

the  
**TRIANGLE**  
of  
**MU PHI EPSILON**



**DECEMBER 1964**



# Citations of Merit

presented by

## Mu Phi Epsilon

at

## 37th National Convention

1964

to

**LEOPOLD STOKOWSKI**, organizer and conductor of the American Symphony Orchestra, for his singular contributions to the musical life of America throughout his half-century career as a conductor, his vital influence on American youth, and the inspiration of his brilliant leadership and high standards. By his untiring efforts in setting standards of musical expression and his constant search for originality and freshness of thought, he leaves a lasting impression on the musical life of the world.

**HOWARD HANSON**, retired Director of Eastman School of Music, in tribute to his significant contributions to American music throughout his remarkable career as composer, educator, conductor, spokesman for music leaders, and friend of the young musician. Through all his devoted efforts throughout his lifetime in all these facets of musical life, he has shaped the history of American music.

**ARCHIE N. JONES**, Professor of Music, Music Conservatory of the University of Missouri, for the exceptional stature he has attained as music educator and leader, and especially for his contribution to international understanding as chairman of the National Music Council Overseas Touring Committee.

**LUCRECIA KASILAG**, Dean of Music of the Philippine Women's University in Manila, an authority on Philippine music, outstanding music educator and composer recognized by her own and other countries, ambassador of good-will, who has in all her achievement brought honor to Mu Phi Epsilon.

# The Triangle

DECEMBER • 1964  
VOLUME 59 • NUMBER 2

## OF MU PHI EPSILON

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**Front Cover:** The first winners of the Sterling Staff Concert Series are Lynn Lewis, *Mu Nu*, and Virginia Marks, *Alpha Eta*, pianists.

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SALUTE

## Roxielettie Taylor Yeates Past National President

by Pearl Peterson  
*Phi Nu, National Editor*

Our earliest Past National President now living is a petite, sparkly-eyed woman who carries her years lightly and with seeming indifference to their number. Jack Yeates' mother, Roxielettie, bears no resemblance to

ROXIELETTIE and FRIEND



Whistler's weary, be-capped mother. Perhaps Roxielettie's weekly contact with forty to fifty piano pupils is the secret of her youthful spirit.

Roxielettie Taylor was the seventh National President of MU PHI EPSILON. Her term of office was for one year, 1916-17, and at the National Convention held in Lawrence, Kansas, hosted by Xi chapter, she declined a nomination for a second term. She had already made up her mind to terminate her long engagement to a young Wyoming rancher, and their wedding took place a short time later. In the November 1917 issue of TRIANGLE under "Items of Interest" appears, "Announcements were received during the summer of the marriage of Roxielettie Taylor, MU PHI EPSILON's Supreme President for 1916-17, to John A. Yeates, Cody, Wyoming. Roxielettie has the very best wishes of all her sisters in MU PHI EPSILON."

She left the sophisticated and busy city of St. Louis, where she was church organist and piano teacher, for the wide stretches of a ranch near Cody, Wyoming, gateway to Yellowstone National Park. She took her Steinway grand piano with her and was asked by Cody friends to give lessons in

*(Continued on page 54)*

## 37th National 1st International 60th Anniversary

# Convention

*Mu Phi Epsilon*

DELEGATES ARRIVE





## Pre-Convention

members and delegates  
arrive for early activities



Sterling  
Staff  
Concert  
Series  
Judges

JOSEPH LEVINE  
THEODATE JOHNSON  
JOSEPH EGER

The three days which preceded the opening of the 37th National Convention of MU PHI EPSILON, held in Lincoln, Nebraska, August 21-25, 1964, were almost as exciting as the official Convention days themselves. National Council arrived first for their annual business meeting. The Board of Directors of the Memorial Foundation met and their first project, the Sterling Staff Concert Series, was successfully launched. The first official meeting of all District Directors was an all-day workshop under the direction of Lois Gordon, National 2nd Vice-President.

The first representation from our first international chapter, *Alpha Tau*, reminded us that this was our first international Convention, that chapter having been approved at the last Convention and installed early in the biennium.



District Directors

National Council Meets



Delegates Register

Clearly our 60th Anniversary Convention had many facets and many "firsts," both indicative of a progressive and expanding organization.

Five young women took part in the final auditions for winner of the Sterling Staff Concert Series: Lynne Lewis, *Mu Nu*, pianist, Virginia Marks, *Alpha Eta*, pianist, Sharon Powell, *Phi Xi*, contralto, Ann Rylands, *Epsilon Psi*, violinist, and Mariza Fishinger, *Phi Sigma*, mezzo-soprano. The judges were Joseph Levine, conductor of the Omaha Symphony Orchestra, Theodate Johnson, *New York Alumnae*, publisher of *Musical America*, and Joseph Eger, conductor, New York. Mr. Eger, a French hornist of note as well, said that the judges had difficulty in choos-

(Continued on page 42)



LYNNE LEWIS, MN  
VIRGINIA MARKS, AH  
SHARON POWELL, ΦΞ  
CLAUDETTE SOREL,  
New York

Barbecue at Country Club



Finalists for  
SSCS with  
chairman

ANN RYLANDS, EΨ  
MARIZA FISHINGER, ΦΣ





## National President Addresses Convention

*guided by original aims  
and ideals mu phi epsilon  
faces new challenges*

The 37th National, 1st International, 60th Anniversary Convention of MU PHI EPSILON was opened officially by the National President, Janet A. Wilkie, on Friday morning, August 21, 1964. Jessie Yuille Yon, charter member *Alpha* chapter and member of *Pittsburgh Alumnae*, and Convention Chaplain, gave the Convention Invocation written by Louise St. John Westervelt, *Mu Iota*. The Lincoln Alumnae Trio, Ruth Stephenson, Adelaide Spurgeon, and Peggy Mullen, accompanied by Joy Maag, sang *Invocation* by Amy Worth, *Seattle Alumnae*.

Following are excerpts from the opening address by the National President:

"Two dreams of many years were implemented by empowering action taken at the 1962 National Convention. At this 1964 Convention we see the realization of these dreams, as we



JANET A. WILKIE

witness our first international chapter now a thriving integral part of the sorority, as fully represented here at Convention as all the other chapters, and the Memorial Foundation, which was incorporated during the past year, now assuming its major role in the workings of the sorority.

"A long-felt desire to afford opportunity for the District Directors to meet together has been realized at this Convention. The contribution of these District Directors to the welfare of the sorority, their alertness to the achievements and needs of chapters in their districts, always have been of importance, and will become even more



Directors, Music Delegates, Visitors

effective as the result of this experience. . . .

"It is very gratifying to note from the chapter presidents' reports that 53 chapters awarded almost \$9400 in scholarships this year to college music students, mostly members of MU PHI EPSILON. And further, that 31 chapters made allocations of \$3200 to various local philanthropic and musical agencies such as orchestras and camps. This makes a total of \$12,600 and is indicative of the impact which MU PHI EPSILON makes at the local level in the cause of musicianship and scholarship. . . .

"MU PHI EPSILON's sixtieth year has been one of achievement, change, growth and development, not unlike other years of the sorority's history. The aims and purposes of the sorority have never changed, but ways of achieving them have. As we look at MU PHI EPSILON today and compare it with its early years, we see how in 1964 it reflects the changes in society, the growth in student population, the evolution in academic requirements and educational practices, the development of the professional fraternity, and the role of women in the world today. Burgeoning enrollment and its attend-

ant problems, the growing significance of the junior college, the adoption of the trimester system by an increasing number of schools, and, in fact, the proliferation of schools themselves are some of the facts of academic life which affect us and cannot be ignored.

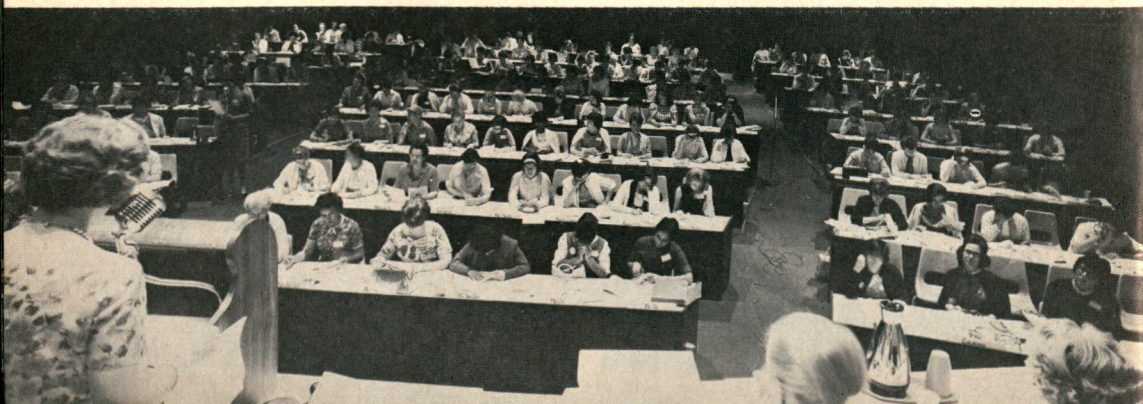
"Still, the advancement of music in America, the promotion of musicianship and scholarship, loyalty to the Alma Mater, and the development of a true sisterhood are purposes just as valid to us who come to Lincoln in jet airplanes in 1964 as they were to our sisters who rode trolley cars at the first Convention in 1904. Our heritage from the past sixty years has been solid and the sorority well-built. MU PHI EPSILON cannot help but proceed as before, recognize and face the many

*(Continued on page 37)*

RACHEL YORK lights for *Alpha Phi*



Delegates





# Honors

Following the Honors Dinner, held the first evening of Convention, citations and awards were announced as follows:

**The Citation of Merit to**  
 Leopold Stokowski  
 Howard Hanson  
 Archie N. Jones  
 Lucrecia Kasilag

The inside of front cover carries the wording of the separate citations and MU PHI EPSILON is proud to award these recognitions. Dr. Jones and Lucrecia Kasilag (*Mu Upsilon*) were present to receive the certificates from the National President.

**The Citation of Appreciation to**  
 Jessie Yuille Yon  
 Ethel Kimball Vance

This citation, presented to our two living charter Alpha members, reads as follows:

Citation of Appreciation presented to (Jessie Yuille Yon, Ethel Kimball Vance) with highest esteem and grateful acknowledgment for her initial endeavors as a Charter Member of Alpha Chapter and for continuing interest throughout the years on the occasion of The Sixtieth Anniversary of the Founding of MU PHI EPSILON.

## COLLEGIATE AWARDS:

**Sterling Achievement Award to**  
 Marcia Taylor Fountain, *Alpha Xi*, Women's College, University of North Carolina, Atlantic Province.

This Award offers \$50, a medal and a certificate, and is presented by the Council to the most outstanding senior

member of the year. It is based on scholarship, professional activities, chapter activities, and campus activities. Chapters nominate their most outstanding senior member for this award. From these nominations the most outstanding senior from each Province is first selected, and the Sterling Achievement winner is chosen from them. The Province winners receive **Honorable Mention** and are as follows:

Susan Shoemaker, *Phi Sigma*, DePaul University, Great Lakes Province.

Joan Garcia, *Alpha Alpha*, University of Cincinnati, East Central Province.

Betty Borgerson, *Omega*, Drake University, North Central Province.

Ethelyn McCoy, *Mu Kappa*, University of Oklahoma, South Central Province.

Marcia Hilden, *Tau*, University of Washington, Pacific Northwest Province.

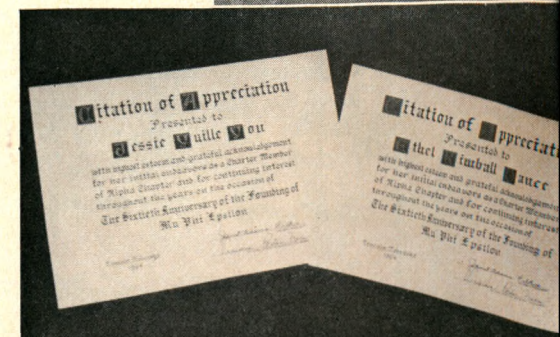
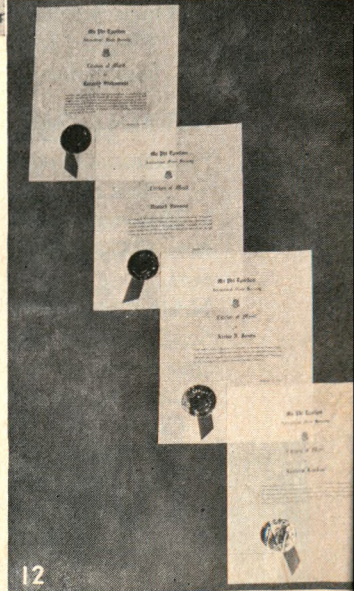
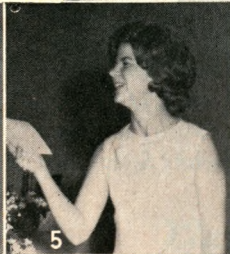
Janet Schlein, *Epsilon Omega*, San Francisco State, Pacific Southwest Province.

