

V. 59 #3

the
TRIANGLE
of
MU PHI EPSILON



FEBRUARY 1965

THE MU PHI EPSILON CREED

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

Ruth Jane Kirby, Omega

The Triangle

FEBRUARY • 1965
VOLUME 59 • NUMBER 3

OF MU PHI EPSILON

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by William Bergsma

Director, School of Music
University of Washington

To Those Responsible

Every once in a while, an unwary parent will ask my advice about what to do with a musically ambitious youngster. My advice is invariable: Give him every opportunity and discourage him.

The statement is intended to shock, and often does; but if you substitute the phrase "make him realistically aware of what his talents are" for "discourage him," the advice is sound. It is clear enough that musical excellence, either in performers or in audiences, needs good training from the very early stages to as far as the student can go. Good testing is part of good teaching; and it is the responsibility of the devoted teacher to work to provide not only the facilities and institutions which will allow the optimum development of musical talent, but also the competitive testing, the checks and balances which will allow the young musician to see, in repeated trial, how he stacks up against the competition.

The balance between encouragement and realistic evaluation is a tough one for any teacher with any student. I can only urge as strongly as possible the moral necessity of both. We have all seen the tragedy of heartbreak and wasted time of the student who has been uncritically encouraged to the expectation of a musical career. Early exposure to competition in recital and contest, beginning on the regional level

and progressing to the state and national levels, would in most cases have placed these expectations on a reasonable plane. For scholarships and prizes are not merely honors; they are career guidance, and should be allocated with care.

Let me outline, from the ground up, the kind of structure of checks and balances, of opportunities and obstacles, which I would like to see available in each major region of the United States to give our best young musicians their best chance and our audiences of tomorrow, through their participation, their best musical understanding. Much of this structure is already widely available. I offer it as a reminder of other opportunities, and an encouragement to develop them.

At the beginning, in grade school and pre-school groups, we need the widest possible participation. Music is generally (and rightly) regarded as one of the strongest forces in the creation of group responsibility. Beyond this, the senior musical organizations should come into the grammar schools and high schools for live concerts. This is accomplished differently in different regions of the country, through such organizations as Young Audiences or the Juilliard Student Series financed by the Lincoln Center Fund. However it is done, it is of enormous value. The next step is Student Concert by the



WILLIAM BERGSMA receives check for scholarships from RACHEL WELKE, president of *Seattle Alumnae*.

local Symphony in its own hall. These concerts can also provide an opportunity for the young soloist to try his wings with orchestra before an audience of his peers.

The classroom teacher and the private teacher should work together, and this is not always the case. In some states the Music Teachers Association is an accredited body, and private lessons are allowed school time and credit. Graded competitions for soloists, sponsored either by the schools or by the private teachers, can begin to provide a standard to appraise achievement, and to encourage it by small prizes.

At the high school level each school should have an orchestra, a band, and a chorus whose programs cooperate. It is easy for cooperation not to happen; but it is the student who suffers if rivalry between organizations restricts the repertory and the performance opportunities of any of them. On a city or regional basis, we should have all-city orchestras, bands, and choruses. Cities which are lucky enough to have

a Youth Symphony—the idea is spreading—build the strongest possible foundation for music in the next generation. There is a need for the universities and colleges to take the lead in recognizing the necessities of artistic excellence. The strains of curriculum improvement and population explosion have combined to place the serious music student at a disadvantage. He needs no concession except time to do his work; but those responsible on the college level have the obligation to make the implications of that need known. They affect curriculum; they affect entrance procedures; and the universities should not avoid active responsibility toward the artist. For the day has passed when America's musical talent could be trained in one or two great metropolitan centers. The imperative need now is to provide the facilities and incentives for first-rate training close to home.

At this point scholarships and career guidance become of critical importance. Awards should be given either for study close to home or for travel to

try out for a national award. It is of little advantage for a student to accept a \$200 scholarship to a distant city which will cost him \$1800 expenditure to accept. The argument is more than financial. As one who has had something to do with scholarships in a major national institution, I can testify that the size of a scholarship is a pretty good indication of the kind of opportunity which the school will accord its recipient. This is a further check and balance: if a great metropolitan school or a national organization is prepared to assume major financial responsibility in sponsoring a student, that is an indication that the student is ready to profit by this opportunity.

And for those who make it that far, it is to New York or Boston or Philadelphia they must go in order to have a chance at a top career. The pyramid grows small at this level; the winner of an all-state contest is one of fifty such winners each year. But it is of vital importance that those who have the drive and talent go on to its top realization; these are the students we live for. Those few who will have national careers add to the glory of our nation; those whose activities will enrich the local culture will bring to it a knowledge of cosmopolitan standards.

There is sometimes a division—and there should be none—between the

world of education and the world of professional music. It seems to me the responsibility of the educational community to support the top-ranking organizations of the community, and for these organizations to work with and for the community as a whole. My ideal structure would include a working arrangement between the university's Opera Workshop and a Civic Opera Troupe, between the training orchestras and choruses and the Symphony.

For a dog-in-the-manger attitude is not good enough: whatever advantages may accrue to an individual or organization by rivalry and division cannot recoup the lack of opportunity which cooperation can bring the community as a whole. I advocate no czars, and a healthy separation of interests is necessary and desirable. My plea is for cooperation without togetherness.

Such is my structure, or the bare bones of it. I have assigned no place to such necessities as chamber music for the young composer; and, in one way or another, we must overcome the undesirable artistic and economic consequences where music stops when the summer starts.

It may be that, in your particular region, the structure lacks a stone or two. If so, may I encourage you to fill them in? I'll do the same.

(see page 12 regarding the author)

Support Memorial Foundation—

—Buy from Friendship Corner

Support Sterling Staff Concert Series—

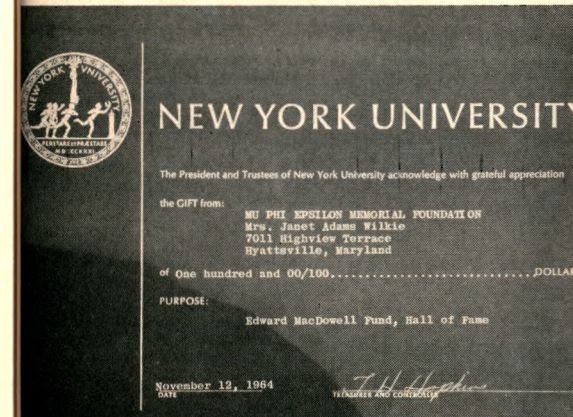
—Present Sterling Staff Artist in Concert

MacDowell Bust Unveiled

Bust of EDWARD ALEXANDER MACDOWELL, unveiled at the Hall of Fame for Great Americans, New York University, Sunday, October 25, 1964.



