sister Adella Vyskocil of Whittier will be a member of this group."

This chapter will draw its membership from the surrounding area in Orange county and Whittier district. There are 13 members and the officers are: president, Beverly Runkle Benso; vice-president, Ann Stout; secretary, Mrs. Dwayne Jensen; treasurer, Dorothy Folsom; historian, Betty Simon; chaplain, Betty Piper.



Front row, left to right: Beverly Benso, Marilyn Hanson, Betty Simon, Charlotte Wadsworth, Joan Schlund. Back row: Dorothy Folsom, Dot Cooper, Ann Stout, Rosellen Gates, Betty Piper, Betty Van Oppen.

PROFESSIONAL PANHELLENIC ASSOCIATION

November 6-10, 1963

Women, women, women . . . oh, the wonderful world of women . . . were the focus of attention in Philadelphia, Pa., during the November 6-10, 1963, meeting of the Professional Panhellenic Association. Representatives of 17 professional women's fraternities met for the 21st biennial convention at the Marriott Motor Hotel under the gavel of president Roxine Beard Petzold (Delta Omicron).

The Philadelphia area PPA served as the local arrangements committee and as hostesses during the weekend. Their president, Ruth Lowry Sawyers (Mu Phi Epsilon), was general chairman of the convention. She presided at the welcome breakfast which opened the biennial session, and coordinated the special events.

The addition of Phi Delta Pi (physical education) increases the PPA membership to 18. The recently organized Baltimore, Maryland, unit of PPA was presented by Virginia Fiser (Mu Phi Epsilon), rules committee, for official recognition by the convention. The following officers were installed: Sylvia Betts Dodd (Mu Phi Epsilon), president; Elizbiete K. Adamska (Delta Omicron and Phi Delta Delta), vice-president; Harriet Ginsberg (Phi Delta Delta), treasurer; and Marjorie A. Goldberg (Lambda Kappa Sigma), secretary.

The late Dr. M. Vashti Burr Whittington* (Phi Delta Delta) was named the first recipient of the newly

* TRIANGLE, November, 1963, page 25.

established PPA Career Achievement Award in recognition of devotion to fraternity, dedication to profession, loyalty to Alma Mater and support of civic affairs. Her husband accepted the citation from PPA past president Frances R. Murray (Phi Chi Theta). . . . The Award was announced during the citizenship luncheon, whose theme emphasized that citizenship implies a positive personal activity directed toward the preservation and perpetuation of the American heritage. . . . Mr. J. Edward Murphy (Sigma Nu), president of IRAC, addressed the luncheon. Music was provided by the Mu Phi Epsilon trio comprised of Jean Bell, violinist; Adele Bouricius, violist; and Marguerite Watson, pianist.

Interesting to all was the display of fraternity publications used for communication and for fraternity operation. Rosalie V. Speciale (Mu Phi Epsilon), chairman of the public relations committee, planned the exhibit. Local arrangements were handled by Jean Carnegie (Epsilon Eta Phi).

Pertinent information in six different categories related to education, fraternity, and profession was presented and discussed during the weekend. Workshops presented the following: "Efficiency in Fraternity Functioning," "Fraternity Emphasis on Scholastic Attainment," "Behind the Fraternity Picture," (subversive infiltration), "Campus Trends," "More Effective Use of Area and City PPA," and "Status of Women," in the fields of art, business,

(Continued on page 51)



Front row: Sylvia Meyer, Washington Alumnae; Lola Faust, same; Bettylou Scandling, National First Vice-President; Cornelia Otis Skinner; Janet Wilkie, National Sixth Vice-President; Rilla Mervine, Washington Alumnae; Ruth Morgan, same; Emma Lou Diemer, same. Back row, staggered: Norma Bird, Washington Alumnae; Virginia Bradbury, same; Barbara Blake, Phi Gamma, Baltimore, Md.; Marilyn Schou, Alpha Eta, Washington; Cynthia Powell, unaffiliated; Louise Pierson Johnson, Baltimore Alumnae; Sonja Irwin, Washington; Helen Bellman, same; Carol Wagner, same; Sylvia Dodd, Baltimore; Genevieve Fritter, Washington; Sally Carter, same; Beth Thewlis, same; Helen Port, unaffiliated; Paulann Parker, Alpha Eta; Alma Rich, unaffiliated; Natasha Heimsath, Alpha Eta; Carolyn Hopkins, Baltimore; Georgia Council, Alpha Eta; Dorothy Sorborger, Washington; Ada Glackens Britton, unaffiliated; Alta Smith, Washington; Leland Garman, same; Mary Louise Hill, same; Kate S. Fisher, same; Marilan McNabb, same; Lois Shanks, unaffiliated.

PPA Luncheon - September, 1963

Over 400 affiliated members of Professional Panhellenic Association attended the luncheon held on September 14, 1963, at the Shoreham Hotel in Washington, D.C. Ruth Morgan was chairman of the affair and well known actress Cornelia Otis Skinner was the

honor guest. Forty-two members of Mu Phi Epsilon attended and came from Washington, D.C., Baltimore, and collegiate chapters. Two National Vice-Presidents were present as well as one former National Officer, Ada Glackens Britton.

PPA

(Continued from page 50)

education, and science, a panel discussion.

"Serving the World Professionally" was the theme of the final banquet. This is also the title of the booklet published by PPA which is an excellent review of the contributions member fraternities make to campus, com-

munity and nation. The committee compiling it was under the direction of Jeannette Kirk (Sigma Alpha Iota). Guest speaker was Dr. Betty Lankford McLaughlin (Kappa Epsilon) who spoke on "The Role of Women in Bridging the Gap Between Science and the Arts."