**Collegiate Chapter Service Award to** *Alpha Alpha*, *Mu Upsilon*, *Phi Omega*, *Xi* and *Phi Pi* (tie), *Tau* and *Mu Eta*.

(Continued on page 10)

Pictures shown at right:

- 1—Janet Wilkie, National President, Dr. Archie N. Jones.
- 2—Janet Wilkie, Lucrecia Kasilag.
- 3—Marcia Taylor Fountain, winner of Sterling Achievement Award.
- 4—Dorothy Brin Crocker, National Chairman of Music Therapy, presenting award to Alma Andrews.
- 5, and 6—unidentified
- 7—Dorothy Crocker, Viola Anderson
- 8, 9—unidentified
- 10—Janet Wilkie, Jessie Yuille Yon
- 11—Dorothy McNeil, National Chairman of Magazines, presenting award.
- 12—Citations of Merit
- 13—Citations of Appreciation





## HONORS (Continued from page 8)

**Marie Morrisey Keith Scholarship Award** (to collegiate chapter showing greatest improvement in chapter grade average over own of previous year, \$100) *Alpha Mu*, Southwest Missouri State.

**Elizabeth Mathias Honor Award** (to collegiate chapters in schools of varying size for highest grade average, \$50) *Mu Kappa*, large university, *Alpha Omicron*, small university, *Epsilon Delta*, small college.

**Music Therapy Awards to Mu Epsilon**, *Mu Eta*, *Mu Upsilon*, *Phi Pi*, *Phi Xi*, *Alpha Pi*.

**Top Ten in Magazine Sales to Epsilon Mu**, *Phi Iota*, *Phi Chi*, *Phi Mu*, *Epsilon Phi*, *Phi Epsilon*, *Phi Tau*, *Alpha Pi*, *Alpha Nu*, *Mu Chi*.

**Aspen Scholarship** (\$400) to Besse Welsh, *Phi Pi*, Wichita State University flutist.

## ALUMNÆ AWARDS:

**Alumnæ Chapter Service Award to Ann Arbor**, Great Lakes Province.

**Honorable Mention to Washington, D.C.**, Atlantic Province, *Cincinnati*, East Central Province, *Fargo*, North Central Province, *Salt Lake City*, South Central Province, *Portland*, Pacific Northwest Province, *San Fernando Valley*, Pacific Southwest Province.

**Circle of Winners Award to Wichita**

This new Award was first presented by National Council in 1963 and won by *Wichita* and *New York Alumnae* chapters. The Circle of Winners is made up of all previous winning chapters of the Alumnae Service Award. Each year a new chapter (or two, in case of a tie) joins the Circle of Winners and competes in the future with other Circle chapters. Thus, *Ann Arbor*,

winner of this year's Alumnae Service Award, will, in the future, compete only within the Circle category. (See TRIANGLE, November, 1963, page 7.)

## Musicological Research Contest.

The winners of the Thesis and the Research Paper categories of this contest held biennially were both alumnae members:

Ruth B. Thomas, *Wichita*, Thesis, \$100

Elizabeth May, *Beverly Hills*, Research Paper, \$50

## Music Therapy Awards to

Individuals: Viola Anderson, Alma Andrews, Doris Diephouse, Dorothy Jewett, Marian Lang, Katherine Shreves.

Alumnae chapters: *Ann Arbor*, *Central Chicago*, *Cincinnati*, *Columbus*, *Detroit*, *Kansas City*, *Los Angeles*, *Oklahoma City*, *Palo Alto*, *Salem*, *Salt Lake City*, *San Fernando Valley*, *San José*, *Seattle*, *Spokane*, *St. Louis County*, *Tacoma*, *Wichita*.

**Top Ten in Magazine Sales to Wichita**, *Indianapolis*, *Los Angeles*, *Detroit*, *Ann Arbor*, *San Fernando Valley*, *St. Louis County*, *Washington*, *Oklahoma City*, *Spokane*.

At the last luncheon, August 24, a new Citation was presented to a member long beloved by the sorority. She has been active for almost as long as the life of the sorority. She has been National President (1928-30) and previous to that, National Vice-President, National Secretary, and National Alumnae Secretary. She has attended more than twenty-five National Conventions and probably holds the record. The Citation reads:

(Continued on page 37)

## Sterling Staff Concert

### Brahms

**Concerto, No. 1 in D Minor, Op. 15**

Maestoso

Lynn Lewis, pianist

Virginia Marks, second part

### Copland

**Passacaglia**

Virginia Marks, pianist

### Chopin

**Etude, Op. 25, No. 11**

Lynn Lewis, pianist

### Schumann

**Concerto in A Minor, Op. 54**

Andante grazioso

Rondo

Virginia Marks, pianist

Lynn Lewis, second part



LYNN LEWIS, VIRGINIA MARKS

## Reception

honoring  
National Council  
Sterling Staff Artists

Reception line: Fran Hallett, Janet Wilkie, Lynn Lewis, Virginia Marks, Bettylou Scandling, Lois Gordon, Edna Mae Sila, Beth Shafe, Virginia Hoogenakker, Madge Gerke, Pearl Peterson, Virginia Fiser.





## Composition Panel

Of interest to those working or aspiring to work in the field of composition was the panel on that subject during Convention. Moderator of the panel was June Weybright, *San Francisco*, well-known composer of educational material for piano. Others on the panel were:

Leslie R. Bassett, Associate Professor in Composition and Theory at the University of Michigan. In 1950 he received a Fulbright Fellowship in Composition to Paris, France, and later won the Prix de Rome while in that city. Mr. Bassett was one of the judges for the MU PHI EPSILON Original Composition Contest in 1959, and in 1960 he was commissioned by the sorority to write a composition. It was performed at this Convention on the Salute Concert.

Robert M. Beadell, Associate Professor of Music Theory and Composition at the University of Nebraska. In 1950 Mr. Beadell won a Thor Johnson prize for original music composition. He composed the music for Lincoln's Centennial Pageant. In 1962-63 he was on a Woods Fellowship during which time he finished his *Symphony #1*. Mr. Beadell was one of the judges for the MU PHI EPSILON Original Composition Contest in 1963.

Lucrecia R. Kasilag, Dean of College of Fine Arts of the Philippine Womens University, Manila. Lucrecia is known throughout the Far East as outstanding music educator and composer. She is known to American concert-goers as the Music Director of the famous Bayanihan Dance Group.

Alice Jordan, *Des Moines*. Alice has

many published compositions in the vocal field, and her songs are widely used in churches and schools. Her *Thanks Be To God* was sung as the Invocation at the Honors Dinner.

Some of the questions offered the panel for discussion and their summarized answers are as follows:

*Ques.:* If a composer is to make an important contribution to the literature of music, shouldn't he be moved not only by inspiration but by specific objectives for his music?

*Ans.:* Yes. The channeling of any creative expression to a specific purpose, whether it be educational or for concert performance, tends to produce a work of more value.

*Ques.:* Should a composer be a performer in the field in which he is writing?

*Ans.:* Yes, in varying degrees. Some fields, such as the educational, demand greater performance experience than others.

*Ques.:* If publication is the composer's aim what percentage of importance should be attached to each of the following:

- a—mechanics of correct manuscripting
- b—practicability from a performance standpoint.
- c—musicianship and composition knowledge

*Ans.:* Equal importance to all three.

*Ques.:* When entering manuscripts in contests, should composers prepare them in the same meticulous fashion that they would if submitting to a publisher?

*Ans.:* Definitely yes.

*Ques.:* What are today's opportunities for composers in this contemporary period of changing styles and idioms?

*Ans.:* Opportunities unlimited!

*Clockwise from top of the page:* Composition Panel, *left to right:* Leslie R. Bassett, June Weybright, Lucrecia Kasilag, and Robert M. Beadell. *Inset:* Alice Jordan. . . . Aspen: Albert Tipton with MU PHI EPSILON Aspen scholarship winner, Besse Welsh and *below, left to right, front row:* MΦE Members at Aspen Summer Session: Astrid Delafield, Epsilon Psi, unidentified, Cheryl Benjamin, *Mu Rho*, Jeaneane Dowis, *New York* (Mme. Rosina Lhevinne's associate both in Aspen and at Juilliard), unidentified, Judith Brennan, *Epsilon Xi*; *back row:* Virginia York, *Alpha Delta*, Janet Rayburn, *Phi Gamma* (MΦE Aspen scholarship winner for 1962), Nancy Daggett, *Phi Mu*, Besse Welsh, *Phi Pi*. *Not present:* Gail Rosebraugh and Susan Anderson, both *Alpha Lambda*. . . . Pages from the winning scrap-book of *Epsilon Pi*, Texas Tech. . . . At the first luncheon, Opus I, *left to right:* Dean Walter E. Miltzer, Dean of the College of Arts and Sciences, University of Nebraska, who gave the "Welcome" to the Convention, Merrily Watkins, *Omega*, toastmistress, and Vice Chancellor A. C. Breckenridge, University of Nebraska. . . . The speakers' table at the luncheon.







*Pictures, page 14, left column, top to bottom:*

RUTH HARPER, JUDY HOLM and friends with Banquet decorations.

Table at Anniversary Dinner.

Delegates

DR. ARCHIE N. JONES with National President and Kansas City members.

*Right column, top to bottom:*

Delegates

*Left to right:* LUCRECIA KASILAG, CAMILLE BUDARZ, CELY CARRILLO, RUTH BUOT, EMILY LOWE, ELAINE JACOBSON, BETH SHAFE.



Past National Presidents, *left to right:* ORAH LAMKE, AVA CASE, LUCILLE BRETSCHNEIDER, ELEANOR WILSON, ELIZABETH KIDD, ROSALIE SPECIALE.

Artists' Corner: BETTYLOU SCANDLING, right foreground.

*Page 15, left column, top to bottom:* Wichita Delegation

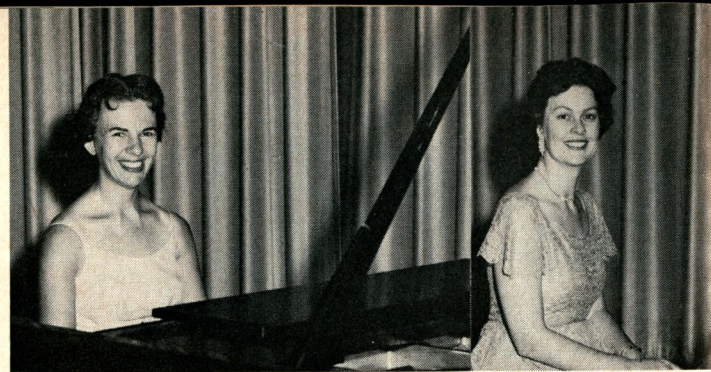
Delegates

Publicity Staff, *left to right:* PEARL PETERSON, National Editor, DEL HAMILTON, photographer, BEA KIRKHAM, Editor Daily "Stairway Patter," VIRGINIA DUXBURY, Convention chairman of publicity.

On the Stairway







ALUMNÆ CONCERT—August 22

Variations on a Theme by Händel, Opus 24 .....J. Brahms

Aria and Variations I—XIII, XX-XXV  
Betty Debban, piano, *Cedar Rapids*

“Ei, wie schmeckt der Coffee süsse,” from *Coffee Cantate* .....J. S. Bach

Virginia Duxbury, coloratura soprano, *Lincoln*  
Linda Marsh, flute obbligato, *Mu Gamma*

“Ombra Leggera” (Shadow Dance) from *Dinorah* .....G. Meyerbeer

Virginia Duxbury, coloratura soprano, *Lincoln*  
Ruth Ardis Trzcinski, piano, *Lincoln*

Sonata in E Minor, Opus 38 .....J. Brahms

Allegretto quasi menuetto    Allegro  
Pricilla Parson, 'cello, *Lincoln*  
Thomas Fritz, piano, University of Nebraska

Three Songs .....Richard Strauss

Seitdem dein Aug' in meines schaute  
Ständchen  
Allerseelen

“Fricka's Monologue” from *Die Walküre*, Act II .....R. Wagner

Rilla Mervine, mezzo-contralto, *Washington*  
Virginia Marks, piano, *Alpha Eta*

Sonata, Opus 13 .....G. Fauré

Allegro molto    Andante    Allegro quasi presto  
Norma Lee Madsen, violin, *Salt Lake City*  
Bonnie Bennett, piano, *Salt Lake City*

F Major Ballade .....F. Chopin

F Minor Ballade .....F. Chopin

Julianne McLean, piano, *Wichita*

←Page 16, top to bottom, left column: NORMA LEE MADSEN, BONNIE BENNETT . . .  
LINDA MARSH, RUTH TRZCINSKI, VIRGINIA DUXBURY . . . PRISCILLA PARSONS . . .  
VIRGINIA MARKS, RILLA MERVINE . . . right column: BETTY DEBBAN, JULIANNE MCLEAN  
. . . SHELDON ART GALLERY . . . DR. THOMAS FRITZ . . . Tea at Gallery, ELIZABETH  
TIERNEY and ELIZABETH WRIGHT, *Lincoln*, pouring.