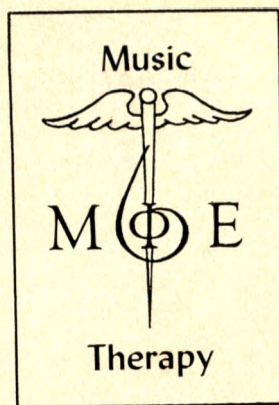
LEONARD FEIST, chairman of the Edward MacDowell Hall of Fame Committee of the National Music Council, thanks JANET A. WILKIE, National President and Member of the Board of the MΦE Memorial Foundation, for the contribution from MU PHI EPSILON. In the background may be seen a glimpse of DR. HOWARD HANSON, principal speaker at the dedication ceremony.



Challenge!

a volunteer music therapist reports to national convention

over 7500 hours of service



by Alma Andrews

San Jose Alumnae

An extremely rewarding place in which to work is a Veterans Administration Hospital. Facilities are extensive and the patients there present a wealth of complexity and challenge to the therapist.

My volunteer work takes me to the Palo Alto (California) Veterans Administration Hospital where there are two divisions, the Palo Alto Division and the Menlo Park Division. I work at the latter where the work is completely neuropsychiatric. Mr. George Paulsen, an excellent musician and leader, is the Director of all the Music Department. Since he is the only paid music therapist, he appreciates the help from volunteers.

It is a known fact that much of the music service in all hospitals is rendered by both professional and amateur musicians on the voluntary basis. Many donate a large number of hours and they are considered successful. Without the voluntary efforts of hundreds of friends of music, many hospital patients would have to depend upon mechanical music devices which would, of course, be manipulated by some trusted patients under the supervision

of a music volunteer. Music volunteers are needed in the men's wards, the maximum security wards, the open wards and the dining halls.

A music volunteer should radiate a special quality of warmth and a sincere interest in the veterans which is sure to inspire confidence and love on their part. She should always avoid any showing of fear, talking down to patients, or the impression of patients set apart from normal people. Patients seem to have deep feelings, as a rule, in regard to their condition of health. The tranquilizing and anti-depressant drugs used today have helped to calm many patients to the extent that they are not violent or harmful. The role of a volunteer music therapist requires an unusual background in the field of music as well as an awareness of the field of physiology, sociology and psychology.

In the final analysis, the age-old gospel of love as taught by the Great Master is the outstanding requisite which prompts an unselfish willingness of the volunteer to give her "all" to the service of the mentally ill.

A music volunteer should never

work on a sporadic basis as patients have assignments to music at definite times. She should determine in advance how much time she can give to the profession of music therapy and abide by it. There are times when an entire music program rests upon a volunteer. Therefore she should be willing to accept responsibilities.

There is constantly the element of physical fitness to be considered and it is quite imperative. The work with mental patients requires a world of strength and perseverance. The patients are inclined to "lean" upon the interested people around them. They seem to enjoy sharing their problems, real or imaginary, with those who are good listeners.

The volunteer therapist must be well-balanced and self-controlled emotionally, enough to refrain from being involved with the patients' desires and the never-ending daily routine required

in hospitals. The volunteer can show a degree of sympathy for all concerned, but the professional fields of the staff should never be encroached upon.

The Recreation Department provides many interesting activities for all. It works with the Music Department and both are under the Physical Medicine and Rehabilitation Service in our hospital.

You might be interested in hearing about some of the patients with whom I work many hours: Arthur H. is editor-in-chief of the *Acorn*, the official monthly magazine. The name is derived from the acorns growing on the live oak trees all over the hospital grounds. Arthur is a well-educated man and an accomplished violinist. His mental illness hinders him from performing before audiences. Now, for the first time in a number of years, he has enough confidence in himself to play solos in public and to play in the

ALMA ANDREWS, receiving award from DR. JOHN J. PRUSMACK, former Director of Palo Alto Veterans Hospital.



Hospital orchestra. He considers these activities a highlight in his rehabilitation. He gives credit to a music therapist volunteer who has encouraged him to participate in many activities. He claims music therapy can be important in the recovery of the mentally ill.

Harry H. is a man of many talents, whose earlier career was largely identified with show business. He became physically and mentally ill. Now, with confidence, he sings songs of a wide range before audiences.

The corrective therapists bring patients from the geriatric wards to the Music Clinic. Instead of sitting in the wards in apathy patients seem to respond with some action to the rhythm band instruments. Their regression to the infantile, a condition peculiar to these senile and infirm men, causes them to respond to the medium of rhythm. Mr. K., a lovable and appreciative elderly man, sweeps the hospital walks each morning with rags tied to a broomstick. In the Music Clinic he plays the *maracas* with the same rhythm that he uses in sweeping. There are a three-star general, a colonel and a psychiatrist in this particular group.

Donnie T. is a younger man, who has resided at the Hospital for years. When the music appeals to him he begins to march and skip around the room. One day Donnie said he liked the song "K-K-K Katy," but he chose to sing a sort of parody on it: "K.P.-K.P. Horrible K.P.—You're the only army job that I abhor. When the M-Moon shines over the guard house, I'll be mopping up the K-K-K Kitchen floor." Of course his speech was not very plain and rather inarticulate.

Poems are contributed to the *Acorn* by the patients. There seems to be a rhythmic appeal to them. This one was

contributed by C.B.:

What's Needed

A little more kindness
And a little less creed,
A little more giving
And a little less greed.
A little more smile
And a little less frown,
A little less kicking
A man when he's down.
A little more "we,"
And a little less "I,"
A little more laughs
And a little less cry.
A little more flowers
On the pathway of life,
A fewer on graves
At the end of the strife.

Music is a special form of therapy. It is a challenge to all musicians who wish to devote their services to the mentally ill. Through patience, understanding, and—above all—love the Volunteer Music Therapists have helped many a lonely "refugee from reality"* embark on the road back to mental health, a reunion with his family, and an opportunity to find a greatly-coveted job. His desire is to find his rightful place in the community in which he lives.

"Let them have music" is a forceful command to others to make Music Therapy a career.

*For the common things for every day
God gave man speech in the common way.
For the deeper things men think and feel,
He gave the poet things to reveal.
For the heights and depths no words can reach,
He gave Music—
the soul's own speech.*

* Andrews, Alma. "The Road Back," TRIANGLE, page 28, November 1963.

Reports

Research Abstracts

by Viola Moen Anderson
National 6th Vice-president

At the time of our 1960 National Convention, MU PHI EPSILON approved a substantial grant to the National Association for Music Therapy to enable them to publish abstracts of research papers and studies being prepared by Dr. William Sears and his wife Margaret Sears, a member of Sigma Alpha Iota. The completed project is published in full in the current issue of *The Journal of Music Therapy*, Volume I, Number 2, June 1964. This collection will be a useful reference library for music therapists, students in courses leading to a music therapy degree, students writing term papers, guidance counsellors, doctors and volunteers in music therapy activities.