Report by: MARJORIE COGHILL
(Kappa Epsilon)

NORDOFF

(Continued from page 26)

For group musical activities I can compose, though even there, the musical composition may begin as improvisation. In this way many of our "Childrens' Play-Songs" were written. All kinds of songs have been improvised to meet all kinds of situations. However, I have composed formal works as well. In Wichita, at the Institute of Logopedics, I discovered three extremely musical boys. These were all retarded, had some kind of speech difficulty, and one had a hearing loss. For these boys, and a greatly gifted little girl, eight years old, who had a beautiful singing voice, I set a poem of e.e. cummings in which the girl both spoke and sang, and the boys performed on sixteen different musical instruments, mostly percussion. For the retarded trainable children in the Hill School, Philadelphia, Mr. Robbins and I adapted "The Three Bears" originally created by us with and for the children at Sunfield. In its American version it requires eighteen children playing string, blowing and percussion instruments. The work is 25 minutes long.

For the older children, and a selected group of younger musical ones, a new composition was begun last year. This is still unfinished, and promises to be a major opus.

In composing these works I find that all my creative energies and skills are used, and that all the joy of composing is there, with me as I write, but there is a difference in the quality of the joy. Oh! It is not the same experience as wrestling, alone, with big symphonic themes and structures. This experience is utterly different because one is *not* alone when composing for the children. The children are in my

mind, and in my heart; their abilities, their needs, their pleasure, their wonderful personalities inspire the music they will perform and listen to.

And this brings me to the real point of this letter. It is simply this:

In every state in the Union there are talented composers. It is as difficult today for them to find ways in which their musical gifts can support them as it has always been. Most of our composers teach in order to make a living. This is a very honorable occupation, and one learns a great deal from one's students. But there are others who do not enjoy teaching, or find they haven't a real ability to teach, or—after years of teaching—have been exhausted by it. For there is no doubt that a full teaching schedule leaves little time and energy for composing.

With the experience of the past four years behind me, and the sure knowledge within me that music therapy for handicapped children is now my life's work, I propose Music Therapy as a new career for the American composer.

Since 1959 I have had the privilege of bringing music to brain-damaged, retarded, aphasic, psychotic, cerebral-palsied and mongoloid children. These children have made it possible for me to experience a new depth and breadth and height in the art of music. This may seem a strange statement to make about an art that takes place in the element of time. But the space I refer to is the space within us, the spiritual space in which all true experiences, becoming creative there, live on and on. Thus they transform us, affect us in manifold direct or subtle ways. These are the experiences which build our changing personalities, enabling us

to develop ever richer capacities for both the taking and giving of creative experience throughout our lives.

This kind of an approach to life is an obligation for the composer laid upon him by the very gifts with which he can have such experiences, the gifts that make musical the spaces within him. When he works healingly with music he is not only linking himself to his cultural past, to the time when

Biographical Note:

DR. PAUL NORDOFF began his work in Music Therapy for handicapped children at Sunfield Children's Homes, Worcestershire, England in 1959. Since then he has worked with approximately one thousand children in both group activities and individual therapy in homes and institutions in England, Scotland, Denmark, Holland, Germany, Switzerland and the United States. The children with whom he has done his work were severely retarded, retarded educable, brain-damaged, aphasic, cerebral-palsied, psychotic and mongoloid.

Dr. Nordoff and his colleague, Mr. Clive Robbins, began their work in America in 1961. Under a foundation grant they took their techniques and methods to Devereux Schools, Pennsylvania. At the same time they began a Music Therapy Project with the Department of Child Psychiatry of the University of Pennsylvania. This project became an essential part of the experimental research program conducted by the psychiatrists of the University of Pennsylvania with autistic and organically impaired children.

In September, 1961, the two therapists conducted a special seven months' program on the invitation of Dr. Martin F. Palmer, Director, at the Institute of Logopedics in Wichita, Kansas, working there with cerebral-palsied and aphasic children.

In May, 1962, Dr. Nordoff and Mr. Robbins resumed their work with the Department of Child Psychiatry of the University of Pennsylvania under a National Institute of Mental Health Grant. The Grant will support this project for a period of three years.

In the fall of 1962 they were engaged by the School Board of Public Education in Philadelphia as Teacher Consultants. In

music and medicine were one, but he is working towards the future. It seems clear to me, dear friends, that the art of music as therapy will bring, in future times, a new music into being; a music which will be good, and beautiful and true.

With warm greetings to you all,
I am

Yours in musical friendship,
PAUL NORDOFF, D.Mus.

this position they worked with retarded trainable children and conducted an in-service training program for all the teachers of special classes for retarded trainable children in the Philadelphia Public Schools.

This year Dr. Nordoff and Mr. Robbins are again working with the schools, extending the Music Program to classes of retarded educable children and their teachers. At this writing Dr. Nordoff and Mr. Robbins have given training in their methods and techniques to six musicians, two of them composers. Mr. Robert Ralstin, in Wichita, is continuing their work at the Institute of Logopedics. It should be stated here that future plans include taking the therapy to other countries and the training of musicians and composers in America and abroad. Eventually they hope to establish an International Institute and Training Center for The Art of Music as Therapy.

Theodore Presser Company, Byrn Mawr, Pennsylvania, has published two musical works composed by Dr. Nordoff and Mr. Robbins: "Pif-Paf-Poltrie" and "Children's Play-Songs." A third work, "The Story of Ariaban, the Other Wise Man," written for a group of children at the Institute of Logopedics in Wichita, is in preparation.

KOLB

(Continued from page 23)

Boston, where her piece, *noones*, from the poem by e. e. cummings, was performed in 1962 at the Gardner Museum.

Barbara is currently studying composition with Arnold Franchetti for her Master's degree at Hartt.

GIFTS from
Friendship Corner
Reduced prices are offered
NOW. Check with
your chapter president.

Prices will not be lowered this spring
or in the summer.