**SALUTE CONCERT—August 23**

**to Winners in Mu Phi Epsilon Original Composition Contest, 1963**

Prelude and Two-Part Invention—**Sister Harriet Mary, S.N.J.M., Seattle**  
 Sonatina for Piano— **Cristina Olton, Zeta**

**Nelita True, Gamma, Sterling Achievement Winner, 1958**

Stopping By Woods On A Snowy Evening - - - **Athena Chekouras**  
*Alpha Omicron*

**Rilla Mervine, Washington, mezzo-contralto**  
**Ruth Trzcinski, Lincoln, piano**

**to Winner of Mu Phi Epsilon Aspen Scholarship, 1962**

Unaccompanied Suite No. II in D Minor - - - - - **J. Bach**  
**Janet Rayburn, Phi Gamma, 'cello**

**to A Renowned Nebraska Composer**

Lonesome City - - - - - **Robert Beadell**  
**Virginia Duxbury, Lincoln, coloratura soprano**  
**Houghton Furr, Lincoln Symphony Orchestra, piano**

Robert Beadell wrote "Lonesome City" as one of a series of compositions based upon synthesis. Its text and style are designed to synthesize jazz and contemporary compositional procedures. It is a projection of a jazz-styled ballad into an art song. Written especially for Virginia Duxbury, this is the premiere performance of the composition.

**to The Composer of a Work Commissioned by Mu Phi Epsilon**

Six Piano Pieces - - - - - **Leslie Bassett**  
**Nelita True**

**To Music—premiere performance**

Slow, Slow, Fresh Fount	Text by Ben Jonson
To Music	Text by Robert Herrick
Great Art Thou, O Music	Text by William Billings

**Emily Lowe, Ann Arbor, lyric soprano**  
**Elaine Jacobson, Ann Arbor, piano**

*Composer's foreward:* "The following songs were composed late in 1961 in response to a commission from Mu Phi Epsilon. All three texts deal directly or indirectly with music. The Jonson and Herrick poems, published in 1616 and 1648, have been set without change, but the third song, based upon the American Colonial composer Billings' extremely enthusiastic Encomium on Music, the preface to his 'Singing Master's Assistant' (1778), presents only a quarter of the original text."

**Faculty Concert**  
**August, 23**

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*Sweetinck*

Variations: Mein junges  
 Leben hat ein End

*Bach-Busoni*

Organ Prelude and Fugue  
 in D Major

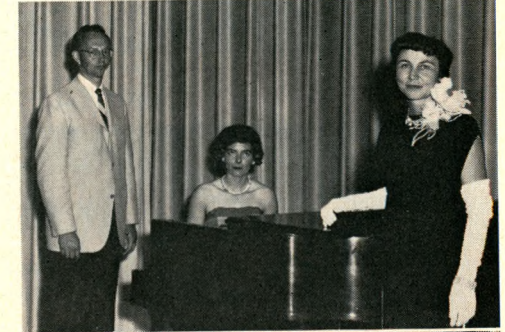
*Debussy*

Estampes  
 I. Pagodas  
 II. La Soirée dans Grenade  
 III. Jardins sous la Pluie

*Chopin*

Ballade in F Minor, Opus 52  
 Dr. Thomas Fritz, pianist

Assistant Professor of Music,  
 University of Nebraska.



*Pictures, top, down:* LESLIE BASSETT and NELITA TRUE . . . MR. BASSETT, ELAINE JACOBSON and EMILY LOWE . . . ROBERT BEADELL and VIRGINIA DUXBURY . . . below: PROFESSOR JOHN MORAN, University of Nebraska, leading the Convention Sing.



*Convention Sing*





Atlantic Province



Pacific Southwest



Pacific Northwest

## PROVINCES

Note: Each Vice-President listed is Province Governor of the Province.

←

**ATLANTIC**—*back row:* Evelyn Windows, ΦΩ; Gynetha Rebecca Coxwell, AZ; Kathleen Diane Hardy, EN; Ann Rylands, EΨ; Marsha Langston, AH; Rose Mende, Connecticut Valley; Gladys Fisher, Pittsburgh; Bettylou Scandling, Nat'l 1st Vice-President; Merle Montgomery, New York; Dorothy French, New York; Eva Anderson, Baltimore; Gertrude Otto, New York; Mary Jane Harvey, D.D. #3; Delores Ann Hahn, AΞ; Margaret Shobert, AΘ; Normandie Herritt, AΘ; Nancy Pringle, M; Susan Clark, Ψ. *Seated:* Lola Faust, Washington; Marguerite Watson, Philadelphia; Vera Ross, D.D. #2; Rilla Mervine, Washington; Jessie Yon, Pittsburgh; Georgie Fitz Stutesman, Miami; Willa Lowrance, D.D. #22; Verdery Boyd, Atlanta; Therese Mueller, D.D. #1; Gertrude Miller, Rochester; *Floor:* Leslie Saffer, ΦΤ; Sophie Lee Morgan, ΦΨ; Webb, AT; Dora Harriet Wilson, AT; Joanne Richards, MT; Patricia Kelly, ET; Ruby Simon, B; Betty Lilienthal, AB.

←

**PACIFIC SOUTHWEST**—*back row:* Alma Shurte, San Fernando Valley; Judy Anne Romero, ΦX; Olga Quercia, Fresno; Faye Lowes, Stockton; McKee, ΦX; Beverly Benso, Fullerton; Helen Johnstone, Long Beach; Sue Campbell, D.D. #20; Zina Barnard, MN; Marjorie Sherman, Palo Alto; Ruth Milbrandt, MH; Jeanne Roodhouse, San Diego; Grace Holden, Pasadena; Paula Todd, ΦN; Ruth Buot, AT. *Seated:* Lucile Lundberg, Berkeley; Sylvia Shepherd, Riverside; Ann Scammon, D.D. #19; Alma Andrews, San José; Gloria Franzen, Beverly Hills; Ronita Woolsey, Albuquerque; Helen Rich, San Francisco; Marjorie Lawrence, Sacramento; Helen Price, Palo Alto; Kathryn Clauset, Los Angeles. *Floor:* Maria da Roza, AΞ; Karen Arnesen, AΔ; Dianne Brooks, EH; Maureen Schino, ΦM, Judith Monson, EΩ.

←

**PACIFIC NORTHWEST**—*back row:* Geraldine Keller, MB; Colleen Rotchford, Tau; Charlotte Castillo, ΦΔ; Kay Wall, N; Kathryn Marcia Hall, MZ; Wellman, EP; Mildred Johnson, EΘ; Kathryn Czyhold, EΞ; Judy Hood, AΦ; Mary Ross, AΛ; Mary Lee Krause, EI; Jodyne Eastwood, EΔ. *Seated:* Rachel Welke, Seattle; Carolyn Hoover, Tacoma; Gladys Coe, Salem; Madge Gerke, National 6th Vice-President, Jean Compton, Portland; Marjorie Ogle, Eugene, Carmen Hagman, Spokane; Pearl Peterson, National Editor.



→

**SOUTH CENTRAL**—*Back row:* Lillian Pearce, EII; Ineta Williams, E; Roberta Brown, ΦII; Tommie Allen, EII; Dorothy Higdon, AN; Frances Ann Scott, MP; Norma Lee Madsen, Salt Lake City; Martha Barkema, D.D. #13; Marietta Simpson, D.D. #12; Bonnie Bennett, Salt Lake City; Jane Haddon, Wichita Falls; Judy Haddon, D.D. #14; Margaret Crosslin; Wichita Falls; Bea Kirkham, Wichita; JoAnn Carlson, Tulsa; Luna Wootton, Salt Lake City; Georganna Fitzgerald, AI; Vivian Hewett, EE; Sherry Ayers, AI; Rachel York, AX; Ada Jerree Pitts, EΦ. *Seated:* Dorothy McNeil, Wichita; Margaret Dougherty, Denver; Lois Hubbard, Wichita; Jeannette True, Oklahoma City; Katherine Peterson, Salt Lake City; Lois Gordon, National 2nd Vice-President; Jeanette Keim, Ft. Worth; Cynthia Wadley, Dallas; Esma Beth Clark, Austin; Carrie, ΦΞ. *Floor:* Kathryn Asbury, ΦE; Nancy Kyle, AP; Linda Brown, EM; Carolyn Knight, AΣ; Judy Poppe, MM; Carla Faye Potter, ΦT; Jane Suggs, ΦΞ; Brenda Kay Roan, MK; Linda Geismar, MX; Sharon Mason, MΘ.



South Central

→

**NORTH CENTRAL**—*Back row:* Ellen Nuechterlein, MΨ; Marie Anderson, ME; Margaret Nettleton, MΨ; Lois Abbuhl, MT; Jerry Sloan, ΦZ; Grace Blaschke, MA; Edna Mae Sila, National 3rd Vice-President; Merrily Watkins, Ω; Claudia Richman, ΦI; Phyllis Sorensen, ΦI; Elna Juffer, MT; Sharon Walter, ME; Jean Soulier, MT. *Seated:* Virginia Gessaman, Cedar Rapids; Karen Wolff, Sioux City; Vita Stone, Lincoln; Miriam Ryan, Des Moines; Virginia Shaw, Richfield; Eileen Rudd, Fargo-Moorhead; Mardean Holveck, D.D. #11; Marilyn Norman, Minneapolis.



North Central

→

**EAST CENTRAL**—*Back row:* Bonita Ann Zummo, ΦΘ; Willena Schlueter, D.D. #6; Virginia Barthel, St. Louis County; Ilah Dixon, D.D. #15; Sarah Emily Newman, D.D. #21; Kay Kirchgessner, Evansville; Eleanor Miller, Bloomington; Virginia Hoogenakker, National 5th Vice-President; Lucille Brettschneider, Cincinnati; Martha Seifried, Cincinnati; Janet Johnson, AK; Knutson, AK; Kay Heidelberg, AI; Martha Susan Johnson, EO; Mary Lynn Landis, Z; Alice Daniel, AA. *Seated:* Betty Moore, St. Louis; Ann Nissing, St. Louis County; Florence Houpt, Dayton; Carolyn Jordan, Columbus; Betty Carson, Kansas City; Marian Davidson, Columbia; Mary Anne Stern, Kansas City Evening; Wanda Wheeler, Indianapolis; Melva Crain, D.D. #7; Virginia Johnson, Jackson. *Floor:* Diane Prince, EZ; Tana Harwood, ET; Marilyn Farmer, AM; Leah Littlefield, ET; Sylvia Teasley, AI; Gretchen Neal, MII; Margaret Ann Bartels, EK; Margaret Ann Krider, K.



East Central





Great Lakes



40-Year Members

←

**GREAT LAKES**—*Back row:* Linda Sue Wilson, Φ0; Mary Falconer, Φ; Barbara Blauman, MΦ; Wilberna Moran, MΞ; Alice Jerabek, D.D. #4; Camilla Ayers, D.D. #5; Helen Baer, Toledo; Pauline Kaschins, D.D. #8; Paulette Mayer, EΞ; Sharon Leach, EΛ; Kathleen Brzozowski, ΦK. *Seated:* Berenice Wiers, Ann Arbor; Ann Wetzel, Urbana-Champaign; Rosaneil Schenk, Cleveland; Alice Jones, Milwaukee; Elizabeth Kidd, Evanston-North Shore; Beth Shafe, National 4th Vice-President; Patricia Ashley, Cleveland Heights; Virginia Faris, Alliance; Victoria Balsler, Detroit; Charlotte Johnson, Chicago. *Floor:* Carol Peterson, A0; Barbara Kay Walz, Γ; Leona Palilunas, OΣ; Susan Wachter, E.



PAULINE BAKER, ORAH LAMKE



MU GAMMA SKIT  
ANNIVERSARY DINNER

**40-Year-and-Plus Members**

Thirty-four members of Mu Phi attending Convention have held membership for forty years or more. Present were: Vivian Alvord, Pauline Baker, Irene Barber, Alice Bieberstein, Lucille Brettschneider, Ava Case, Gladys Coe, Daphne Combs, Helen Croft, Irma Jean Croft, Lucile Ferris, Ruth Harper, Agnes Helgesson, Halcyon Hooker, Grace Jones, Orah Lamke, Margaret Lindgren, Lucille Lundberg, Miriam Moeller, Merle Montgomery, Bernice Oechsler, Eleanor Rehmann, Eilene Risehari, Vera Neely Ross, Miriam Ryan, Marjorie Sterner, Vita Stone, Lucille Tackley, Olive Trapp, Jeanette True, Emma Wanek, Clara Watts, Ravina Wright, Jessie Yon.



DR. MERLE MONTGOMERY,  
A. WALTER KRAMER



# The Case for Modern Music

by JOSEPH LEVINE

Music Director and Conductor  
Omaha Symphony Orchestra

One hundred years ago Nebraska was developing its Mormon, Overland, and Oregon Trails, was evolving its gravestone art, and was undergoing the changeover from buffalo to cattle to farmland. Then as now, people were just a little upset over this "new" music business, especially in Europe. Critics and cartoonists were ridiculing the ear-splitting sounds caused by such composers as Richard Wagner, Modeste Moussorgsky, Hector Berlioz, Franz Liszt, and later of course, Richard Strauss. These men were pilloried and castigated by some even as they were defended and adored by others. So what is "new"? Isn't it obvious that newness is only relative, and the questions regarding the validity of "new-

ness" are largely academic?