Dr. Edwin H. Schneider, the president of NAMT, writes in the *Journal*, "The National Association for Music

Therapy, Inc. is grateful to the Sinfonian Foundation of Phi Mu Alpha Fraternity of America and to MU PHI EPSILON, International Professional Music Sorority, for the grants which made possible the abstracts of research published in this issue of the *Journal*. . . . Without this financial assistance it would have been impossible for the Association to initiate or to complete this most worthwhile project. . . . Those who study these abstracts will find valuable information for use in the therapy setting and for further research in music therapy. We are truly thankful to all who helped in any way to make this contribution possible."

A copy of the *Journal* was distributed to each delegate at convention and it is hoped that she will place it in her school library or in a public library so that it may be put to maximum use.

NAMT Conference

by Dorothy Brin Crocker
National Chairman, Music Therapy

The National Association for Music Therapy held its Fifteenth Annual Conference October 28-31 in Kansas City, Missouri. A "Creative Movement" film, a demonstration of functional music in India, speeches by psychiatrists and psychologists, discussions of the challenges to Music Therapy, and current trends and developments were professionally stimulating and provided many answers to current problems in Music Therapy. MU PHI EPSILON's Betty Isern was program

chairman and Richard Graham was local chairman.

In the presidential address Dr. Erwin H. Schneider paid tribute to former outstanding leadership and further stated, "The unitedness of purpose, the professional cohesiveness which is a unique characteristic to our group is the type of group behavior that provides the foundations for a true professionalism." He remarked that the abstracts of research studies and the new bibliography have been welcomed

by scholars in the music therapy field.

Dr. John Cody, Director of Out-Patient Dept. and Walk-in-Unit, Larned State Hospital, Larned, Kansas, said, "Man makes use of music to express himself and his music evokes imagery for him." He felt that music could supply the sameness and familiarity which is needed by the regressed patients when records or tapes are used.

Dr. Victor W. Bikales, psychiatrist and consultant for the Ossawatimie State Hospital, said, "The therapeutic relationship established between music therapist and patient depends on the therapist's use of his personality or self, his knowledge of what he is doing and how he feels."

Dr. W. Clark Wescoe, Chancellor of the University of Kansas and former Dean of the Medical School, declared that the treatment of the mentally ill may be greatly aided by the aesthetic wonder drug of music. Dr. Wescoe also said, "I can imagine a time when music will be specifically therapy; when a diagnosis of the mentally ill or the

mentally retarded automatically will include the patients' reaction to various kinds of music; when the recommended treatment will involve a particular kind of music or a sequence of music leading to a final cure."

Dr. E. Thayer Gaston, Director of Music Therapy, University of Kansas, Lawrence, Kansas, outlined the structure for the advanced and expanded training program on the graduate level that has developed from the grant which the National Institute of Mental Health awarded to the University of Kansas. Ten students per year for a period of five years will spend one semester at the University of Kansas and one semester at Parsons State Hospital and Training Center in academic, clinical and research study.

Dr. Henry Leland, Coordinator of Professional Training, Education and Demonstration, Parsons State Hospital, felt that the practical aspects of "adaptive or coping behavior" as they relate to music should be handled by an expert in that field.

EXCERPTS from "Music Aid in Therapy," by E. Clyde Whitlock, in the Fort Worth Star Telegram, July 19, 1964:

"Music therapy is a philanthropic program with wide appeal to musical organizations, and to individuals with altruistic motivations. . . . Music therapy is being used in Fort Worth at the United States Public Health Service Hospital through the unselfish efforts of members of the Alumnae chapter of MU PHI EPSILON in a regular schedule of projects. This reporter recently accompanied Mrs. Jeanette Keim, schedule chairman, and Mrs. Loretta Montgomery on one of their hospital visits. . . . The main approach to the men is

through singing. . . . A special kind of talent is required for success in reaching the men to an extent which will induce their participation and bring them into contacts outside themselves. . . . The contribution of MU PHI EPSILON is in accord with national objectives which specifically include music therapy. . . . It is rewarding to watch the men, especially the older ones, gradually show interest, recognition and then participation. They are being brought out of their inhibiting seclusion, and are not insensitive to the fact that there are those from outside willing and anxious to contribute to their pleasure and progress."

Salute to Fort Worth Alumnae.

Palos Verdes Peninsula Installed 72nd Alumnae Chapter

The installation of the Palos Verdes Peninsula Alumnae Chapter was held on October 18, 1964, at La Venta Inn in Palos Verdes, California.

The musical program was presented by Jane Najand, pianist, who played selections by Sibelius and Chopin; Barbara Hammer, soprano, performing songs by Brahms, Grieg, and Duparc; and June Lusk Nelson, who played four preludes by Debussy.

The program was followed by a social hour and dinner for the twenty-seven charter members and their guests, and several visitors from neighboring chapters.

The installation ceremony was held

after the dinner, with Ann Scammon, National Fourth Vice-President, presiding, assisted by Helen Wiedel, President of Los Angeles Alumnae Chapter; Helen Johnstone, President of Long Beach Alumnae Chapter; and Sylvia Shepherd, President of Riverside Alumnae Chapter. Officers installed were: president, Neeltje Gingerich; vice-president, Eva Brundin; treasurer, Janette Moote; recording secretary, Jacqueline Turney; corresponding secretary, Jane Najand; historian, Jeanie Berkemeyer; warden, Marian Kalstrom; chorister, Phyllis Roza; chaplain, Barbara Hammer.

Seated: NEELTJE GINGERICH, EVA BRUNDIN. *First row, standing:* JANETTE MOOTE, MARIAN KALSTROM, JOSEPHINE BOWLUS, BARBARA HAMMER, LEONE RICKMAN, JACQUELINE TURNAY, MADGE EBRIGHT, VIRGINIA MADSEN, PHYLLIS ROZA, JANE NAJAND. *Back row:* PHYLLIS HALL, CARLEE LORENZ, SHERYL PRESNELL, JANET ALEXANDER, VIRGINIA FONCANNON, JUNE LUSK NELSON.



Installing officers, *left to right:* SYLVIA SHEPHERD, HELEN WIEDEL, ANN SCAMMON, HELEN JOHNSTONE.



MU PHI EPSILON

Original Composition Contest

WILLIAM BERGSMA, a distinguished composer and musical educator, became director of the School of Music at the University of Washington on September 1, 1963. He came to the University from the Juilliard School of Music in New York where he was associate dean and chairman of the Departments of Composition, Literature and Materials of Music. He succeeded Dr. Stanley Chapple, who resigned from his administrative duties in 1962 to devote his full time to music and teaching at the University.