Your purchases now help Mu Phi
Epsilon Service Program

For information, write to Friendship
Corner Chairman. See page 62.

MAGAZINE SUBSCRIPTIONS

Will *your* chapter be in the Top Ten?
Will Gads Hill children have more
Music because YOU cared?
Every subscription you bring in means
more music at Mu Phi Epsilon School
of Music, Gads Hill.

SUBSCRIBE to new magazines
RENEW old subscriptions
NOW

through chapter magazine chairman or
National Chairman, listed on page 62.

• • •

1965 MU PHI EPSILON TOUR 1965

WHERE IN THE WORLD WOULD YOU LIKE TO GO?

1965 MU PHI EPSILON TOUR is now being planned. . . . We want your participa-
tion.

These TOURS are for **YOU AND YOUR FRIENDS**. All previous M Φ E Tours have
been to Europe. . . . Would you like something different? Won't you please fill in the
attached coupon and send it to us immediately.

FRANCES ROBINSON, Veteran Tour Leader, Professor of Music, San Jose State
College, member of San Jose Mu Phi Epsilon Alumnae,
and

KATHERINE WHITE, Travel Agent and Tour Director, member of Seattle Alumnae
want the next Tour to be YOUR Tour.

I would like

Another European Tour Europe with extension to Holy Land
South America The Orient Other areas
Remarks
Signed Chapter
Address

Clip and send to
Katherine White, Vagabond Cruises and Travel Service
Suite 206 Logan Bldg., 500 Union St.
Seattle, Washington 98101. MAin 4-5995

Chapter NEWSLETTERS

ATLANTIC PROVINCE

WASHINGTON

"The Carmen of the age" is one Washing-
ton critic's opinion of Jean Madeira who
sang this role at the Carton Barron Amphi-
theater last July. Fifty Mu Phis and patrons
greeted her with a floral tribute backstage
after the performance. The following day
alumnae and colleagues from Alpha Eta
honored her with a brunch at the Wood-
ner. . . . High point of the fall was the
Scholarship Benefit given under the hono-
rary sponsorship of Mrs. John F. Kennedy
and His Excellency, the Ambassador of
Spain, and held at the Embassy of Spain.



LOLA FAUST,
JEAN MADEIRA

GREAT LAKES PROVINCE

ANN ARBOR

Looking back to the spring of 1963, we are
reminded of the District Conference we
hosted, the outstanding speaker and pro-
gram; the annual Music Therapy Tea held
in the home of Mrs. John Alexander, pa-
tron, and with other patrons assisting as
hostesses; and the revival of our erstwhile
May Festival Reunion Luncheon, which has
been missing from our calendar for the past
several years. This was held in the lovely
home of **Edith Kempf**. Professor James
Wallace, Dean of our University School of
Music illustrated a talk with previews of
the new music building which is now, at
long last, under construction on the North
Campus. Our new officers were installed



WASHINGTON BRUNCH FOR JEAN

and then there was time for enjoying
the visiting with old friends who had come
from a distance for the May Festival con-
certs.

Our Golden Anniversary will be cele-
brated in the fall. Four of the charter
members of our chapter still live in this
area, and three of them are pictured here:
Bess Poole Seeley, Ann Arbor; **Ethyl Slay-
ton Thurston**, Toledo, Ohio; and **Ann
Webb Griffin**, St. Claire Shores, Michigan.
Not in the picture is **Charlotte Walker
Hall**, Ann Arbor.

We have become "Sherlock Holmeses"
in tracking down an old TRIANGLE which
could verify the date of organizing. Rumor
had it that we were the first Alumnae chap-
ter to be organized, but we found we had
to take second place to Boston. Anyway,
we tried!

SEELEY, THURSTON, GRIFFIN



EVANSTON-NORTH SHORE

It has been a busy 1963 for Evanston-North Shore Alumnae. In addition to meetings and musical programs there have been special events which we have enjoyed. One such event is reported in *Alla Breve* and the Monteverdi-Stavinsky Festival was in the May, 1963, TRIANGLE.

Helen Keith was conductor of the Evanston High School Girls Choir, the Girls Chorus, and the Festival Chorus in its 1963 Spring Music Festival. **Dorothy Mayer** was guest accompanist, and other guest performers included Dr. William H. Barnes, as soloist on the Barnes Organ which he and his wife, **Edith**, a member of our chapter, donated for the beautiful new school auditorium. **Electa Tideman** and **Wanda Paul** performed an interesting group of four-hand piano music on the annual inter-chapter program at Gads Hill Settlement.

We are losing two of our most valued members this coming year. **Dr. Hazel Morgan**, of Northwestern faculty, is moving to California, and **Ruth Muller**, violinist, is moving to the Philadelphia area. We wish them both happiness and good luck in their new homes.

HARRIETTE KISCH

EAST CENTRAL PROVINCE

CINCINNATI

We enjoyed contacting **Jean Madeira** when she sang *Carmen* during our summer opera season.

Arlene Graham was hostess for the Thursday group in September with **Hazel Rose**, pianist, playing Bach and Brahms. **Mary Steffan** reviewed "Notes on Music" by Bacon. In October we will meet at **Bertha Krehbiel's** home and the program will be a string ensemble and vocal selections by **Ellen Laib**. The Sunday group will meet at **Martha Seifried's** in December and the Thursday group has programmed **Doris Borsch**, violinist, for this month. Doris is a new affiliate.