In today's world there are beauty and violence, poetry and insanity, devotion and hatred, love and brutality. Can it be that when we are forced to see ourselves as our artists are portraying us in their quest for truth as well as beauty, we do not like it? And isn't it the duty of our creative artists so to portray us for ourselves and future generations? Indeed, they do not do so purposely and consciously; they do so only as they search for self-expression that must of necessity come from their inner response to their own environment. And we ourselves, if we are alive and interested in partaking of these life-expressions, have only to open eyes and ears to their works.

convention  
address

JOSEPH LEVINE, giving address at Convention Banquet



Is it true that dissonant harmonies have become even more dissonant? Yes. Is there difficulty in comprehending the 12-tone serial row? Of course. Are complex rhythmic patterns baffling to a first hearing? Certainly. Are we being burdened by endless experiments in electronic music or *musique concrete*? Most decidedly. But don't forget that by and large the great bulk of music written since the turn of the century has already undergone a tremendous sifting process, and this top layer of "modern" music has proven its worth by its very vitality and ability to establish itself in the repertory by the hundreds. We must remember that this is a very rich century in genius, in variety, originality, and enduring value of material.

As an experiment let me reel off a list of compositions that have established themselves at the top of the classical hit parade.\* Most of these works, when they were first heard, generated deep outbursts of anger from critics and public alike, and most of these compositions settled down to an accepted place in the repertoire. Included will be the "daring" *Tosca*, *Madame Butterfly*, Strauss' *Salome* (that storm heard round the world), *Rites of Spring*, *El Amor Brujo*, *Rhapsody in Blue*, *Leningrad Symphony*, *The Labyrinth*.

There are dozens and dozens of composers that deserve inclusion in the list. I am only skimming the top and searching for accessible works that John and Jane Q. Public would enjoy.

The best case for modern music is the music itself that has earned an increasingly established place on our symphony programs and in our opera houses.

So come, enjoy your century. Treat

\* See page 55.

yourselves to a whole slew of what for you may be your own private world premiere. Just as you delight in going to a new show on Broadway or in welcoming a new play in your own city, so should you welcome a new musical experience.

Make part of your life a gigantic holiday of exciting discovery of "what's new" in the arts.

In 1958 Joseph Levine left a busy New York career to assume the post of Music Director and Conductor of the Omaha Symphony Orchestra in Omaha, Nebraska. Under his exacting standards both the Omaha Symphony and the Omaha Civic Opera are said to have "come of age." His outstanding work with the young musicians of the community which includes the formation of two youth orchestras and a special children's concert series, has brought national spotlighting to the city. His musical background is a distinguished history of activity in symphony, opera, chamber music, and solo piano appearances. He was, when appointed, the youngest faculty member of the Curtis Institute of Music in Philadelphia. He holds a Bachelor of Music from Curtis, where he studied for 12 years with Josef Hofmann, Fritz Reiner, Arthur Rodzinski and Wanda Landowska. He held the position of official pianist of the Philadelphia Orchestra under Eugene Ormandy, at the same time forming and conducting his own New Center of Music Orchestra.

Mu Gamma chapter of Mu Phi Epsilon is proud to announce the installation of six patrons following the banquet address and is honored to include Mr. and Mrs. Levine among them.

(Continued on page 55)

Mu Gamma installs Patrons







CAMILLE BUDARZ  
piano  
CELY CARRILLO  
soprano



CELY with SHELDON HALLETT  
and JOSEPH LEVINE



## *Cely Delights Audience*

*young artist  
veteran in  
entertainment  
media*

Cely Carrillo started her career at the age of thirteen as an operatic prodigy, performing the role of Gilda in Verdi's *Rigoletto* in Manila, Philippines. Shortly thereafter, she and her family moved to New York City where Cely enrolled at Juilliard School of Music. Here she was awarded six yearly scholarships. She holds both the Bachelor's and Master's degrees from Juilliard. In their Opera Theater productions she sang leading roles in *Venus and Adonis* by John Blow, *The Princess and the Pea* by Ernst Toch, and *In the Name of Culture* by Alberto Bimboni. She also sang the title role in the world premier of Bernard Rogers' *The Nightingale*. She studied voice with Jose Santiago Font, Corinne Cordi, and Sergius Kagen.

Cely studied acting at the American Theater Wing where she received her professional actor's diploma.

Cely appeared on Broadway in *Flower Drum Song* and toured with the National Company of this musical for a year and a half, singing the lead role.

Cely has appeared in television dramas, in movies and on the concert stage.

While at Juilliard Cely was a member of *Epsilon Psi*, being one of the

## ARTIST CONCERT August 24

Cely Carrillo, soprano  
Camille Budarz, piano

*Purcell*

"Tis Nature's Voice  
(From "An Ode On St. Cecilia's Day")

*Mozart*

Recitative and Aria:  
Zeffiretti Lusinghieri  
(From "Idomeneo")

*Puccini*

Aria: Un Bel Di  
(From "Madame Butterfly")

*Fauré*

Après Un Rêve  
Notre Amour

*Brahms*

Mädchenlied

*Wolf*

Elfenlied

*Joaquin Turina*

Cantares

*Francisco Santiago*

Ave Maria

*Sergius Kagen*

How Pleasant It Is To Have  
Money

(This is one of three satires set to music by the late Sergius Kagen. Text is by Arthur Hugh Clough. Mr. Kagen was head of the Voice Faculty of Juilliard and Cely Carrillo's voice teacher for more than ten years.)

charter group, and was music delegate to the Rochester Convention.

Camille Budarz, her accompanist on the Convention program, is also an initiate of *Epsilon Psi* and makes her home in New York City.



# Scandinavian Luncheon

DR. ROBERT MANLEY  
at Barbecue



Scandinavian Luncheon—hosts:  
*Fargo-Moorhead*  
*Phi Iota*  
Toastmistress: HILDUR SHAW



Friendship Corner  
LUCILE FERRIS, left,  
National Chairman

Honors Dinner hosts:  
*Des Moines—Quartet*



# Mu Phi Epsilon

## Memorial Foundation

Mu Phi Epsilon Memorial Foundation, as the newest outlet for sorority philanthropies, carries on the tradition of service to others through music. Over the years of its existence, Mu Phi Epsilon has given strong support financially in many fields of music. These include awarding of scholarships totalling \$10,000 to the National Music Camp at Interlochen, Michigan, and \$2000 to the Aspen Music School, Colorado; grants and gifts of \$6000

in the field of Music Therapy, \$4500 to International Music Relations, and \$1200 to Music For the Blind. Through its gifts of \$1000 each to Los Angeles Music Center, Lincoln Center, New York, and National Cultural Center in Washington, D.C., can be seen the strong interest Mu Phi Epsilon has taken in the musical life of the country.

As evidence of continued interest in the advancement of music throughout the world, Mu Phi Epsilon Memorial Foundation has added these contributions:

*Bettylou Scandling, Chairman of the Board of Directors of the Memorial Foundation, accepts a donation to the Foundation from Washington Alumnae chapter represented by their president, Lola Faust. Individual donations were encouraged by a generous check from Pauline Baker, former National Vice-President.*

\$1000 to the MΦE School of Music at Gads Hill Center, Chicago.  
\$500 to Silliman University, Philippines, for music textbooks.  
\$540 to Philippine Women's University, Manila, for musical instruments.

*(Continued on page 34)*





## MEMORIAL FOUNDATION

announces

### Sterling Staff Concert Series Artists for 1964—1966 Biennium

*Pianists Lynn Lewis and Virginia Marks  
are first winners in the competition*

Chosen to be Sterling Staff Concert Series Artists for the 1964-1966 biennium are Lynn Lewis, *Mu Nu*, of California, and Virginia Marks, *Alpha Eta*, of Washington, D.C., both pianists.

For the next biennium these two young artists will be given the opportunity to perform throughout the country in concerts sponsored by chapters of MU PHI EPSILON. Through this project of the Memorial Foundation, the valuable training each artist has already had will be further developed and tested by the experience of playing concerts frequently, before live audiences, under varied conditions, and in different localities. Professional attitude of the highest level from the artists and chapters will be promoted. In this way the aim of the project will be accomplished—to bridge the gap between debut performances and professional engagements.

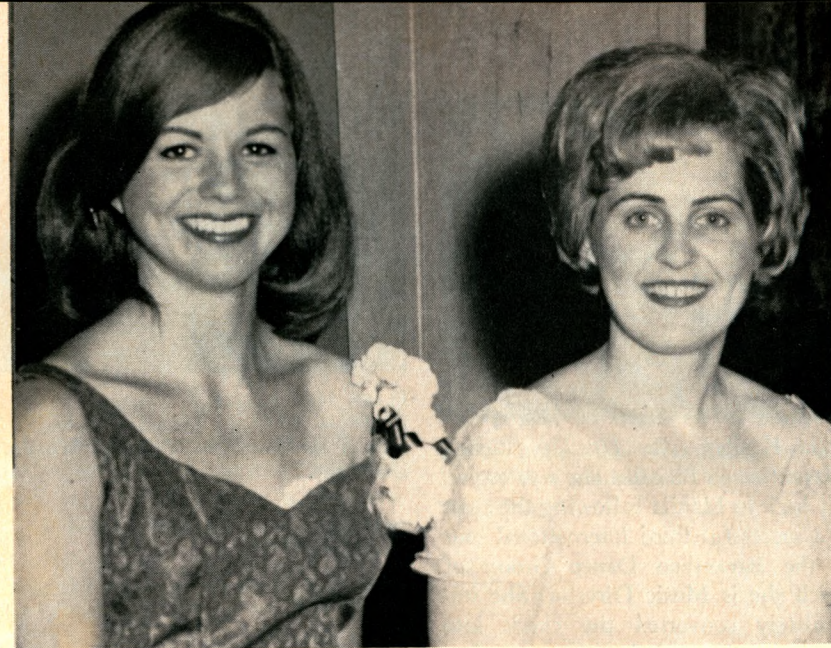
As yet there is no competition that offers such a unique step in a musician's growth as a performer. Internationally known contests offer either

large cash awards or immediate concertizing. MU PHI EPSILON is the first international professional music sorority to try to help fill this great vacuum in furthering the musical development and careers of young artists.

For the next biennium, chapters of MU PHI EPSILON are engaging the two young artists to present concerts, some of which will be scholarship recitals to benefit music students. Concerts featuring the young artists have been scheduled in Georgia, Florida, California, Ohio, Kansas, Texas, and Washington. Other areas have indicated imminent scheduling.

Appearances for the young artists are being scheduled by the National Chairman of the Sterling Staff Concert Series, Claudette Sorel. Further requests for concert dates and all information and material regarding sponsorship of concerts are being directed to:

Miss Claudette Sorel  
National Chairman  
Sterling Staff Concert Series  
333 West End Avenue  
New York, N.Y. 10023



*Lynn Lewis*

*Virginia Marks*

Lynn Wilgus Lewis is presently studying piano with Lillian Steuber at the School of Music at the University of Southern California. She has also studied with Mme. Rosina Lhevinne and Dr. Rudolph Ganz. She has won numerous scholarships and awards. Among the competitions she has won have been the Evanston Symphony Orchestra Competition, the Chicago Symphony Orchestra Youth Concert Auditions, and the National Federation of Music Clubs regional competitions. She has appeared as soloist with the Chicago Symphony Orchestra under Walter Hendl, playing the MacDowell *Concerto*, and in recitals in Illinois, her native state, Colorado, and California.

Virginia Pancoast Marks is now studying with Evelyn Swarthout Hayes, a member of Washington Alumnae chapter, at the American University in Washington, D.C., where she is presently completing the requirements for her M.A. degree and is a graduate assistant. She has appeared as soloist with the Philadelphia Orchestra, William Smith conducting, as winner of the Children and Youth competition; with the Robin Hood Dell Orchestra, Alexander Hilsberg conducting, as Children's Concert winner; and with the Curtis Institute Woodwind Quintet at Spoleto, Italy. She has been a regional winner in the National Federation of Music Clubs competition and won the MU PHI EPSILON Alumnae Award given by the Washington Alumnae chapter. She has appeared in recitals along the East Coast, in Pennsylvania, New York, Delaware, New Jersey, Maryland, Virginia, Connecticut, and Washington, D.C.

**Plan now to present a  
Sterling Staff Artist  
in your city during  
1964-1966**



## MEMORIAL FOUNDATION

(Continued from page 31)

\$400 to Aspen Music School, Colorado, for tuition scholarship.  
\$100 toward presentation of a bust of Edward MacDowell to the Hall of Fame at New York University.

The check to the Philippine Women's University was personally presented to its Dean of Music, Lucrecia Kasilag, *Mu Upsilon*, during Convention in Lincoln. She was on her way back to Manila following the close of a successful third international tour of the Bayanihan Dance Group of which she is Music Director. She immediately converted the check into two needed wind instruments, oboe and bassoon, which she took home with her. Her acknowledgment of the gift took the form of an original composition using both instruments entitled *International Interlude* which was performed by Ellen Neuchterlein, *Mu Psi*, oboe, and Virginia Lantry, *Mu Gamma*, bassoon, accompanied by Lucrecia, at the closing session.