Professor Bergsma's musical works have been performed, broadcast and recorded by major musical organizations in the United States and abroad. His compositions include an opera, works for full orchestra, string quartets, a woodwind quintet and piano, and music for voice, chorus and band. He recently completed a major work for chorus and orchestra under a grant from the Ford Foundation.

Born in Oakland, California, in 1921, Professor Bergsma studied at Stanford University and received his Bachelor of Arts in 1942 and Master of Music in 1943 from Eastman School of Music at the University of Rochester. In 1946 he joined the faculty of the Juilliard School of Music.

He is a former vice-president of Composers Recordings, Inc., and is a member of the Board of Directors of the American Music Center and the

JUDGES

William Bergsma
Jacob Avshalomov
Gunther Schuller

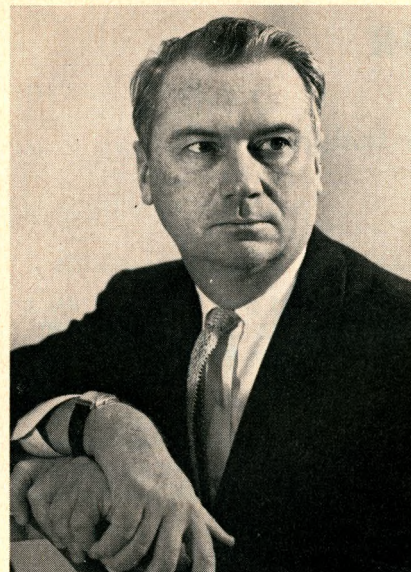
Composers Forum.

During his career Mr. Bergsma has received many honors, including an award from the National Institute of Arts and Letters, two Guggenheim fellowships and the Columbia Records Chamber Music Award. Organizations which have commissioned him include the Elizabeth Sprague Coolidge Foundation in the Library of Congress, the Koussevitsky Foundation, the League of Composers, the Juilliard Foundation, the Louisville Orchestra and the Harvard Musical Association.

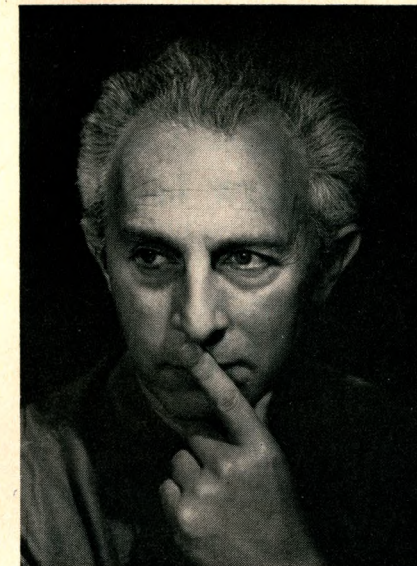
JACOB AVSHALOMOV, conductor of the Portland Junior Symphony, composer and teacher, was born in 1919 in Tsingtao, China, of American and Siberian parents. His father was a well-known composer and the son received his early music training under him.

As a child Mr. Avshalomov had visited Portland, Oregon, where he and his family were guests of Jacques Gerschkovitch, whom they had known in the Orient, and who was the founder and conductor of the Portland Junior Symphony.* In 1938, following the Japanese invasion, he returned to Los Angeles and Portland, living for two years in the latter city with the Gerschkovitch family. During this period he attended

* Hirsch, Elizabeth, "The Portland Junior Symphony," TRIANGLE, page 12, March 1963.



WILLIAM BERGSMA



JACOB AVSHALOMOV

Reed College and played percussion and 'cello in the Junior Symphony and studied conducting with Mr. Gerschkovitch. He then went to Eastman School of Music where he studied composition and orchestration under Bernard Rogers.

During the war Mr. Avshalomov was in London where he found time to conduct a performance of Bach's *St. John Passion*. Returning to New York, he joined the music faculty of Columbia University. Here, he was lecturer and taught theory and counterpoint. He also conducted the university's orchestra and chorus in the United States premieres of Bruckner's *Mass in D*, Tippett's *A Child of Our Time* and Handel's *Triumph of Time and Truth* (revived in celebration of Columbia's bicentennial.)

Many awards and commissions have come to him in recognition of his work in composition. He won the Alice M. Ditson Fellowship in 1946 and a Guggenheim Fellowship in 1951. He re-

ceived the New York Music-Critics-Circle Award for *Tom-o' Bedlam* and the Naumberg Recording Award for *Sinfonietta*. In 1958 the Anchorage Symphony commissioned *Phases of the Great Land*, and the Oregon Centennial commissioned a symphony.

Mr. Avshalomov is a member of a Ford Foundation committee for placing composers in residence at public school systems to write for local needs. As a lecturer he has appeared at various schools and civic organizations. His compositions are widely played by orchestras in New York, Chicago, Boston, and abroad.

GUNTHER SCHULLER, by any measure, must be ranked with the most brilliant of the young American composers working today. Son of a New York Philharmonic violinist he has lived within musical circles all his life.

He joined St. Thomas Choir School

(Continued on page 20)

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

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
FARGO, NORTH DAKOTA 58102

MU PHI EPSILON

Musicological Research Contest 1964

The Musicological Research Contest is held biennially and was established by MU PHI EPSILON to stimulate interest and growth among its members in the field of musicology. Judges for the 1964 contest were Miriam Terry, Dr. Edith Vogl Garrett and Dr. Raymond H. Haggh. Miss Terry is Associate Professor of Music, University of Washington, and member of *Seattle Alumnae*. Dr. Garrett has been a member of the faculties of Keuka College, New England Conservatory of Music, Boston University, Harvard and Wheaton College. Dr. Haggh, composer and musicologist, is Associate Professor of Music at University of Nebraska. He is a patron of *Mu Gamma*.

Two cash prizes are awarded: \$100 for the best Master's Thesis, or equivalent, and \$50 for the best small research paper.

Winner of the Thesis award was

RUTH V. THOMAS



WINNERS

Ruth V. Thomas
Elizabeth May

Ruth Vandenberg Thomas of Santa Fe, New Mexico, where she teaches strings and orchestra in the public schools. Winner of the Research Paper award was Elizabeth May of Beverly Hills, California. Dr. May has served on the faculties of San Jose, and Sacramento State Colleges, U.C.L.A., Stanford, Los Angeles City College, University of Washington, and Santa Monica City College. She now teaches at the latter and is with the Santa Monica Unified School District as specialist in Children's Music. Her monograph, *The Influence of the Meiji Period on Japanese Children's Music*, the abstract of which is printed in this issue, is available from the University of California Press, Berkeley, 4, California, price \$3.

On a Fulbright grant Elizabeth will lecture this year at the University of Western Australia in Perth.