DORIS JEAN AYER

COLUMBUS

An exciting, varied agenda of programs was in store for our members last spring. **Olive**

June Dickson, a charter member of our chapter and an instructor at Ohio Wesleyan University, presented several of the collegiates in a delightful March program. Performing were: **Edith Mahon**, soprano and pupil of Olive June, who sang beautifully a group of French songs by the Impressionists. Others on the program were **Irene McSweigen**, clarinet, **Allen and Mary Cook**, pianists. In April, at **Jo Supman's** home **Dale Beeson**, our president, and **Clare Kilmer**, one of our charter members, entertained with a program "Some Impressions, Music and Art" and **Clare** played selections by Debussy. For the last meeting of the year members and their pupils were invited to the attractive home of **Doris Scherzer**, a member of several years of the Columbus Symphony Orchestra. Others on the program were: **Claire** and her grand-daughter in a piano duet; solos and duets by the pupils of **Alta Mae Calkins**; songs by **Virginia Johnston**, accompanied by her teacher, **Dorothy Jewett**. In April a special honor came to **Hazel Cheney**, our past president, and her husband. A new Activities Center and Chapel at the Methodist Children's Home at Worthington, Ohio, was named The Cheney Campus Center at the dedication service given by the Board of Trustees. In cognizance of this very big day, **Dorothy Jewett** presented a lovely violet-decorated handkerchief to Hazel from the chapter.

DOROTHY B. JENNINGS

NORTH CENTRAL PROVINCE

DES MOINES

Our members have been extremely active in civic music circles and have held responsible positions of leadership. In Music Therapy we provide entertainment monthly at Blank Memorial Hospital. We also



STULL

SEID

furnish vocal and chamber music and piano programs for the Art Center. Our chapter Awards for Excellence in their field of music went to **Betty Borgeson** and **Ann Orgren** of Omega, at Drake University.

We announce the retirement of **Lenore Mudge Stull**, after 48 years as a ranking piano professor in the College of Fine Arts at Drake. She has long been the resident accompanist for visiting artists. One of her most pleasurable memories was accompanying **Hans Kindler**, famous Dutch 'cellist. She "rehearsed with him for an hour, played the concert, and then went on to Kansas City to play for him."

Sue Henderson Seid was winner of the 1962 Gruenstein Award, sponsored by the Chicago Club of Women Organists. She is also Dean of the Central Iowa chapter of the American Guild of Organists and is well known for her outstanding organ recitals. She is a graduate of Hanover College and has her Master's degree from Drake where she is an instructor.

FARGO

At our first meeting this fall, held in the home of **Inta Stahl**, projects for the coming year were discussed. Community service will include musical presentations at local homes for the elderly and in hospitals. There will be continued support of the Fargo-Moorhead Symphony Orchestra, scholarships, and the sponsoring of receptions for musical events. A group of Schubert songs were sung by **Beverly Bladow** at the October meeting, and **Nora Gundersen** presented a travelogue, illustrated with slides, on selected areas from her travels to Europe, the Near East, and Russia this past summer.

Highlighting the fall's activities was the very lovely **Mu Phi Epsilon Homecoming Tea** on October 12, 1963, during the open house at the beautiful Hvidsten Hall of Music. Recently completed, it was dedicated at the Homecoming festivities at Concordia College, Moorhead, Minnesota. Several of our members are on the music faculty there and are thrilled to be teaching in this fine edifice.

The local chapters of **M Φ E** have contributed a substantial gift for the purchase of an instrument for the Hall of Music. A fine recital hall for programs and a beautifully furnished lounge for meetings and receptions are available for our use. We are

very proud to have two of our members on the Hall of Music Advisory Committee. They are **Laura Jane Musser** and **Hildur Shaw**, who, as chairman of the Committee, was given special recognition for her devoted service by Concordia College President **J. L. Knutson** at the Concert Choir and Band Concert, Sunday, October 13, 1963. Their efforts have helped make this long awaited vision a reality.

EILEEN RUDD

RICHFIELD

We had a lovely day of music, learning about **M Φ E** activities, and a wonderful social get-together at District Conference on March 30, 1963 at Moorhead, Minn. In May we presented an Open Program, a scholarship benefit, at Trinity Methodist Church in Minneapolis. Performing from our chapter were **Mary Faribault**, violin; **Marjorie Christiansen**, piano; and **Ruth Hagander**, mezzo-soprano, accompanied by **Shirley Geisler**. It was an evening of good fellowship, beautiful music, and a large and appreciative audience.

Our chapter is proud of our fellow member **Carol Stuart**, soprano, who won first place in the Regional Auditions of the Metropolitan Opera. As a result she appeared as soloist with the Summer Session Symphony Orchestra at the University of Minnesota in July. She is also heard frequently in concerts.

Aldys Nelson toured Europe and **Dorothy Lundquist** with **Jeanette Corteau** toured Mexico in a car. The colored slides shown by **Aldys** were enjoyed by all of us.

MARJORIE CHRISTIANSEN

SOUTH CENTRAL PROVINCE

DENVER

Our theme for the 1963-64 season is a continuation of last year's most successful "Music Around the World." By popular demand our programs are again two-fold, an informative talk introducing the country to be studied, touching briefly on typical musical contributions from various composers and facts concerning their lives, and a correlating music program.

Our service program has included the participation of **Shirley Anne Johnson** with a vocal trio in a series of programs for the Veterans Hospital. **Shirley Anne**

also played the piano in programs for Englewood Summer Band, and the Territorial Daughters of Colorado.

Alice Davis and Maxine Westfall were members of a select committee of the Denver Public Schools who wrote a Vocal Music Handbook for use by Junior High School teachers. Founders Day will be celebrated with a tea at the home of Thelma Clark. The Mu Rho chapter will provide the program. This is an occasion when alumnae and collegiates get to know each other better. Denver Alumnae and Mu Rho enjoyed the timely visit of our Province Governor, Lois Gordon, whose friendship and counsel were an inspiration to all. See Alla Breve for more about our performing members.

ALICE M. SNIDER (Mrs. W. N.)

OKLAHOMA CITY

Our \$50 scholarship was given to Ethelyn McCoy, Mu Kappa from Oklahoma University. The money was raised by our Morning Musical Coffee, candy and Christmas card sales.