BETTYLOU SCANDLING, ever ready to accept any and all donations to the Memorial Foundation, greeting BERNICE OECHSLER, former National Executive Secretary-Treasurer.



ELLEN NEUCHTERLEIN, VIRGINIA LANTRY, LUCRECIA KASILAG. Memorial Foundation gifts of instruments to Philippine Women's University.

## Philippine Melody

by Kathryn Clauset  
*Phi Nu, Los Angeles*

Lucrecia Kasilag, *Mu Upsilon*, and Ruth Buot, *Alpha Tau*, invited us to tour the Philippine Islands with them at the conclusion of the Monday morning session. Ruth began with commentary on color slides of the people and the countryside. Lucrecia continued with recordings and live demonstration on several native instruments. She then presented to National Council and *Mu Phi Epsilon* a set of native percussion instruments.

A recording of the *balingging*, a

VIRGINIA FISER tries out Gong given sorority by LUCRECIA



bamboo nose flute blown with the nostril, was followed by Lucrecia's playing on the *kulintang*. This is a set of eight graduated melody gongs mounted on a wooden frame. She played on them with a wooden broomstick, ably assisted by Virginia Fiser on the *agong*, a large gong worn slung over the shoulder.

In characterizing Philippine music Lucrecia stresses the extensive use of folk music. She concluded with the *Derivation I*, which she had composed, based on the *Buphali raga*, for prepared piano, playing both the keys and the strings; she wedged pencils above the keys to release the dampers and, to the delight of the audience, played the strings with two nylon hair brushes!



RUTH BUOT, LUCRECIA KASILAG and JANET WILKIE admire Philippine addition to sorority map.



Our Philippine Sisters,  
CELY CARRILLO, *Epsilon Psi*  
LUCRECIA KASILAG, *Mu Upsilon*  
CHARLOTTE CASTILLO, *Phi Lambda*  
RUTH BUOT, *Alpha Tau*.



# National Council—1964-1966



Opposite page, *upper picture, left to right, standing:* Willa Lowrance, National 1st Vice-President, Extension and North Central Province Governor. Ann Scammon, National 4th Vice-President, Music Adviser and Pacific Southwest Province Governor. *seated:* Janet Wilkie, National President. Virginia Hoogenakker, National 5th Vice-President, Eligibility Adviser and East Central Province Governor. Lois Gordon, National 2nd Vice-President, Collegiate Adviser and South Central Province Governor. *lower picture, standing:* Pearl Peterson, National Editor, Virginia Fiser, National Executive Secretary-Treasurer, *seated:* Merle Montgomery, National 7th Vice-President, Public Relations and Atlantic Province Governor. Viola Anderson, National 6th Vice-President, Contests Adviser and Pacific Northwest Province Governor. Madge Gerke, National 3rd Vice-President, Alumnae Adviser and Great Lakes Province Governor.

## HONORS

(Continued from page 10)

On this, the 24th day of August, 1964, Orah Ashley Lamke was cited by MU PHI EPSILON for 59 years of outstanding service to the Sorority. The Orah Ashley Lamke Distinguished Alumna Award was established in her name as an annual award of the Sorority.

Her picture appears on page 25.

During the last session of Convention, August 25, a very special award was presented to the National President, Janet A. Wilkie. This award was a commission as an Admiral in the Great

(Continued on page 55)

## WILKIE

(Continued from page 7)

challenges of the future, and fulfill goals ever more completely. Indeed, I feel the opportunities for MU PHI EPSILON as a professional music sorority, while guided strictly by its original aims and ideals, have never been greater. . . . And indeed I feel that the opportunities for MU PHI EPSILON as an organization of women who are all joined in sisterhood by those same original aims and ideals, likewise have never been greater.

"Mrs. Lyndon B. Johnson, our present First Lady, recently gave her idea of the role of the natural, the complete woman today. Specifically, she said, it is:

"FIRST, to remember in the most local, realistic terms that education is a loan to be repaid by gift of self. Your energy and your intellect turned to your school or your children's schools can help to alleviate the most crippling weaknesses in our democratic society.

SECOND, to improve the esthetics of our cities where 70 percent of our people now live.

THIRD, to make your frontline of freedom your front door. Happy women, with a sense of what they can do and where they are going, must create the homes in which children can learn young that habit of happiness which, more than anything else, lessens the darker strain in human nature and gives us hope for the stable future."

"As sisters in MU PHI EPSILON, with our education, talent, and training in the field of the arts we hold so dear, living up to the ideals of our sorority and working for its aims and purposes, we are eminently capable of fulfilling this role."



And so—finally—it was

“Goodbye,

and write!”



“Hi! Ho! Come to the Fair” was an invitation readily accepted by 29 members of MU PHI EPSILON who have added their musical contribution to the cultural atmosphere of the New York World’s Fair.

Variety is evident in that three composers, one opera impresario, four sopranos, one mezzo contralto, one trumpet, two flutes, four violinists, three ’cellists and eleven pianists have already appeared on the programs scheduled.

Our season at the Fair started on May 18 with the first of a series of color videotapes made by and for RCA, the Official Communications Center at the Fair. The tapes are distributed by means of closed-circuit television throughout the Fair grounds. While walking around a glassed-in ramp high above the studio, literally thousands of visitors to the RCA Pavilion have viewed our performers as the programs were being placed on tape. Often two or three views of them in both color and black and white were shown simultaneously on the monitors. Among the collegiate and alumnae members of the sorority who were featured on these programs were:

Dorothy Parrish Domonkos, pianist, teacher, and exponent of Bartok.

Jean Westerman Gregg, mezzo-contralto, former MU PHI EPSILON National Secretary.

Joy Kim, soprano, international artist who has appeared in Europe, South America and United States in radio, opera, film, television and concert.

Elaine Lewis, flute, who received her master’s degree from Manhattan School of Music in 1964.

Carol Longone, Operalogue impresario and pianist, internationally known.

Dr. Merle Montgomery, educator, com-

## Mu Phi Epsilon at the New York World’s Fair

by Gertrude Otto  
New York

poser, MU PHI EPSILON National Vice-President, Board of Directors of National Federation of Music Clubs.

Frances Yeend, soprano of Metropolitan Opera and internationally known.

India Zerbe, ’cello soloist and on faculty of Montclair State Teachers College.

Members of *Epsilon Psi* chapter at Juilliard School of Music who have made a valuable contribution to the World’s Fair through their appearance on RCA taped programs are:

### Pianists:

Judith Alstadter, Wantagh, N.Y., a Juilliard graduate and active in concert and radio.

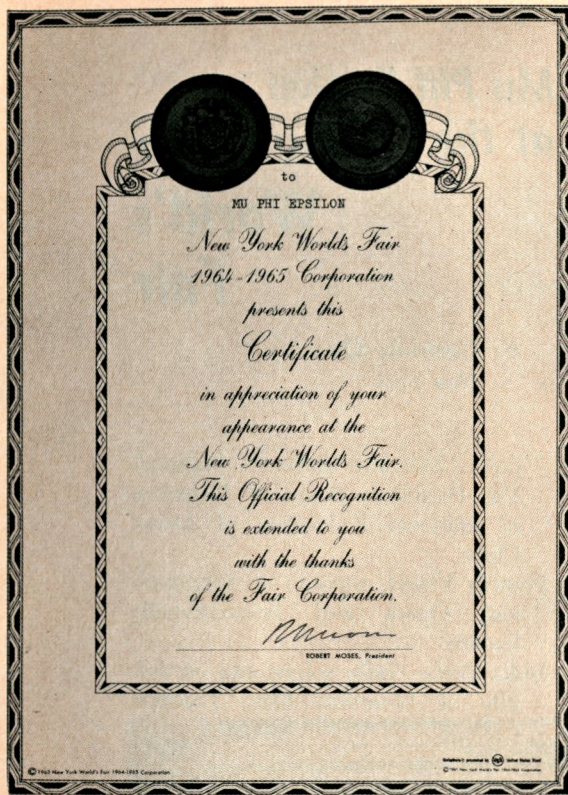
Anne Fisher, (\*), Panama Canal Zone. She has received her master’s degree and concertizes.

Margaret Harris, (\*), New York, now a candidate for her master’s, and who was a soloist with an orchestra when 9 years old.

Linda Nager, Taylor, Michigan. Linda fulfills many concert and orchestral commitments.

Marjorie Wiener, New Rochelle, N.Y., also a candidate for a master’s degree.





*Violinists:*

Kathryn Kienke, Salt Lake City. Concerts and ensemble.  
Ann Rylands (\*), New York and Denver. Sterling Staff Concert Series finalist and president of *Epsilon Psi*.

*Soprano:*

Frances Riley (\*), San Francisco. Artist diploma, 1964. Premiere of the *Long Christmas Dinner* under Hindemith.

*Cellist:*

Gilda Rubenstein, New Rochelle. Westchester Symphony Orchestra and Leonard Rose scholarships.

*Bayaniban Dance Company* from the Philippines: ten performers and music director, three of whom are members of Mu Phi Epsilon: Lucrecia Kasilag, music director, dean of College of Fine Arts, Philippine Womens University, composer and pianist. *Alpha Tau* members Hilda Alicer, soprano, and Rosa Puertollano, violinist. Their representation was colorful and unique, adding to the distinctive nature of our program and giving delight to all the viewers.

On August 28, MU PHI EPSILON Day at the Fair, the activities began with a three o'clock concert in the World's Fair Pavilion, which seats 2000. Coming to New York to perform on this program and also to make RCA videotapes in the evening were

members from five states and Washington, D.C.

Emma Lou Diemer, pianist, composer, Ford Foundation Award winner and Fulbright Scholar. She has had 35 works published in two years.

Virginia Marks, pianist and co-winner of the first Sterling Staff Concert Series. She appears in concert and with orchestras.

Anne Shipwash, trumpet, recently returned from study abroad as a Fulbright Scholar and International Rotary Fellow. She is busy in concert and as band and orchestra soloist.

Mary Beck, soprano, was winner of the Musicians Club of New York award in 1963 and Metropolitan Opera Regional winner in Washington in 1964. She makes concert and opera appearances.

Julianne McLean, pianist, whose appearances have included the Salzburg Festival in Austria, the Queen Elizabeth Concours in Brussels, the Kansas City Philharmonic Orchestra, radio and television. Julie is from Wichita.

Nancy Ferrell, pianist, honor student graduate assistant in piano at University of North Carolina, and pianist for Opera Workshop conducted by Goldowsky.

Elssa Ann Zipp, flute, has won scholarships from several orchestras and is flutist with the National Gallery Orchestra, Washington, D.C., where she attends American University.

←page 40, reading clockwise: Certificate of appreciation from the New York World's Fair Corporation . . . MARGARET HARRIS . . . ANNE FISHER . . . FRANCES RILEY . . . ANN RYLANDS . . . ANNE SHIPWASH.

Appearing in a string quartet at the concert were:

Lillian Rehberg Goodman, well-known

(\*) see picture on page 40.





'cellist, teacher and Naumberg winner.

Ruth Muller, violin, concert and ensemble artist.

Assisting with the ushering at the concert were *Epsilon Psi* members Judith Alstadter, Anna Belland, Dika Golovatchoff, Anne Fisher, Margaret Harris, Susan Laird and Caroline Thomas.

While in New York Nancy Ferrell, Julie McLean, Virginia Marks, and Anne Shipwash each presented a program over Radio Station WNYC.

MU PHI EPSILON is indebted to the following guest performers who so graciously appeared on the concert or on one of the RCA programs:

Barbara Gersh, young violinist, Joan Milkson, violist and accompanists: Catherine Burton, Barbara Lounsbury, George Malloy, Diane Richardson and Elizabeth Rogers.

At four-thirty, following the Concert, MU PHI EPSILON honored its performers with a Tea in the Luxury Lounge of the Women's Hospitality Center in the Better Living Center. Among the day's guests were former National Officers Beth Shafe and Gertrude Otto, newly-elected Vice-President Ann Scammon, Claudette Sorel, Chairman of the Sterling Staff Concert Series and member of the Board of Directors of the Memorial Foundation. Claudette introduced Virginia Marks and explained the function of the Memorial Foundation. Lola Faust and Dorothy French, presidents of *Washington* and *New York* Alumnae chapters respectively, were present as were many members and patrons.

The high quality of performance exhibited at the World's Fair by members of MU PHI EPSILON has received grateful acknowledgment and praise.



DOROTHY DOMONKOS, INDIA ZERBE

## PRE-CONVENTION

*(Continued from page 5)*

ing a winner from the finalists. "We were all impressed with the high degree of professional level on which they performed," he remarked, "and several showed definite talent and definite possibility of becoming real artists."

The final decision of the judges was a tie, and Lynn Lewis and Virginia Marks became our first Sterling Staff artists.

The night before Convention opened the Lincoln Patrons sponsored a Barbecue at the Lincoln Country Club and Dr. Robert Manley, Assistant Professor of History at the University of Nebraska, told us the history of the state, illustrating with songs and slides, in a delightful and entertaining manner.