ELIZABETH MAY



THESIS

A Handbook for the
Denkmäler Deutscher
Tonkunst

by Ruth Vandenberg Thomas

The title *Denkmäler deutscher Tonkunst* means "Monuments of German Music", and the publication itself embraces 65 numbered volumes of music from the 16th, 17th and 18th centuries in Germany. The purpose of the *Handbook* is to serve as a guide to the use of the musically and anthropologically valuable source-work contained in the *Denkmäler*.

The collection and publication of the *Denkmäler deutscher Tonkunst* was inevitably an outgrowth of the Romantic Period, in which there was a great wave of rejuvenation and preservation of nationalistic folk cultures. The plan had been germinating for some time in the minds of some of the great musicians and music-historians of the late 19th century, and was undoubtedly cultivated by Dr. Oskar von Hase, owner of the music-publishing house of Breitkopf und Härtel in Leipzig. Following the suggestion of Dr. von Hase, Kaiser Wilhelm II gave his approval on June 22, 1889, to the plan for publication of the *Denkmäler deutscher Tonkunst* from the vast sourceworks of Breitkopf und Härtel. Sometime during the following year the Prussian Culture Ministry called up a provisional Commission of the Prussian Academy of Arts and Sciences for the collecting and editing of the proposed work.

The Commission's original purpose was not necessarily to reproduce complete works, but to be sure that all phases of German composition of the

16th, 17th and 18th centuries were included in the *Denkmäler*. This covered the late Renaissance and early Classic, or Rococo, periods as well as the rich Baroque period. The Commission intended on the one hand that the work would be more comprehensive than other existing works, because it was not restricted to the works of a single great master; yet, on the other hand, it would be more limited because of the broad expanse of time that it covered. Publication of the complete 65-volume edition, after numerous frustrating delays, was finally accomplished between the years 1901-1931. The latest revision of the Series, 1957-1961, was completed by Dr. Hans Joachim Moser (1889-), eminent German musicologist who lives in East Berlin.

"What makes the sources themselves so difficult to use?" and "Why are they so forbidding in appearance?" are two of many questions I asked as I justified to myself and others the necessity for and validity of the *Handbook*. Let me answer the questions by the following explanations:

1. The lack of any orderly system to the Series as a whole is at once disturbing. The reason for this disjointed effect, of course, is that the *Denkmäler* Series was published one volume at a time, as they were ready for publication, and by so many different editors.
2. The lengthy Forewords and Prefaces are in technical German, extremely difficult to translate because of extended sentence structure, archaic spelling and usage, and *Fraktur* (script printing).
3. The titles, lyrics and composers' explanations are in Latin, German, French and Italian.

4. The listing of contents seems to be a rather consistent weakness in the structure of the Series. Some of the volumes most difficult to understand do not have a Table of Contents.

During research no review of the Series as a whole was found. References to isolated items to be found in the *Denkmäler* were detected and incorporated in the *Handbook*.

The *Handbook* attempts to cross-index all items of major concern, works by the same composer, and works in the same medium or area of composition. The scope of the indexing is limited to four tables, which are:

- Index I. by Subject Matter
- Index II. by Medium
- Index III. by Composer
- Index IV. by Volume

Index I lists items of subject matter alphabetically from *Abendmusik* to *Zuffolo*, in the following manner:

Subject:	Volume:	Page in Handbook:
Abendmusik	III15
	XIV65

This means that *Abendmusik* could be found in Volumes III and XIV of the *Denkmäler deutscher Tonkunst*, and on pages 15 and 65 of the *Handbook*.

Index II is divided into 6 classifications, as follows:

- A. Keyboard
- B. Instrumental
- C. Opera
- D. Oratorio and Passionmusic
- E. Songs
- F. Choral

The listings under each classification are made alphabetically according to composer. Nature of the contents of

each volume are given, viz: Cembalo concertato with Strings; Concerto for Flute with Strings; Music for the Ballet; Trio for Flute, Bassoon and Continuo; Christmas Cantata; Odes and Lieder; Sacred solo songs; North German Church music; Roman Catholic Masses, etc.

Index III is an alphabetical list of all 63 major composers of the works in the *Denkmäler*, the volumes in which they are to be found, and page in the *Handbook*.

Index IV consecutively lists volumes I through LXV, giving Medium Index Classification, Nature of Contents, and page in the *Handbook*.

While the *Handbook* makes no pretense of being a history of music, it does include a biography of each composer, and an account of what can be looked for in each volume, based mainly on the lengthy Forewords and Prefaces of the volumes, and particularly on the music. Complete Tables of Contents are given in the *Handbook* for each volume, following the biographical sketches. Opera and oratorio stories are given; casts of characters, instrumentation, choral and vocal arrangements, type of accompaniment (cembalo, basso continuo—realized or unrealized, etc.), rubrics where known, definitions, explanations, and further-reading references are included in the *Handbook*.

By means of the Indexes teachers and students should be able to refer quickly to an item of subject matter, a particular medium, or a composer, following through with referral to both the *Handbook* and the sources themselves, the *Denkmäler deutscher Tonkunst*.

I am sure that when Dr. Robert A. Steinbauer, under whose supervision I was doing graduate study at the Uni-

versity of Wichita, Kansas, in the summer of 1961, asked me to do a paper from research in the *Denkmäler*, neither of us had a work such as the *Handbook* in mind. But my own struggles with the German Forewords, Prefaces and Texts, and the need for organization and a way to go directly to a needed item eliminating unnecessary research, soon incubated the desire to do the *Handbook*. By May, 1962, with the help of valuable suggestions, encouragement, revisions, and assistance in difficult translations from an interested, enthusiastic faculty and librarian, and financial and intellectual help from my father and son, Christopher, the *Handbook* was a reality, and my thesis for a Master of Music Education degree.

RESEARCH

The Influence of The Meiji Period on Japanese Children's Music

by Elizabeth May

Japanese children's folk songs from pre-Meiji times have been collected in quantity in northeastern Japan. They are distinguished primarily by their scales, which are pentatonic with variable notes. Some are in the *ritsu* mode, some in the later *zokugaku* mode. The meter is invariably duple or quadruple. The form of the songs varies.

The songs may be divided into two groups: child-made songs and songs to be sung to children. The texts bear generic resemblances to children's songs the world over, yet they also present what Lafcadio Hearn calls "a dim surmise of another and inscrutable hu-

manity,—another race-soul, strangely alluring, yet forever alien."

General education in pre-Meiji Japan was largely in the hands of Buddhist priests. In the *terakoya* (temple primary schools) boys were taught a little music from the *Nob* drama, girls none at all. Musical knowledge was considered an intuitive, secret thing to be transmitted orally to the elect few. Therefore almost all teaching was done by rote. Scores were sketchy and varied enormously. The teaching of instrumental music depended on the old *Iemoto* system, under which the teaching of each instrument was a kind of hereditary monopoly. Children served long apprenticeships to become professional performers.