Last April Sigma Alpha Iota entertained us at our annual joint meeting and a beautiful program was presented by the combined sororities. Mr. and Mrs. A. M. Larsen, patrons, opened their lovely home to us in May for an afternoon Tea and Concert, celebrating National Music Week. Performing were Virginia Bailey of Alpha Rho at Phillips University, and Catherine Paulu, who presented a woodwind and string group from the University of Oklahoma. In addition to contributing M Φ E projects we also lend our support to the Junior Symphony and the Oklahoma City Symphony Orchestra.

MILICENT AKIN

WICHITA

Wichita Alumnae closed their season with a lovely Mother-Daughter soiree on May 7. Our guests were grandmothers, mothers and daughters of the members. The door prize was awarded to Kathleen Thomas whose family was represented by three generations.

Vice-president Dorothy Addy introduced the program of the evening "Dance As An Art Form," presented by Mrs. Osythe Dearsmyth Moore and several of her young students. Three of the girls were daughters of our members. On September 3 we voted

to contribute \$25 to the Friends University Fine Arts Building Fund. We affiliated Beatrice Gordon Kirkham (Lois' daughter), Margaret Motter and Donna Story. A hair-style-and-wig-show was presented by the style-coordinator of one of our stores and Mary Bickford provided background music on her harp. She also did a group of numbers. On September 29 Julianne McLean, pianist, and the Wichita String Quartet (which included Beatrice Sanford Pease, violin) were featured performers in a beautiful benefit concert for the Wichita Art Association.

BARBARA LAWRENCE

PACIFIC SOUTHWEST PROVINCE BEVERLY HILLS

We have enjoyed fine musical programs at our meetings this year and especially the innovations of an exchange program with Pasadena Alumnae and the performers from the collegiate chapters at U.S.C. (Mu Nu) and U.C.L.A. (Phi Nu). On April 15 we sponsored a concert by pupils of the Neighborhood Music Settlement. It was interesting to hear these children perform, since both nationally and locally M Φ E makes donations to this school.

Elizabeth May, Frances Wishard, and their recorder group entertained us after a buffet supper at Janet Kaplan's home in May. In June it was a Hawaiian Luau Luncheon in Edna Glassbrook's lovely yard. We thoroughly enjoyed flute duets by Gloria Franzen and Marilyn Winslow. September was still hot and our buffet supper meeting was in the patio at Esther Funk's home, with the pool forming a lovely, cool background.

It was with deep regret that we accepted the resignation of our president, Leola Blair, due to her responsibilities as new president of the Los Angeles Elementary School Teachers Association, a group of about 2000 members. Joan Meggett, Music Librarian at the University of Southern California, was elected to fill the vacancy and Bernice Mathison to succeed Joan as recording secretary. We are proud of Bernice's role in the Mathison-Perry-Matthewson Trio featuring her lyric soprano voice, Genevieve Perry, violinist and Ramona Blair Mathewson, pianist. Genevieve and

Ramona are members of Los Angeles Alumnae. The Trio will perform at our October meeting at Ramona's home, and will present her *Fragments from Endymion*.

BEA GELOS

LOS ANGELES

We closed a busy year with our June meeting held in the Palos Verdes home of Mrs. Richard T. Brundin. Welcomed were new affiliates Ruth Thomas, Xi, and Caryl Wolcott, Gamma. Co-chairmen Helen Wiedel and Martha Day announced a \$650 scholarship would be given to USC from the Margery McKay benefit concert in May. Margery received highest praise from Albert Goldman, music critic of the L.A. Times.

Our composer-pianist Ramona Mathewson with violinist Genevieve Perry and soprano Bernice Matheson (Beverly Hills chapter) performed her *Endymion*. Ramona has had three compositions performed in Los Angeles recently. The rest of the program was given by the trio which represented M Φ E in the Long Beach Museum of Art Concert Series and which consisted of Sima Mannick, pianist, Georgeanna Whistler, violinist, and Janet Chappell, cellist. Other performers this past spring were: Fulbright winner Carolyn Brown Goldman, her husband Harris, Pauline Law, contralto and Eva Brundin, pianist.

Fall started with a luncheon at Margery MacKay's and forty members greeted new affiliate Diana Steiner Dickstein (Mrs. Edward), a Juilliard graduate and a recent Hollywood Bowl soloist. Guest soloist was Doris Henry, flutist. In October Ella Good, clarinetist, and Ruth Thomas will play and Emma Stone, recently returned from abroad, will give a travelogue. We are looking forward to a busy and musically inspiring year.

VIOLA MITCHELL BROWN

PALO ALTO

This year we are featuring the Piano: solos, four-hands, ensembles, and duo piano, both four and eight hands. Margaret Smith Douglas is chairman and has surveyed the specialties of each member and planned interesting and diversified programs featuring the piano.

Our public program for Founders Day will have organ solos by Frances Jordan

Woodin and Margaret Douglas. Director Marian Deever Everson will lead our chorus and Dorothy Knoles McAllister will accompany.

Music Therapy is still a prime interest of many members. Natalie Werbner teaches music to handicapped children. Evelyn Travers Ubbink and Doris Foster Johnson spend many hours each week transcribing books for the blind in grade schools and music for flute and drums. Our chapter has purchased a Perkins Braille Writer and case to assist this work.

MARIAN McMILLAN GARDNER

PASADENA

In March at Louise Paulson's we were entertained by our trio: Marion Jordan Bridgeman, flute; Ruth Wilson Nelson, piano; and Frances Cole Milne, violin. Marian was given a gift. She is moving to Chicago.