## MAGAZINE SUBSCRIPTIONS

ALWAYS WELCOME

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*In the September 1964 issue of TRIANGLE Gretchen Weed told of her work in Africa in the field of linguistics and her living conditions in this part of the world where her work for the Wycliffe Bible Translators has taken her. Part II continues with her description of the music, vocal and instrumental, which is typical of this country.*

# Konkombaland

Part II

by Gretchen Weed

*Epsilon Iota*

Along with our linguistic goals we are assigned to study some aspect of the culture in detail. This is another way of getting to know the people and gives us a break from language study now and then. I could not help but be drawn to the music of the people immediately. The very first thing I noticed in Africa was music everywhere—drums, singing, tapped-out rhythms, and frail solo instruments.

Though many tribal groups have their music built around a pentatonic scale Konkomba music uses a diatonic scale, and the people love to sing in harmony using the sixth above rather than the third below. Any long notes have a running figure in the second part to keep the song moving.

The basic song form here consists of leader and chorus in an A B relationship. The leader sings a phrase

and the chorus answers with some balancing phrase. These can be sung over and over or with variations in words or rhythmic accompaniment. The feature of syncopation and the play of two against three in the accompaniment (clapping, rattles, gongs) stand out. Because songs are not sung from books they are never quite the same at different singings, and it depends on the way the cantor leads and the mood of the people in response.

Although they sing by themselves as they go through the day's work the Konkombas really enjoy singing in a group best. Funeral celebrations or recreation by the light of the full moon provide such opportunities, as do the story-telling sessions around the evening fire. Every story has its special song.

THE INSTRUMENTS are divided into





Pic. 1



Pic. 2

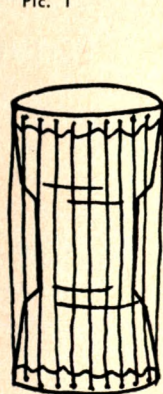


Fig. 1

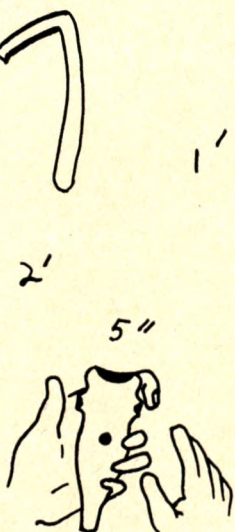


Fig. 2

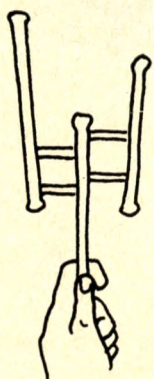


Fig. 3

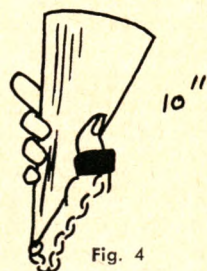


Fig. 4

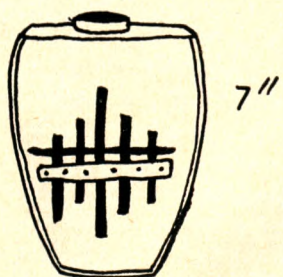


Fig. 6

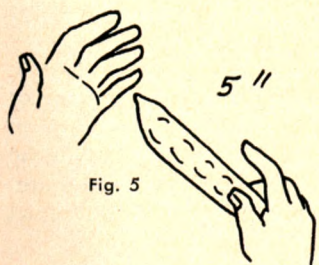


Fig. 5

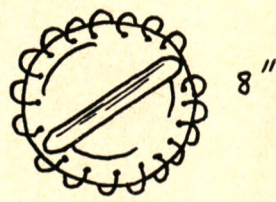


Fig. 7

four main groups: **membraneophones** (drums); **aerophones** (wind instruments); **idiophones** (anything that makes noise of itself); and **chordophones** (string instruments). These divisions have been suggested by Kwabena Nketia of the University of Ghana in his book, "African Music in Ghana."<sup>3</sup> To sub-divide these groups I have drawn from an anthropology book because it is difficult to place certain of these instruments which I had never seen before.<sup>4</sup>

#### MEMBRANEOPHONES

Among the membraneophones we have both single and double-headed drums. World famous are the "talking drums" which in Konkombaland are two drums of different pitch that send messages and play the praises of the chief and his elders. Actually not everyone can understand what they say because, of course, it is not true speech and because one must learn the "classical" patterns. The high and low pitch and rhythm are, however, as the phrases would sound if spoken. In our village we hear these every Friday and Monday morning at dawn or on special occasions when all the elders come to visit the chief (Pic. 1).

Two other drums have come to our attention because they are used in the funeral rites. One is a big double-headed bass drum which is slung on a forked stick firmly placed in the ground. One drummer will beat it while two or three other men are playing tenor drums with their hands. These tenor drums look like the talking drums but are smaller, held between the knees instead of propped up, and are played with the hands rather than sticks. Around these drummers the funeral dancers will shuffle in a circle singing and dancing all through

the night (or perhaps three days and nights.) It is very difficult to tell which notes in a rhythmic pattern are being played by which drum unless you can see the drummers' hands. Much has been said about the complexity of African rhythms, and they are complex, but basically it is because of the way two or three patterns fall together giving the impression of extreme difficulty. I have never really heard a piece in a triple meter. The pieces have a basic one beat to the bar with both duple and triple patterns built around it and going on at the same time.

There is one other type of double membrane drum here, but I believe it has been "borrowed" from neighboring tribes. It is referred to as an hour-glass drum because of its shape. Its most interesting feature is its sliding pitch produced by the pressure of the arm under which it is held. The arm is actually squeezing the strings which run from one head to the other all around the outside of the drum. The other hand is busy striking one head with a 7-shaped drumstick. Again these are used to sing the praises of a chief and/or his elders (Fig. 1).

#### AEROPHONES

Among the aerophones we have representatives of four groups: notched flutes; duct flutes; single-beating reeds; and trumpets.

A notched flute resembles a sweet potato but it is blown like a regular flute and is vertical rather than horizontal. It has three (or more) holes: one in the middle of its back fingered with the right thumb and one on each side of the embouchure fingered by the left thumb and index finger. It produces four notes (roughly F, B $\flat$ , C $\flat$ , C $\sharp$ ) (Fig. 2).



The duct flute resembles a recorder but has only one hole on the very bottom of the flute. It makes four notes by fingering open and closed and by both blowing in and sucking out. The one I saw was very well taken care of. It was encased in black leather that had been decorated with silver thumb tacks, and there were leather streamers hanging the length of it strung with cowrie shells. When the jaunty musician finished his solo he wiped out the inside with a feather—very professional!

One of the most common instruments seen and heard is the corn stalk flute of the single-beating reed series. It is really an ancestor of the clarinet because of that reed, but looks like a flute in length and its transverse position. The reed is a sliver of the stalk cut up but not detached. Again, there is one hole but four notes—the open and closed, and blowing in and sucking out. The musician really works hard to produce these loud reedy notes—I could manage only one squeak myself. This instrument is only seen when conditions are right (the dry season) as it is made from stalks after the grain is harvested and will not work when it is dried out, or if it is too green. It can be varied by placing a small gourd at either one or both ends, as a resonator (Pic. 2).

All of these flutes are solo instruments played by the boys as they tend the cows or have idle time.

A large antelope horn makes the trumpet with just one loud note to accompany funeral dances. It resembles the sound of an air horn on a truck and used to be blown to call the young men to war.

#### IDIOPHONES

The idiophones probably include

more instruments than any other group, and this is where rattles and other noise makers are found. I have found representatives of five groups here so far: gongs; hollow rattles; stamping tubes; the sansa series; and the jingle series.

Among the gongs I have found two types. One is classified as a metallophone and functions much like the talking drums. This particular gong is made up of two cow-horn-shaped metal horns which are fastened together. They sound a fourth apart as do the drums. The instrument is held in one hand while the other hand strikes them with a real cow horn. Here we use it to call the Christians to church.

An imitation of this gong is made by the young boys from two dry sorghum stalks fastened to a third one which forms a handle. It reminds me of a glockenspiel but is classified as a compound (more than one note) xylophone (Fig. 3).

A third gong is another metallophone and is the shape of an enlarged ice cream cone. A chain is attached to the point of the cone. A thick ring which fits around the musician's thumb is at the other end of the chain. The gong is held at the small end, and the thumb of the same hand strikes it with the thumb ring. This is a "must" for all the young men at funeral dances (Fig. 4).

A very interesting hollow rattle is made from a gourd (calabash) covered by a string net interlaced with snake vertebrae. It makes a truly ear splitting crash as the vertebrae grate against the calabash, causing it to be heard above everything else that is being played. The rattle is held in the right hand like a club and then stroked down firmly. On the upstroke it lightly hits the palm of the left hand which causes

two quick notes (one when it hits the hand and the other at the top of the upstroke).

Other rattles are made of various products of nature. A large seed pod used as a rattle is one example. Though simply the dried pod with the seeds moving freely on the inside, it is the tricky way of drawing it across the fingers to produce complicated rhythms that really makes it a musical instrument (Fig. 5).

Our stamping tube is a long thin hollow calabash pounded on the ground from a sitting position. The pitch is varied by opening and closing the top of the gourd with the palm of the left hand. Again rhythm patterns become quite intricate with this.

The sansa is called the one uniquely African instrument because it is found on no other continent. It is often called a hand piano and has the delicate sound of a music box. The ones I have seen use an old beauty powder can for a resonator with one side cut out and replaced by a slab of wood. Five strips of metal of different lengths are held down by a tin strip nailed to the wood. The tips of these prongs rest on top of another metal bar to allow them to vibrate freely. Our boys use their index fingers (and sometimes other fingers) to pluck them. The prongs give roughly these notes: g, e $\flat$ , c, f $\sharp$ , e $\natural$  (Fig. 6).

The item in the jingle series is similar to a tambourine but does not have a head; instead it is a tin pie plate with rings inserted all along the edges. A wooden bar wedged inside forms a handle (Fig. 7).

#### CHORDOPHONES

In the final group, chordophones, I have seen only one instrument but it is fascinating. Here we find a charm-

ing lute-guitar having two or three strings tuned in either a major third or a major triad. All the strings are depressed at the same time giving parallel thirds or triads as a wooden bar slides up and down the neck in accompaniment to the musician's song. The rhythm is varied by the manner in which the strings are strummed with its attached leather pluck.

It was interesting to me to see how this instrument was made. The resonating chamber is half a large gourd (with one air hole), covered by an antelope hide held in place by thorn pegs. The long wooden neck is slipped through two loops made from four slits in the hide and has a small wooden bridge over which pass the strings made from lizard skin. At the top of the neck a long nail, threaded with pieces of tin, juts out to make an accompanying jingle.

While translating a story I accidentally found out one of the uses of this lute-guitar. I had thought one sentence read, "the man had given up the fetish," but the school boy corrected me by saying "fairies." What he meant was the consulting of the ancestral spirits. It seems that if a person has a difficult decision to make he will set up a curtain in one of his rooms and play on this guitar to entice his ancestors to appear and speak to him from behind the curtain, giving him the advice he needs.

(If anyone would like to do some musicology here, we would very much enjoy having them stay with us.)

My partner in all these affairs is an Irish girl, Mary Steele, from Ballymena, Northern Ireland. I am afraid she can not carry a tune, as she readily admits, but she has a wonderfully redeeming feature as far as I am concerned—she really likes to hear me



play the trombone, and frequently says, "Why don't you practice tonight?" She is also a nurse and midwife.

Our personal health problems revolve around the danger of malaria and dysentery. We do get malaria even though we take anti-malarial drugs, but it is not severe nor very often. We try to be very careful about our food and water to avoid dysentery and I have only had one attack. We do not realise it in the United States, but just wearing shoes, washing our hands often, purifying our water, and covering our food keeps us all from many sicknesses. Here we boil and filter our water and cook only the amounts of food that we can use since we have no refrigerator at present. Tupperware has been a great help to us in preserving and storing our supplies.

Water really is our most pressing daily problem—will there be enough in the well?—will we be able to boil and filter and cool enough for the day's use?—will there be enough to take a bath?—what if visitors should come? Another key word in our life

here is "kerosene," as this is the fuel that we use for our lamps and stove and for the "frig" we hope to buy soon. We solved the supply problem by getting a 55-gallon drum and filling it whenever the kerosene truck comes.

Though music and missionary work may seem separate fields they really are intertwined. Music training has been invaluable for me in learning to listen and reproduce sounds. This is a necessity for language work and particularly for the recognition of tonal patterns. Also, almost all of the stories our informants have told us include a song as an integral part of the text. Moreover, we can gather information about pitch, rhythm, and stress factors from how the words of these songs have been set to music. Needless to say, the use of music as recreation and as a hobby has helped defeat the strain of isolation as well.

It is impossible to escape the presence of music in our daily contact with the people. As we meet them in their homes or as they pass by our house there is singing or casual playing of instruments. In the evenings as they

*(Continued on page 52)*

#### DRUMS IN GHANA



## Des Moines' Distinguished Daughters

Des Moines Alumnae chapter is very proud of the achievements of four of its senior members. All four were initiated into *Omega* chapter in 1917 and have been very active in Des Moines musical life ever since.