In the Meiji period (1868-1912) Japan opened her doors to the Western world. Among the resultant movements which affected children's music were Japan's interest in the Western military band and systems of public education, and also the influx of Christian missionaries.

In 1879 Shuji Izawa (1851-1917) was named head of a committee to investigate ways of setting up a general system of music education throughout Japan. The committee recommended the establishment of a music normal school in connection with a kindergarten and elementary school. The committee also advocated the study of Eastern and Western children's songs and the composing of new ones fusing elements of both.

At Izawa's suggestion, Luther Whiting Mason, director of music in Boston primary schools, was invited to Japan (1880-1882) to work with Izawa in implementing this program. The most important results of this venture were the establishment of Tokyo Music School to train teachers and the com-

pilation of the first of a series of song books in Western notation for elementary schools, containing old Eastern and Western songs as well as songs which essayed to blend the two, composed by members of the Imperial *gagaku* orchestra, by Izawa, and by Mason. These were the prototypes for the flood of "Mason song" which appeared in the late nineteenth century and which still prevails in today's public schools. They are a blend of East and West: usually pentatonic, but not in a Japanese mode; with Western turns of phrase and cadence; four-square and dull both musically and textually, yet somehow foreign to a Western ear.

Although "Mason song" is still firmly entrenched, there is today apparent an effort by the Japanese to revive an interest in pre-Meiji children's folk song. Collections of these songs are appearing, some without accompaniment, some harmonized with reference to the Japanese modes, some in Western harmony.

Judges

(Continued from page 13)

at the age of 12, where his interest in composition and instrumental playing was aroused. At 19 he held first chair as horn player with the Cincinnati Symphony. Here he received the attention and encouragement of director Eugene Goossens, and in 1945 he performed his own *Horn Concerto* with Goossens.

When Dimitri Mitropoulos retired as director of the New York Philharmonic, the society wished to present him a parting gift. He asked if he might designate that the money be used as a commission for an American composer. Mr. Schuller was his choice and the result was *Spectra*, premiered by the Philharmonic in 1960. He was

one of six American composers to receive special commissions made possible by a Ford Foundation grant to the American Music Center. *Composition in Three Parts* was commissioned by the Minneapolis Symphony for its 60th Anniversary celebration. Commissioned also was the music for a filmed trip through space, featured at the U.S. Science Exhibit at the Seattle World's Fair.

Included in the many works composed since 1955 is *Tbrenos*, for solo oboe and orchestra, written in memory of Dimitri Mitropoulos.

For two years he held the Guggenheim Fellowship. Awards have included the National Institute of Arts and Letters, Brandeis University Creative Arts, Koussevitsky Music Foundation grants.

In 1963 he toured Europe as a special representative of the U.S. State Department; he is on the Editorial Board of the quarterly magazine, *Perspective of New Music*; and he is now working on a voluminous study of Jazz for the Oxford University Press.

Mr. Schuller has been on the faculty of Manhattan School of Music since 1950. He was Associate Head of Composition at Tanglewood School of Music for the 1964 season.

Mr. Schuller is the husband of the former Marjorie Black, a member of MU PHI EPSILON.



GUNTHER SCHULLER

WHO'S WHO

in

MU PHI EPSILON

National Council

National Executive Office

District Directors

National Council

National President

JANET ADAMS WILKIE

Janet is a former resident of Seattle, Washington, now living temporarily in Washington, D.C. She is a graduate of University of Washington, where she was initiated into *Tau* chapter. She is also a member of Pi Lambda Theta. She holds bachelor's degrees in public school music and librarianship and a master's degree in musicology. She has taught private piano and in high schools. Janet has been president of Seattle Alumnae, District Director, delegate to 1958 National Convention and treasurer of 1950 National Convention. She has been National Second and National Sixth Vice-President. Her husband is Dr. Richard F. Wilkie, professor of German at the University of Washington, now on leave of absence while serving in the U.S. Office of Education in Washington, D.C. The Wilkies have three children, a son in the Marine Air Corps, a married daughter and a son in junior high school.

National First Vice-President

WILLA BECKHAM LOWRANCE

Willa is a graduate of Agnes Scott College and the Atlanta Conservatory of Music, where she was initiated into *Mu Omega* chapter. She is a professional accompanist and organist for the Clairmont Presbyterian Church where her

Left to right, seated: JANET WILKIE, VIRGINIA HOOGENAKKER,
LOIS GORDON. Standing: WILLA LOWRANCE, ANN SCAMMON.



husband is Minister of Music. A teacher in the Atlanta public schools, he is also director of the North Fulton Special Choir, an outstanding choral organization which has concertized throughout the South, in Cuba (before Castro), Guatemala, Mexico and Canada, and has made two concert tours in Europe. Plans have been made for a 1965 tour to nine European countries to include concerts in Moscow, Leningrad and Berlin. Willa does much of their accompanying. She is a member of the Executive Boards of the Atlanta Music Club and the Atlantic Chapter, American Guild of Organists, of which she is past-Dean. She has been president of the *Atlantic Alumnae* and District #22 Director for two terms. Willa is a member of Phi Beta Kappa and is included in *Music and Dance in the Southeastern States*, edited by Sigmund Spaeth. Willa is Extension Officer and Governor of the North Central Province.

National Second Vice-President

LOIS AYRES GORDON

This is the second term as National Second Vice-President for Lois. She was an initiate of *Phi Pi* chapter and charter member of *Wichita Alumnae*. She is a 'cellist and has been a member of the Wichita Symphony Orchestra since its inception. At present she is on leave of absence and devotes her time to the national office. Lois is National Collegiate Adviser and Governor of the South Central Province.

National Third Vice-President

MADGE CATHCART GERKE

Madge, an initiate of *Kappa*, is a past-president of *Indianapolis Alumnae* and was National Convention Chairman of 1962. She is a graduate of the Cincinnati

Left to right, seated: MERLE MONTGOMERY, VIOLA ANDERSON, MADGE GERKE.
Standing: PEARL PETERSON, VIRGINIA FISER.



Conservatory of Music where she majored in piano. She holds a bachelor's degree from the University of Cincinnati and a master's degree from University of Indiana. She has been a member of the MENC Committee for the Exceptional Child and has appeared on panels at conventions. She teaches elementary music in Indianapolis, and much of her work has been done with the retarded child. Madge writes the program notes for the Indianapolis Symphony Young People's Concerts. She is Great Lakes Province Governor and Alumnae Adviser.