A "Ways and Means" guest luncheon was held in April with a fine program by Beverly Benso, soloist at First Methodist in Whittier. Her accompanist was Ann Stout. Beverly, a contralto, and Ann were in complete rapport. Williametta Spencer was our soloist at the May meeting, playing and commenting on recordings of her original, sparkling compositions. In June, Pauline Law, Phi Nu from UCLA, was awarded a scholarship and citation from this chapter. She is a distinguished contralto, winner of contests and merit awards from many Pacific Coast organizations, Symphonies, Festivals, Opera, Radio, etc. Louise Hetzel Pelzel and husband are touring Africa.

MABEL COCHRAN HEITSCHMIDT

Acknowledgement of use of photographs from the following studios: Walter Smith, Washington, D.C.; John Patterson, Eugene, Oregon; Sawyers, Inc., Portland, Oregon; Town Crier, Idyllwild, California; Hank Gootee, Detroit, Michigan; Vince Mandese, Santa Barbara, California; Henry Ford, San Jose, California; Rorh, Denver, Colorado; Kerpers Studio, Wyndmoor, Pennsylvania; Kennell-Ellis, Seattle, Washington; Chicago Tribune; Arthur Traeger; K D Sourenne; Rene Maestri, Monte Carlo.

Directory

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

FOUNDERS

DR. WINTHROP S. STERLING, died November 16, 1943
ELIZABETH MATHIAS FUQUA (Mrs. John W.), died May 17, 1950

PAST NATIONAL PRESIDENTS

Elizabeth Mathias Fuqua (deceased), A, 1904-05, 07, 08
Myrtal Palmer Leach (deceased), Γ, 1905-07
Elfrida Langlois Kent (deceased), Δ, 1908-11
Alice Davis Bradford Peck (deceased), A, 1911-13
Ora Bethune Johnson (deceased), Θ, 1913-15
Mary Towsley Pfau (deceased), A, 1915-16
Roxielettie Taylor Yeates (Mrs. John), Θ, 1119 Rumsey Ave., Cody, Wyo., 1916-17
Harriet Thompson Wright (deceased), X, 1917-20
Doris Benson (Mrs. Walter), IA, Spikeswood Farm, Woodruff, Wis., 1920-22
Persis Heaton Trimble (deceased), MA, 1922-26
Lucille Eilers Brettschneider (Mrs. August, Jr.), A, 3426 Morrison Place, Clifton, Cincinnati, Ohio, 1926-28
Orah Ashley Lamke (Mrs. Geo. W.), Δ, R.R. 3, Box 422-D, Golden, Colo., 1928-30
Bertha M. (King) Van Tilburg (Mrs. V. B.), ME (deceased), 1930-32, 34-40
Dorothy Elizabeth Paton, Γ, 999 Center St., Douglas, Mich. 49406, 1932-34
Elizabeth Ayres Kidd (Mrs. A. Eugene, Jr.), ME, 1553 Hawthorne Lane, Glenview, Ill. 60025, 1940-42
Ava Comin Case (Mrs. Lee O.), Γ, School of Music, University of Michigan, Ann Arbor, Mich. 48108, 1942-48
Dr. Margarette Wible Walker, MN, 1675 Sunset Cliffs Blvd., San Diego, Calif. 92107, 1948-50
Ruth Row Clutcher (Mrs. John), O, R.D. 1, Selinsgrove, Pa. 17870, 1950-54
Eleanor Hale Wilson (Mrs. P. Raymond), T, 2800 39th Ave. W., Seattle, Wash. 98199, 1954-58
Rosalie V. Speciale, ΦM, 560 North First, San Jose, Calif. 95152, 1958-62

NATIONAL COUNCIL 1962-1964

National President, Janet Adams Wilkie (Mrs. Richard F.), T, 7011 Highview Terrace, Apt. 304, Hyattsville, Maryland 20782
Nat'l First Vice-President (Atlantic Province Governor and Extension); Bettylou Scandling, I A, 166 East 35th St., Apt. 3D, New York, N.Y. 10016
Nat'l Second Vice-President (South Central Province Governor and Collegiate Adviser); Lois Ayres Gordon (Mrs. Russell E.), Φ II, 225 S. Poplar, Wichita, Kan. 67211
Nat'l Third Vice-President (North Central Province Governor and Alumnae Adviser); Edna Mae Kriz Sila (Mrs. Louis H.), M Ψ, 1017 21 St., SE, Cedar Rapids, Iowa 52403
Nat'l Fourth Vice-President (Great Lakes Province Governor and Music Adviser); Beth Kalmbach Shafe (Mrs. Fred J.), Φ K, 14811 Ashton Blvd., Detroit, Mich. 48223
Nat'l Fifth Vice-President (East Central Province Governor and Eligibility Adviser); Virginia Hoogenakker, E Γ, 3304 W. Capitol St., Jackson, Miss. 39209
Nat'l Sixth Vice-President (Pacific Northwest Province Governor and Contests Adviser); Madge Cathcart Gerke (Mrs. Frank E.), K, 5003 N. Seville Dr., Indianapolis, Ind. 46208
Nat'l Seventh Vice-President (Pacific Southwest Province Governor and Public Relations Officer); Opal Hornback Skolnick (Mrs. S. I.), M N, 1047 Sycamore Ave., Vista, Calif. 92083
Nat'l Editor; Pearl Allison Peterson (Mrs. Howard M.), Φ N, 13548 N.E. Glisan, Portland, Ore. 97230

NATIONAL EXECUTIVE OFFICE (N.E.O.)