**Genevieve Wheat Baal** was for many years head of the Voice Department at Drake, where she was charter member of the music faculty. She was charter member and for many years talent chairman of the Des Moines Civic Music Association. She has also been a distinguished choir director.

**Lenore Mudge Stull** for 48 years was a ranking professor of piano at the College of Fine Arts, Drake. Recently she was honored by receiving the Drake Alumni Distinguished Service Award, the one woman among ten men to receive this Award this year.

**Lea Riedesel** has been teacher of strings at Drake and in the Des Moines public schools. She was organizer and head of the Music Department for the Des Moines Public Library, on the Symphony Association Board, and organist and director at Temple B'nai Jeshurun for 20 years. **Delia Green Klein**, former teacher of piano at Drake, was National Historian for MU PHI EPSILON in 1922-24 and Province President from 1920-22.

Des Moines Alumnae honor these women who have given so many years of dedication and devotion to music in their school and community and to their sorority, and take pleasure in nominating them for

### Recognition



GENEVIEVE BAAL



LENORE STULL



DELIA KLEIN



# Piano Project

by Frances Danforth  
Ann Arbor Alumnae

The "Piano Project" in Ann Arbor is one of the outstanding club projects of the year. With the Women's City Club in need of a new piano, Mu Phi Epsilon and Sigma Alpha Iota decided to satisfy that need.

An initial contribution from Ann Arbor's two members, Bess Poole Seeley and her daughter, Jean Seeley Deere, of \$500 enabled the committee to buy the piano of their choice, a new Steinway "B."

Almost as soon as it was installed on the platform of the big drawing room at the Women's City Club, the two member sororities, Mu Phi Epsilon and Sigma Alpha Iota, put on an exciting musicale as the first money making venture for paying off the balance due on the piano.

The subscription concert was preceded by a cocktail hour and banquet in the dining room of the club on Saturday, April 18th. It was a truly gala affair with everyone present in their very best finery. The program was of the best talent that each sorority—from both the collegiate and alumnae chapters—could present. Our alumnae were represented by our president, Carol Kenney, who played Ravel's *Sonatine*. *Gamma* chapter's past president, Nanci Arnold, performed Chopin's *Scherzo in c# minor*, Op. 39, and two of our alumnae, Glennis Stout,

flutist, and Elaine Jacobson, pianist (Glennis' accompanist), performed *Bagatellen* by O. Nussio and *Night Soliloquy* by Kent Kennan. *Gamma* chapter also presented a sensational freshman (just initiated too!), Barbara Nissman, who played Schumann's *Symphonic Etudes* and Liszt's *La Campanella*. The remainder of the program was given by members of Sigma Alpha Iota.

The next phase of the project includes a series of six Morning Musicales to begin in October and run through the end of March, 1965, which may very well retire the balance of the piano obligation. The artist for the first concert has been decided on, Barbara Holmquest, ΣAI. Some of the other concerts will include Prof. Gyorgy Sandor's doctoral students of piano.

The committees and sub-committees have worked long and enthusiastically preparing all this. Frances Throop, MΦE, is chairman of the general committee, "The Piano Project," and other women serving on committees or chairmen of them are: Mrs. Marvin Niehuss, Mrs. Frederick Llewellyn, president and vice-president of the club, Mrs. Gyorgy Sandor, Mrs. Leonard Himler and Mrs. Theophile Raphael, patrons of Mu Phi Epsilon, Carol Kenney and Marjorie Leach, MΦE, Belva Lyons and Mrs. A. Hutzel, ΣAI.

Bess and Jean are the first Mother-Daughter member combination in Mu Phi Epsilon. Both are initiates of *Gamma* chapter. Bess has been a member of Mu Phi Epsilon for 54 years. She was a charter member of Ann Arbor Alumnae.

Now, thanks to the generosity of these two women, and to the leadership of Mu Phi Epsilon and Sigma

Alpha Iota, the Women's City Club will be a chosen spot for musical programs and concerts by these and other organizations in the future.



BESS POOLE SEELEY, JEAN SEELEY DEERE

Standing: CAROL KENNEY, ELAINE JACOBSON, GLENNIS STOUT, BARBARA NISSMAN, FRANCIS THROOP. Seated: Nanci Arnold.

Standing: MRS. M. NIEHUSS, BELVA LYONS, MRS. F. LLEWELLAN, CAROL KENNEY. Seated: FRANCES THROOP.





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

**CARROLL, Grace Guthrie, Kansas City Alumna**

Died August 6, 1964.

**FOGDAHL, Carol, Epsilon Delta**

A graduate of Lewis and Clark College in 1957, Carol taught in public schools in Oregon before going to New Jersey where she was teaching at the time of her death in July, 1964. She was flutist for the Portland Junior Symphony during her high school and college days.

**HUTCHINSON, Cherry Osburne, Nu, Portland**

Died February, 1964.

**MALTBY, Eileen, Kansas City Alumna**

Eileen was a widely-known Kansas City musician-teacher, organist and choir director—who passed away in September, 1964, after a 4-month illness. She was a graduate of the University of Kansas and also received a degree in organ from Bethany College, Lindsborg, Kansas. Her Master's degree was from Columbia. She was a former dean, American Guild of Organists, president of the Kansas City Guild of Teachers and Allied Arts, and was active in the American Association of University Women, the Women's International League for Peace and Freedom, and the Mu Phi Epsilon Kansas City Alumna chapter.

**SHORT, Mary I., Mu Beta, Spokane Alumna**

## KONKOMBALAND

(Continued from page 48)

tell their stories there is always song. At the very frequent funeral celebrations all the activity revolves around the all-night singing and dancing accompanied by almost every instrument. Then there are the special occasions when the talking drums proclaim the chief's glory. If we do not learn what we can of these things we will never be a part of this culture.

Mary was a Spokane resident for 52 years and had been a professional teacher all but the last two years of that time. She was a special member initiate of Mu Beta chapter over 30 years ago, and Mu Phi Epsilon was always very important to her. Mary was one of the organizers of the Washington State Music Teachers Association, of which she was the first president, and was the first chairman of the Spokane chapter, National Guild of Piano Teachers, a post she held for 13 years. Mary died in Puyallup, Washington, on August 25, 1964.

**YOUNG, Juanita Thomas, Nu**

At the age of 71, Juanita was one of the eight composers whose works were performed at Montana State University as part of Montana's Territorial Centennial last May.

She and her daughter, Jane Young Lowes, were initiated into Nu chapter at the same time in 1940. Jane was a music major and Juanita was doing some "brushing up" in advanced counterpoint and composition. She had several works performed in Eugene and had started publishing her works, one of which was the anthem, *Day by Day, Dear Lord*, one of three of her works performed in Montana and put out by Mercury Music for its Green Lake Choral Series. She was unable to attend the performance, but a tape was sent to her. Juanita was a resident of Montana for many years, and her recognition as a composer of that state was well deserved.

Music has always reflected a person's heart and thoughts—consider how much of our own music is used to praise and worship God, and to explain our religious experience. We must be able to hear what they say in song, and we must be able to contribute to their faith in this way also.

<sup>3</sup> See J. H. Kwabena Nketia, *African Music in Ghana* (Accra: Longmans, 1961.)

<sup>4</sup> A Committee of the Royal Anthropological Institute of Great Britain and Ireland, *Notes and Queries on Anthropology* (London: Routledge and Kegan Paul Ltd., 1960.)

## Southern Star Shines in Mississippi

by Virginia Hoogenakker  
National Fifth Vice-President

Opera in Jackson, Mississippi, has been enriched by the beautiful lyric soprano of **Magnolia Simpson Coulet**, *Epsilon Gamma* and member of *Jackson Alumnae*. Singing the roles of Nedda, Gilda, Leonora, Violetta, Marguerite and Madame Golden Trill in *The Impresario* for the Jackson Opera Guild has been only part of her activity with this organization. She has also been active in coaching other singers in productions, singing in the chorus, helping anywhere she is needed. In a recent twin-bill Guild production of Puccini's *Suor Angelica* and *Gianni Schicchi*, she coached the entire cast of the former.

As a very young girl, she starred as "the lady" in the premiere performance of A. Lehman Engel's "The Chinese Nightingale," and her association with the Guild has been continual since its inception in 1945.

Magnolia has concertized throughout the South and has appeared as soloist with such orchestras as the New Orleans Symphony. Her husband, Armand, is an impresario and Southern Director of National Performing Arts. She is on the faculty of Millsaps College in Jackson, a Professor of Latin and German. Her degrees include B.A. from Millsaps, B.M. from Belhaven College, M.A. in Latin from University of Pennsylvania, M.A. in German from University of Mississippi. She has done other extensive study at the University of Chicago, Columbia University, the American Academy in Rome, Italy, and with

Paul Althouse of the Metropolitan Opera. In Europe she has studied with Madame Bonnet Baron of the Paris Grand Opera, and with Madame Colomb Gyere of the National Conservatory of Bordeaux, France. Last summer she spent in study in France and Germany. The Coulets have one son, Eugene, a graduate student at the University of North Carolina.



Magnolia Coulet as Nedda



## Yeates

(Continued from page 2)

town. They even went so far as to recruit pupils for her, but she declined, and her teaching was confined to a few children of neighboring ranchers. Her activities as pianist during those years included playing on programs, for school affairs, and for dances given by the ranching community.

The Yeates' son, John Alvin, studied violin and, according to his mother, is "musical." Professionally, he is an electrical engineer with the Atomic Energy Commission at Arco, Idaho.

Previous to her term as "Supreme" President, Roxielettie served *Theta* chapter, her chapter of initiation, as their president. She also held the office of Secretary on the "Supreme" Council, later known as National Council. While President she installed *Psi* chapter at Bucknell University, Lewisburg, Pennsylvania. She remembers that it was on this trip that she visited *Washington, D.C., Alumnæ*. "The sorority also paid my expenses as MU PHI EPSILON delegate to the National Federation of Music Clubs Convention in Birmingham, Alabama," she remembers, adding, "and I had a wonderful time."



EVA and ROXIELETTIE

All of our early Conventions included as part of their festivities "trolley rides," "excursions," and a "ball." Concerning the latter Roxielettie was asked how the escorts for all the delegates were obtained. She answered, "I really don't know how it was done, but there always seemed to be plenty of young men. Of course, there were not too many young girls since we had only twenty 'active' chapters then."

Roxielettie moved into Cody following the death of her husband some years ago and soon established a studio in her home. Her sister, Eva Taylor Sheppard, now lives with her. Roxielettie belongs to the National Guild of Piano Teachers and has been chairman of the N.F.S.M. auditions which have been held in Cody the past six years, four of which have been conducted in her studio. She is also organist for the Christian Science Society of Cody.

She is vitally interested in the growth of MU PHI EPSILON and proud of the sorority's many professional and philanthropic achievements. With no *Alumnæ* chapter in Cody she keeps track of MU PHI EPSILON's progress through the pages of *TRIANGLE*.

Whistler's mother looks resigned to her age. Roxielettie is much too busy to look or act resigned to *her* age. With so much youth around her and her active participation and enthusiasm in musical pursuits she will forever be so many years—young.

Are YOU entering the  
Original Composition  
Contest this year?

## LEVINE

(Continued from page 27)

- 1900: Puccini, *Tosca*.  
1901: Rachmaninoff, *2nd Piano Concerto*. Ravel, *Jeux d'eau* for piano.  
1902: Debussy, *Pelleas and Melisande*, one of the most moving and tender works of all time. Sibelius, *Symphony No. 2*.  
1904: Puccini, *Madame Butterfly*.  
1905-1910: de Falla, *La Vida Breve*, Strauss, *Salome*. Mahler, *Symphony No. 8* (so-called "*Symphony of a Thousand*" with voices). Stokowski, with this work, established himself as one of the great conductors of America in 1916. Ives, *1st piano sonata*. Schoenberg, *5 pieces for orchestra*.  
1910-1915: Stravinsky, *Firebird*, *Petrouchka*, *Rites of Spring*, the greatest triumvirate of stage works that were written by one composer at one period. Vaughn Williams, *Symphony No. 1*. Prokofieff, *piano concerto No. 1*. Granados, *Goyescas*. Villa Lobos, *Dances Africanas*.  
1915-1920: Bloch, *Schelomo* for 'cello and orchestra. Honegger, *1st String Quartet*. Bartok, "*Bluebeard's Castle*." Puccini, *Gianni Schicchi*. de Falla, *Three-Cornered Hat*.  
1920-1925: Berg, *Wozzeck*. Honegger, *King David*, *Pacific 231*. Ravel, *La Valse*. Milhaud, *Saudados do Brasil*. Respighi, *Pines of Rome*.  
1925-1930: Shostakovitch, *1st Symphony*. Kodaly, *Hary Janos*. Antheil, *Ballet Mechanique*. Chavez, *H.P.* (ballet). Taylor, *The King's Henchman*. Copland, *1st Symphony*. Ravel, *Bolero*. Hindemith, *Hin und Zurück*. Weil, *Threepenny Opera*. Krenek, *Johnny Spielt Auf*. Thomson, *Four Saints in Three Acts*.

## HONORS

(Continued from page 37)

Navy of the State of Nebraska. The commission was presented by a representative of the Governor.