National Fourth Vice-President

ANN BLUNDELL SCAMMON

Ann received her B.M. degree from the College of the Pacific (now University) where she was initiated by *Mu Eta*. Both violin and voice are her performing mediums. She is a past-president of *Sacramento Alumnae* and has been delegate to Convention. She served two terms as District #19 Director. Ann is a member of Pi Kappa Lambda and Phi Kappa Phi. She is soprano soloist with the All Saints Memorial Episcopal Church and violin soloist with a performing group called "Leading Ladies," which performs extensively in Northern California. Ann was also a member of the former Sacramento Convention Bureau Ensemble. Ann is Governor of the Pacific Southwest Province and National Music Adviser.

National Fifth Vice-President

VIRGINIA HOOGENAKKER

This is the second term as Eligibility Adviser and Governor of the East Central Province for Virginia. An initiate of *Epsilon Gamma* and graduate of Belhaven College, she is Professor of Music on the faculty and very active on college committees outside of the music department. She is adviser of the collegiate chapter and an active participant in the alumnae activities. Virginia is principal of the second violin section of the Jackson Symphony and also a member of the Jackson Opera Guild. Virginia received a Master of Music, *cum laude*, from Chicago Musical College and has done graduate work in a number of other colleges and special music schools.

National Sixth Vice-President

VIOLA MOEN ANDERSON

Viola was an initiate of *Phi Iota* and a charter member of *Fargo Alumnae*. She is a past-president of the latter and has been delegate to National Convention twice. As National Chairman of Music Therapy Activities she has conducted panels at several national meetings of the sorority. Viola studied piano, voice and organ and attended the University of Minnesota, MacPhail School of Music, and received her B.M. degree from Concordia College. She has been a church organist, and is at present teaching private piano. She is past-president of the Fargo Women's Club, Red River Valley Chapter of American Guild of Organists (of which she was a charter member), and Fargo Music Club. She has served on the Board of the North Dakota Federation of Music Clubs, and she is a member of the A.A.U.W. and Altrusa International. She has been a lecturer on Music Therapy in high schools, colleges, music clinics and Mental

Health groups and does volunteer work in music programs at area hospitals. Viola is Pacific Northwest Governor and Contests Adviser.

National Seventh Vice-President

MERLE MONTGOMERY

Merle received her bachelor's degree from the University of Oklahoma, spent two years in France studying with Isador Philipp and Nadia Boulanger and received a diploma from the American Conservatoire at Fontainebleau. She received her M.M. and her Ph.D. degrees from Eastman School of Music, University of Rochester and has taught at the University of Oklahoma, Southwestern State College and Eastman School of Music. Merle is educational consultant for Oxford University Press and formerly was with Carl Fischer, Inc., in a similar capacity. She is a lecturer and panelist, is a member of ASCAP and MTNA. She was chairman of the latter's National Convention held in New York City in 1953. Merle is on the Board of Directors of the National Federation of Music Clubs and has served as president of the New York State Federation. The past summer she was co-chairman of the Mu Phi Epsilon World's Fair Committee. Merle is a past-president of *New York Alumnae* and an initiate of *Mu Upsilon*. She is Governor of Atlantic Province and Public Relations Officer.

National Editor

PEARL ALLISON PETERSON

Pearl, an initiate of *Phi Nu*, received her bachelor's degree from the University of California at Los Angeles and her M.A. degree from the University of Oregon. She is a past-president of *Portland Alumnae*, was their delegate to a National Convention and was District Director for two terms. She originated the Portland chapter newsletter and edited it for seven years and then became first editor of *Metronome*, national alumnae chapter newsletter. She has had numerous children's songs used in public schools. She taught high school music, English and social studies in Los Angeles for twelve years. She has been organist at St. Matthew Episcopal Church. The Petersons' two sons are in the Army and a daughter just graduated from Oregon State University. A Turkish "son" lives with the family while attending college.

National Executive Office

National Executive Secretary-Treasurer

VIRGINIA PORTER FISER

Virginia is in her ninth year in charge of the National Executive Office (NEO), an office appointed by National Council. She was an initiate of *Xi* chapter and a major in music education at the University of Kansas. She was a recipient of the Miller Hall and Elizabeth Watkins Scholarships and the Luella Stewart and Innes Awards. She is listed in *Who's Who of American Women*. She has

held secretarial positions in various businesses. Virginia is a past-president of *Wichita Alumnæ* and has been adviser for *Phi Pi* chapter. She is a past-president of Saturday Afternoon Musical Club, was a charter member of CPA Wives Club, and has been a choir director. She is a National Committee Chairman of Professional Panhellenic Association.

District Directors

District 3, Atlantic Province

MARY JANE HARVEY

Mary Jane has been Director since the office originated and is president of *Pittsburgh Alumnæ*. She is an initiate of *Mu Phi* chapter and received her degree from Baldwin-Wallace College, majoring in piano and minoring in organ. She teaches piano in Mt. Lebanon, suburb of Pittsburgh, and is active with youth groups and music therapy volunteer work in hospitals. She has been delegate to three National Conventions. She is active in the Pittsburgh area as soloist and accompanist. Mary Jane holds membership in Women's Club of Mt. Lebanon, Tuesday Musical Club and Phi Mu. There are seven chapters in her District.

District 5, Great Lakes Province

CAMILLA AYERS

Camilla's interest in music groups in and around Detroit was recognized in 1958 when she was honored for her devoted work in the growth and development of the Grosse Pointe Symphony Society of which she is still president. She is also a Board member of the Michigan Federation of Music Clubs and a member of Detroit Tuesday Musicale. Camilla is a pianist and an initiate of *Phi Kappa*, and later, their chapter adviser. She studied personnel administration at Columbia and New York Universities and has served in administrative capacities at Rutgers University, Hood College in Maryland, and Eastman School of Music. Camilla is assistant to the president of the Merrill-Palmer Institute in Detroit. There are seven chapters in her District.

MARY JANE HARVEY



CAMILLA AYERS



District 6, East Central Province

WILLENA SCHLUETER

Willena received her Bachelor of Science degree from College-Conservatory of Music of University of Cincinnati, majoring in piano and organ. She was initiated into *Mu Omicron*, and later she became the chapter president of *Alpha Alpha*. She is past-president of the local Professional Panhellenic Council. Willena taught vocal and instrumental music in public school for six years. She now teaches piano privately and is church organist. Her husband is a musical instruments salesman. They have a two-year-old son. There are five chapters in her District.

District 8, Great Lakes Province

PAULINE KASCHINS

Pauline received her Bachelor of Music and Master of Music degrees at the American Conservatory of Music in Chicago. She studied piano with Aletta Tenold and theory and composition with Leo Sowerby and the late John Palmer. Pauline was initiated by *Mu Xi* chapter, which she served as both president and treasurer. She is now affiliated with *Central Chicago Alumnæ* and is teaching in a Chicago junior high school. There are ten chapters in her District.