Nat'l Executive Secretary-Treasurer: Virginia Porter Fiser (Mrs. Van E.), E, 1139 N. Ridgewood Dr., Wichita, Kans. 67208

MU PHI EPSILON MEMORIAL FOUNDATION

President: Rosalie V. Speciale, 560 North First, San Jose, Calif. 95152
Secretary-Treasurer: Agnes Helgesson, 26925 St. Francis Dr., Los Altos Hills, Calif.
Chairman, Board of Directors: Bettylou Scandling, 166 East 35th St., Apt. 3D, New York, N.Y. 10016

DISTRICT DIRECTORS

District—Province—Director

- 1—(Atlantic) Joyce Gibson, 390 Riverside Dr., New York 25, N.Y.
Beta, Phi Upsilon, Epsilon Psi, Alpha Beta, Boston, Connecticut Valley, New York.
- 2—(Atlantic) Vera Neely Ross (Mrs. W. Arthur), 4628 Brandywine St., NW, Washington, D.C.
Phi Gamma, Phi Psi, Alpha Zeta, Alpha Eta, Baltimore, Philadelphia, Washington D.C.
- 3—(Atlantic) Mary Jane Harvey, 215 Lebanon Ave., Pittsburgh 28, Pa.
Psi, Mu Upsilon, Phi Omega, Epsilon Nu, Epsilon Upsilon, Alpha Theta, Rochester, Pittsburgh.
- 4—(Gr. Lakes) Alice Patterson Jerabek (Mrs. Paul), 3000 Haddon Rd., Euclid, Cleveland 17, Ohio.
Phi, Mu Phi, Phi Omicron, Alliance, Cleveland, Cleveland Heights.
- 5—(Gr. Lakes) Camilla Ayers, 634 Neff Rd., Grosse Point 30, Mich.
Gamma, Epsilon, Phi Kappa, Epsilon Lambda, Ann Arbor, Detroit, Toledo.
- 6—(E. Cent.) Willena Schlueter (Mrs. Donald E.), 2022 Arrowood Pl., Cincinnati 31, Ohio.
Mu Pi, Alpha Alpha, Cincinnati, Columbus, Dayton.
- 7—(E. Cent.) Annette Albright (Mrs. Philip), 3212 Amherst, Muncie, Indiana.
Zeta, Kappa, Epsilon Omicron, Bloomington, Evansville, Indianapolis.
- 8—(Gr. Lakes) Martha Rotter, 780 Broadview, Highland Park, Ill.
Sigma, Mu Xi, Phi Sigma, Epsilon Xi, Alpha Omicron, Central Chicago, Chicago, Evanston-North Shore, Milwaukee, Urbana-Champaign.
- 9—(E. Cent.) Cecile Coombs, 545 Washington Pl., East St. Louis, Ill.
Phi Theta, Epsilon Kappa, Epsilon Tau, St. Louis, St. Louis County, Columbia.
- 10—(N. Cent.) Borghild Torvik, 1019 9th Ave., S., Moorhead, Minn.
Mu Epsilon, Phi Iota, Fargo, Minneapolis, Richfield.
- 11—(N. Cent.) Janet Robinson, 538 E. Pierce, Council Bluffs, Iowa.
Omega, Mu Alpha, Mu Gamma, Mu Tau, Mu Psi, Phi Zeta, Cedar Rapids, Des Moines, Lincoln, Sioux City.
- 12—(S. Cent.) Mariette Simpson, 926 Grand, Emporia, Kansas.
Xi, Mu Kappa, Mu Mu, Phi Epsilon, Phi Pi, Epsilon Phi, Alpha Rho, Oklahoma City, Tulsa, Wichita.
(E. Cent.) Alpha Kappa, Alpha Mu, Kansas City, Kansas City Evening.
- 13—(S. Cent.) Martha Barkema, 919 S. 8th, Waco Texas.
Mu Theta, Mu Chi, Phi Xi, Alpha Pi, Dallas, Austin.
- 14—(S. Cent.) Judith Haddon, 4810 Danberry, Wichita Falls, Texas.
Phi Tau, Epsilon Epsilon, Epsilon Pi, Alpha Iota, Alpha Nu, Alpha Sigma, Fort Worth.
- 15—(S. Cent.) Shirley Johnson, 4257 S. Lincoln, Englewood, Colorado.
Mu Rho, Epsilon Mu, Denver, Salt Lake City, (Pac. S.W.) Albuquerque.
- 16—(Pac. N.W.) Marie Larson Rodkey, (Mrs. John P.) 1403 West Courtland, Spokane 13, Washington.
Mu Beta, Mu Zeta, Epsilon Iota, Epsilon Rho, Spokane.
- 17—(Pac. N.W.) Rachel Welke (Mrs. Walter), 5607 16 NE, Seattle, Washington.
Tau, Epsilon Sigma, Seattle, Tacoma.
- 18—(Pac. N.W.) Doris George Hale (Mrs. Paul), 1286 Hillendale Dr. SE, Salem, Oregon.
Nu, Phi Lambda, Epsilon Delta, Epsilon Theta, Alpha Lambda, Alpha Phi, Eugene, Portland, Salem.
- 19—(Pac. S.W.) Ann Scammon (Mrs. E. W.), 4695 Frances Ct., Sacramento 18, Calif.
Mu Eta, Phi Mu, Phi Chi, Epsilon Omega, Alpha Delta, Alpha Epsilon, Fresno, Palo Alto, Sacramento, San Francisco, San Jose, Stockton, Berkeley.
- 20—(Pac. S.W.) Sue Jones Campbell (Mrs. Bruce), 1416 Linda Vista Dr., Whittier, Calif.
Mu Nu, Phi Nu, Epsilon Eta, Beverly Hills, Long Beach, Los Angeles, Pasadena, San Diego, San Fernando Valley, Fullerton

DISTRICT DIRECTORS

- 21—(E. Cent.) Barbara Allen, 3211-A Fifteenth St., Gulfport, Miss.
Epsilon Gamma, Epsilon Zeta, Alpha Gamma, Jackson.
 22—(Atlantic) Willa D. Beckham Lowrance (Mrs. Robt.), 1184 Hancock Dr. N.E., Atlanta 6, Ga.
Mu, Alpha Xi, Alpha Upsilon, Atlanta, Miami.