A unique honor, the citation is reserved for outstanding personages visiting in Nebraska and those being com-

- 1930-1935: Barber, *Dover Beach*. Walton, *Belsbazzar's Feast*. Gruenberg, *Emperor Jones*, and many others.  
1935-1940: Gershwin, *Porgy and Bess*. Barber, *1st Symphony*, *Spring Quartet*. Bartok, *Music for Strings, Celeste, and Percussion*. Menotti, *Amelia Goes to the Ball*, *The Old Maid and the Thief*. Copland, *Billy the Kid*. Orff, *Carmina Burana*. Piston, *The Incredible Flutist*. Moore, *The Devil and Daniel Webster*.  
1940-1945: Copland, *Our Town*, and others. Harris, *Folk Song Symphony*. Bernstein, *Jeremiah Symphony*, *Fancy Free*. Foss, *The Prairie*. Shostakovitch, *Leningrad Symphony*, and *Piano Quintet*.  
1945-1950: Britten, *Peter Grimes*, and Albert Herring. Schuman, *Undertow*. Gould, *Fall River Legend*. And many others.  
1950-1955: Menotti, *The Consul*, and *Amahl and the Night Visitors*. Prokofieff, *7th Symphony*, and *War and Peace*. Britten, *Billy Budd*. Stravinsky, *The Rake's Progress*. Giannini, *The Taming of the Shrew*. Schuman, *The Mighty Casey*. Liebermann, *Concerto for Jazz Band and Orchestra*. Shostakovitch, *10th Symphony*.  
1955-1960: Floyd, *Susannah*. Moore, *Ballad of Baby Doe*. Vaughn Williams, *8th Symphony*. Barber, *Vanessa*. Bernstein, *West Side Story*. Cowell, *Persian Set*. Poulenc, *Dialogues of the Carmelites*, and *Human Voice*. Walton, *Partita for Orchestra*. Schuller, *Spectra for Orchestra*. Shostakovitch, *12th Symphony*, and *Cello Concerto*.  
1960 to present time: Britten, *Midsummer Night's Dream*, and *War Requiem*. Cowell, *Symphony No. 14*. Ward, *The Crucible*. Moore, *Wings of a Dove*. Hindemith, *The Long Christmas Dinner*. Barber, *Piano Concerto*. Arnold, *Electra*. Menotti, *The Last Savage*. Bernstein, "*Kaddish*" *3rd Symphony*. Ward, *The Lady from Colorado*.

missioned must have been recommended to the Governor of the State of Nebraska by a Nebraska citizen. If the Governor feels the recommendation is sufficient, a hand-lettered commission is prepared and presented to the new Admiral. MU PHI EPSILON is indeed proud that their National President received this honor.



## MEMBERS of

## MU PHI EPSILON

Enter NOW in the

# ORIGINAL COMPOSITION CONTEST

*Deadline: June 1, 1965*

This contest shall consist of two divisions:

Division	I: Open to Collegiate Members (Undergraduate)	Awards
CLASS A:	Orchestral works—6 minutes or more, in any form for large or small orchestra, with or without voices	\$100
CLASS B:	Chamber Works—5 minutes or more, in any form for any combination of instruments.	\$75
CLASS C:	Choral Works—with or without accompaniment.	\$75
CLASS D:	Short Works—songs, short pieces for one or more instruments. (Compositions of 5 minutes or more, even if for solo, will be judged in Class B.)	\$50
Division	II: Open to Alumnæ Members (including graduate students and faculty members)	Awards
CLASS A:	Orchestral Works—6 minutes or more, in any form, for large or small orchestra, with or without voices.	\$100
CLASS B:	Chamber Works—5 minutes or more, in any form, for any combination of instruments.	\$75
CLASS C:	Choral Works—with or without accompaniment.	\$75
CLASS D:	Short Works—songs, short pieces for one or more instruments. (Compositions of 5 minutes or more, even if for solo, will be judged in Class B.)	\$50

Judges will be announced in February issue of TRIANGLE

## RULES

### 1965 Original Composition Contest

• • •

1. All contestants must be duly initiated members of MU PHI EPSILON.
2. All manuscripts must be in the hands of the National 6th Vice-President (Contests Adviser), Viola M. Anderson (Mrs. H. O.) 1038 North First Street, Fargo, North Dakota 58102, by June 1, 1965. RETURN POSTAGE (First Class) MUST BE ENCLOSED.
3. Only unpublished compositions may be submitted. Composers of songs and choral works must indicate that they have secured permission from authors of texts before submitting compositions. No composition may be submitted which has won a prize (Honorable Mention excepted) in this or any other contest.
4. Not more than one manuscript in each class may be submitted by a contestant.
5. Manuscripts must be neatly, correctly, and legibly written in ink on standard manuscript paper; otherwise they will be disqualified. A piano reduction should be available for orchestral or chamber works.
6. Each manuscript must be marked with title, performance time, pseudonym, Division (I or II) and Class (A, B, C or D). The same pseudonym must be used on all entries submitted by that contestant. Each manuscript must be accompanied by a *sealed* envelope containing the composer's name, pseudonym, chapter of initiation, present affiliation and full address where she can be reached at all times. ON THE OUTSIDE of this envelope give the same information as is required on the manuscript. This envelope will be held by the National 6th Vice-President until after the reports from the three judges, who will see only the title and pseudonym, have been returned.
7. Prizes may be withheld if, in the opinion of the judges, none of the compositions submitted is of caliber warranting an award. The decision of the judges will be final. In case of a tie, duplicate prizes will be awarded.
8. Whenever possible prize-winning compositions will be given a public performance at the next National Convention.
9. Composers of winning works will be obliged to furnish MU PHI EPSILON with a copy of said works to be placed in the MΦE Library. If no original manuscript is available, a transparency or master copy may be submitted to the Librarian, together with written permission allowing the Librarian to have copies reproduced therefrom.
10. Due care will be used in protecting all manuscripts received, but each applicant specifically releases all persons, including National Council of MU PHI EPSILON and the judges of the contest, from any and all claims and damages arising out of the loss or destruction of submitted compositions, however caused.

*Address all inquiries to:*

VIOLA M. ANDERSON  
NATIONAL 6TH VICE-PRESIDENT, MU PHI EPSILON  
1038 NORTH FIRST STREET  
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**NATIONAL GUILD PIANO TEACHERS: VAN CLIBURN AWARD** of \$10,000 given quadrennially. Apply N.G.P.T. Office, Box 1113, Austin Tex. Also **BREWSTER-ALLISON AWARD** of \$1,000 given biennially to a pianist under 25 and an American. \$500 to winner with additional \$500 at time of subsequent guest performance with Austin Symphony. This award honors Mrs. Few Brewster (Myra), member of Mu Phi Epsilon Alumnae Chapter of Austin. Apply to her, 2000 Schulle Ave., Austin.

**WILLIAM MORRIS AGENCY FOUNDATION, INC. SCHOLARSHIP & MAY CO. FOR STRINGS:** \$1,000 grant for excellence in Performing and Creative Arts, available to degree and special studies. Apply: Dean Clement A. Miller, Cleveland Institute of Music, 11021 East Boulevard, Cleveland 6, Ohio.

**MIDWEST UNIVERSITY, WICHITA FALLS, KANSAS:** Graduate appointments. Persons selected teach two courses and enroll in two graduate courses. Awards \$1,500 to \$1,800 for nine months. Apply: Dr. Walter L. Wenner, Chairman Department of Music.

**BROADCAST MUSIC, INC.:** Thirteenth Annual Student Composer's Award. Applicant must be under 26 on Dec. 31, 1964. Prizes total \$14,500; \$250 to \$2,000. No limitations as to instrument or length. Inquiries: Oliver Daniel, Director SCA Project, Broadcast Music, Inc., 589 Fifth Ave., New York, N.Y. 10017.

**UNIVERSITY OF COLORADO:** Fellowships, Scholarships, Assistantships, Loans (\$500 to \$1,000). Inquire: Dean Warner Imig, College of Music, University of Colorado, Boulder, Colorado.

**MICHAELS AWARD OF RAVINIA FESTIVAL:** Candidates in voice, strings, or piano (amateur or professional); age 18 to 30 inclusive; American citizen. Preliminary auditions during April-May in New York, San Francisco and Chicago. Winner \$1,500 to further career and will appear with several large symphonies. Apply: Michaels Award of Ravinia Festival, 108 North State St., Chicago, Illinois 60602.

**KATE NEAL KINLEY MEMORIAL FELLOWSHIPS:** Candidates to present creative works. Apply: Dean Allen S. Weller, College of Fine and Applied Arts, Room 110, Architecture Building, University of Illinois, Urbana, Illinois.

**TRINITY PRESBYTERIAN CHURCH HYMN CONTEST:** Prize of \$100 for the best musical setting of a hymn text, in connection with a Festival of Church Music to be held in the spring of 1965. *Deadline:* December 1, 1964. For a copy of the rules of the contest and of the chosen hymn text, write to: Trinity Presbyterian Church Hymn Contest, 3003 Howell Mill Road N.W., Atlanta, Georgia 30327.

**NATIONAL COMPETITION FOR GRASS ROOTS OPERA:** Offered by Michigan Federation of Music Club. *Deadline:* January 1, 1965. Award: \$200 for an unpublished one-act score using women's voices with or without chorus. Dr. Barre Hill, Interlochen, Michigan.



# Directory

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

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

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 Gertrude Otto, 120 West 70 St., New York 23, N.Y.  
*Editor "Opus," Collegiate Newsletter:*  
*National Convention 1966:* Lillian Pettibone, 2034 N.E. 37th Ave., Portland, Ore. 97212

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# 1964-65 Collegiate Chapter Calendar

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

National Editor Address: 220 Greenstone Dr., Reno, Nevada 89503

## SEPTEMBER—OCTOBER 1964

Order supplies replacements Form #3.  
 Return Fall Report of changes of officers, addresses and members.  
 Hear delegate's report of National Convention.  
 Urge magazine subscriptions.

## NOVEMBER 13

FOUNDERS DAY. Special observance.  
 Send voluntary contributions (61¢ per member) to N.E.O. Form #3.  
 Urge magazine subscriptions.

## DECEMBER 1

*Deadline:* National taxes due N.E.O. Send check and 2 copies Form #2 (National Tax Payment) and send check for TRIANGLE subscriptions, Form #1.  
*Dec. 15:* President's report of chapter activities and plans.  
 Set Work Party date with District Director.  
 Remind: Original Composition Contest.

## JANUARY—FEBRUARY 1965

*First month of second semester, or no later than Feb. 28, 1965:*  
 Election of new officers.  
 Work Party with installation of new officers, supervision of District Director.  
*Due from Corresp. Sec'y:* new officers list to N.E.O. on required forms, 10 copies.

## SUBSCRIBE MAGAZINES

Send change of name and/or address to N.E.O. immediately. Use form, page 58.

## MAY 1

*Due from Vice-President and Treasurer:* Initiates' record sheets etc. for spring initiation to N.E.O.  
*Due from Faculty Adviser:* Chapter grade averages M.M.K. Award and E.M. Honor Award to National Chairmen. Use form.  
*Chapter:* Select outstanding senior. Send name to Province Governor. Use form. Plan suitable presentation of Senior Achievement Award check.  
*Due May 15:* President's report of chapter activities.  
*Due from Treasurer:* Before May 31, send chapter contributions for National philanthropies to MU PHI EPSILON Memorial Foundation Treasurer.  
*Due from Magazine Chairman:* Before May 31, send final magazine renewals and subscriptions to National Chairman.

## JUNE 1

*Deadline:* for sending manuscripts for Original Composition Contest to National 6th Vice-President.

TRIANGLE: Historians send material to National Editor, address, top of page.

## Deadlines:

September 10 for December issue  
 November 1 for February issue  
 February 1 for May issue  
 June 15 for September issue

OPUS material is sent to Opus Editor, listed under National Chairmen.



# 1964-65 Alumnae Chapter Calendar

N.E.O. Address: 1139 N. Ridgewood Dr., Wichita, Kansas 67208  
 National Editor Address: 220 Greenstone Dr., Reno, Nevada 89503

## SEPTEMBER—OCTOBER 1964

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 Return Fall Report of changes of officers, addresses and members.  
 Hear delegate's report of National Convention.  
 Urge magazine subscriptions.

## NOVEMBER 13

FOUNDERS DAY. Special observance. Send voluntary contributions (61¢ per member) to N.E.O. Form #3.  
 Urge magazine subscriptions.

## DECEMBER 15

Due: President's report of chapter activities and plans.  
 Remind: Original Composition Contest.

## JANUARY—FEBRUARY 1965

Deadline: January 15, National taxes due N.E.O., 2 copies Forms #1 and #2.  
 Renew TRIANGLE subscriptions on same form.  
 February: election of new officers.

## MARCH 1

Deadline: Return to N.E.O. new officers list, 10 copies, use forms.

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## MAY

Due from Treasurer: Before May 31, send chapter contributions for National philanthropies to MU PHI EPSILON Memorial Foundation Treasurer.  
 Due from Magazine Chairman: Before May 31, send final magazine renewals and subscriptions to National Chairman.  
 Due May 15: President's report of chapter activities.

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