PROFESSIONAL PANHELLENIC ASSOCIATION

President: Mrs. Roxine B. Petzold, *Delta Omicron*, R.F.D. 2, Newark Valley, New York.
Secretary: Mrs. Ordry P. Ray, *Phi Chi Theta*, 1945 Lebanon Dr., NE., Atlanta 9, Ga.

NATIONAL CHAIRMEN

Finance:

Magazine Subscription Agency:

Dorothy Miles McNeil (Mrs. Tom E.), 4132 Vesta Dr., Wichita 8, Kan.

Friendship Corner: Lucile Ferris (Mrs. Carl R.), 629 West 70 Terrace, Kansas City, Mo.

Marie Morissey Keith Scholarship Award and Elizabeth Mathias Honor Award:

Virginia C. Jarvis (Mrs. George B.), R.R. 17, Box 500, Indianapolis, Ind. 46254

Mu Phi Epsilon Artist Members:

Dorothy Barr Lemen (Mrs. M. F.), 21 Claremont Ave., New York 27, N.Y.

Mu Phi Epsilon School of Music at Gads Hill Center:

Director: Winifrid Erickson, 6620 N. Oshkosh Ave., Chicago 31, Ill.

Treasurer: Alma E. Grambauer, 1380 Henry St., Des Plaines, Ill.

Representative on Settlement Board:

Music Librarian: Esther Wiedower, 2913 Swan Pl., Los Angeles 26, California.

Music Therapy: Dorothy Brin Crocker, 7506 Midbury, Dallas, Texas.

Ritual:

Sterling-Mathias Scholarships at Interlochen:

Miriam McLaughlin (Mrs. R. H.), 1714 Hermitage Rd., Ann Arbor, Mich.

Editor "Metronome," *Alumnæ Newsletter*:

Gertrude Otto, 120 West 70 St., New York 23, N.Y.

Editor "Opus," Collegiate Newsletter: Joan N. Buckley (Mrs. Wendell D.), 2306 Sixth St., South, Moorhead, Minn.

National Convention: Frances Bolton Hallett (Mrs. Shelden), 3434 S. 28, Lincoln, Neb.

ANNUAL SCHOLARSHIPS AND GIFTS

Edward MacDowell Association	Neighborhood Music School, Los Angeles, Calif.
National Music Camp, Interlochen, Mich.	Community Music School, Inc., St. Louis, Mo.
Aspen Festival and School, Aspen, Colo.	
Friendship House, Washington, D.C.	

NATIONAL AFFILIATIONS

National Federation of Music Clubs	National Ass'n of American Composers and Conductors
Music Teachers National Association	National Music Council
Music Educators National Conference	National Ass'n for Music Therapy (sustaining member)
National Association Schools of Music	National Guild of Community Music Schools (auxiliary member)
Professional Panhellenic Association	
The Council of Organization of Music for the Blind, Inc.	

(please print) CHANGE OF ADDRESS—mail to N.E.O.

Name

Old Address

New Address

1963-64 Collegiate Chapter Calendar

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

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

FIRST WEEK OF SCHOOL:

President: Call meeting of chapter officers to inspect chapter equipment, give officers materials sent from N.E.O. and make plans for year.

Return official form *immediately* to N.E.O. giving address changes of officers and members of chapter.

Order supplies for year, Form #3.

Send name of chapter Magazine Chairman to Dorothy McNeil, 4132 Vesta Dr., Wichita, Kansas.

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

13: FOUNDERS DAY

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

DECEMBER 1:

{Treasurer: *Deadline* date for mailing annual national taxes to N.E.O. Send check and 2 copies of Form #2.

{Corresp. Secy.: Send TRIANGLE subscription renewals to N.E.O., use Form #1.

President: Send fall report form to your Province Governor concerning chapter activities and problems.

Send copy to National 2nd Vice President, Lois Gordon.

Set date for Work Party, write your District Director.

FIRST MONTH OF SECOND SEMESTER or NO LATER THAN FEB. 28, 1964:

President: Elect new chapter officers. Elect Convention delegate and alternate. Report to N.E.O.

Corresp. Secy.: Send names and addresses of new officers *immediately* to N.E.O., returning 10 copies of official forms. NO EXCEPTIONS.

Chapter: Plan Work Party for date set with District Director.

MARCH 31:

Magazine 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 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 Madge C. Gerke, 5003 N. Seville Dr., Indianapolis, Indiana 46208

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 Madge C. Gerke, 5003 N. Seville Dr., Indianapolis, Indiana 46208

MAY 31: Send all contributions for M Φ E Memorial Foundation to Agnes Helgesson, 26925 St. Francis Dr., Los Altos, California.

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).

Triumph of the Jewelers Art

YOUR BADGE —
 a triumph of skilled
 and highly trained
 Balfour craftsmen
 is a steadfast and
 dynamic symbol in
 a changing world.



WEAR YOUR PIN WITH PRIDE AS
 IT REFLECTS THE RICH TRADITIONS
 OF YOUR SORORITY LIFE

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

10% Federal Tax and any State or City Taxes in addition.
 Insignia listed above is carried in stock for immediate shipment. Badges are carried in stock in yellow gold.

Write for complete insignia price list
 OFFICIAL JEWELER TO MU PHI EPSILON



L. G. Balfour Company
 ATTLEBORO MASSACHUSETTS

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

~~Helen D. Van Dyke Price (Mrs. Geo. W.)~~
~~Xi 4-16-1941 L.S.~~
~~1179 Orilla Court~~
~~Los Altos, California~~

Mrs. Van Fiser
1139 North Ridgewood Drive
Wichita, Kansas 67208
RETURN POSTAGE
GUARANTEED

THE MU PHI EPSILON CREED

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

Ruth Jane Kirby, Omega