District 11, North Central Province

MARDEAN HOLVECK

Mardean received her Bachelor of Music degree from Coe College where she was a member of *Mu Psi*. She was a major in music education and taught both vocal and instrumental music in the public schools of Cedar Rapids. She began her lessons on piano at an early age, and later she added marimba, cornet and baritone horn to the instruments which she could play. She has been president of the *Cedar Rapids Alumnæ* chapter and their convention delegate. She teaches piano privately and has three children to keep her busy otherwise. There are ten chapters in her District.

District 12, South Central and East Central Provinces MARIETTE SIMPSON

Mariette received her B.A. degree, major in music, and her B.M. degree, major

WILLENA SCHLUETER



PAULINE KASCHINS



MARDEAN HOLVECK





MARIETTE SIMPSON



MARTHA BARKEMA



JEAN STEVENS

in violin, from Oberlin College, and her M.S. degree, major in violin, from Juilliard School of Music. She was elected to Phi Beta Kappa and Pi Kappa Lambda at Oberlin. Graduate work was done at Northwestern University following which she taught at Eastern Kentucky State College. Previous to this, she did her first teaching at Punahou Music School in Honolulu and was member of the Honolulu Symphony and several chamber groups. She is on the faculty of the College of Emporia, teaching music theory and strings. It was here that she was initiated into *Phi Epsilon*, which chapter she has since served as adviser. There are ten chapters in this District.

District 13, South Central Province

MARTHA BARKEMA

Martha, an initiate of *Phi Xi* chapter, has been Professor of Voice and Choral Director at Baylor University since 1937. She received her B.A. degree from Hope College, Holland, Michigan, with graduate work at the University of Chicago, the American Conservatory of Music at Chicago, and received her B.M. and M.M. degrees from the Eastman School of Music in Rochester. Martha is listed in Marquis' *Who's Who of American Women*, in the *Directory of American Scholars*, and *Texas Women of Distinction*. She has been soloist with the Rochester Philharmonic Orchestra, and has had much radio and television experience, as well as appearing as recitalist. She is Music Director of the First Baptist Church in Waco, Texas. She has taught at the Lowell, Michigan, High School and at Hope College, Holland, Michigan. She has been faculty adviser for *Phi Xi* chapter since its installation in 1939. There are six chapters in her District.

District 16, Pacific Northwest Province

JEAN STEVENS

Jean is a graduate of Eastern Washington State College, receiving her B.A. degree with major in music education. Her M.M. degree was from Eastman School of Music with major in theory. It was here she was initiated into *Mu Upsilon*. She has taught elementary music and for five years she was on faculty at Eastern Washington, teaching piano and theory. At this time she managed the Concert and Convocations Series as well. She concertizes as a pianist, is a



EILENE RISEGARI



DORIS HALE



SUE CAMPBELL

professional accompanist and is organist of the United Church of Christ in Cheney. She is a faculty member and judge for the National Guild of Piano Teachers and has a small private piano class. Her husband is head of the Speech and Drama Department at the College, and they have three children from nine to fifteen years of age. There are five chapters in her District.

District 17, Pacific Northwest Province

EILENE RISEGARI

Eilene is a graduate of University of Washington where she was an initiate of *Tau* chapter and a member of Phi Beta Kappa, and from which she received her B.M. degree. She is active in musical affairs with piano, 'cello and voice. She was Supervisor of Music in Medford, Oregon. She received her M.A. from Columbia University, followed by appointment to the faculty of the University of Washington. She continued her study of piano and married her teacher, Silvio Risegari. Resigning from the University she and her husband maintained piano studios. Still keeping up her home she returned to the University to teach music history and theory. She is a past-president of *Seattle Alumnae* and has served as scholarship chairman for them and as adviser for *Tau*. In her spare time she is translating from the Italian, material in the record library at the University. Two extended sabbatical periods in Europe were spent in rare book-shops and libraries for research material in 16th century counterpoint. She has been National Chairman of Marie Morissey Keith and Elizabeth Mathias Honor Awards. There are four chapters in her District.

District 18, Pacific Northwest Province

DORIS HALE

Doris' piano career started at age of five; later it included instruction from DeVotie at the New England Conservatory of Music, and subsequently with Hoffzimer and Nathaniel Robin. When she presented her husband, Paul, with triplets (son and two daughters) her pianistic activity was considerably lessened until they were grown. She then entered Willamette University in Salem, Oregon, where she studied piano with Ralph Dobbs and received her degree in 1954. She is an initiate of *Phi Lambda*. She was first president of *Salem Alumnae*, and was adviser of *Phi Lambda* for some time. She has studied

with David Campbell and Nellie Tholen of Portland, and for over twelve years has concertized in Salem and vicinity. Recently she has been giving lecture-recitals on American music. She is a licensed real estate broker and a successful business woman whose special hobby is her eight grandchildren. There are nine chapters in her District.

District 20, Pacific Southwest

SUE CAMPBELL

Sue is a peripatetic member of Mu Phi Epsilon. She has belonged to eight chapters since her initiation into *Mu Xi* chapter at American Conservatory in Chicago. She obtained her B.A. degree at Carleton College where piano, voice and drama claimed her interest. She was the chapter president of *Sacramento Alumnæ* and is a past-president of *Palo Alto Alumnæ*. She is presently affiliated with *Pasadena Alumnæ*. Sue is an oratorio artist and choral director, having performed under the batons of Alfred Wallenstein, of the Los Angeles Philharmonic Orchestra, and Fritz Berens, of the Sacramento Philharmonic Orchestra. For three years she was associated with Edward Shippen Barnes as soloist of the First Presbyterian Church of Santa Monica, California, and introduced a number of his compositions. In addition to caring for a husband and two teen-aged children, Sue serves in various charitable organizations. There are twelve chapters in her District.

(To be concluded in May issue.)



LEOPOLD STOKOWSKI accepts MU PHI EPSILON Citation from JANET A. WILKIE, national president. Honor was conferred at 1964 National Convention.

Alla Breve . . .

SALT LAKE CITY: Gladys Gladstone and Norma Lee Madsen got the first season of the Park City Chamber Music Series off to a good start. Lindsay Baddley, Helen Jensen and Judy Chartrand sang with the famed Tabernacle Choir on their summer tour. . . . Joyce Jensen wrote a choral number that was presented by a special youth chorus in May.

RICHFIELD: Our public program at the College of St. Catherine was held last spring under an unusual climatic condition, an April snowstorm. Despite this, a large audience was rewarded with an outstanding program by Sister Mary Davida, pianist, and Sister Lucina, violinist.

BOSTON: On October 27th Susan Williams gave a recital in which the Boston String Quartet assisted her in Charles Ives' *Three Protests*. Other numbers included works of Brahms, Debussy, Beethoven and others. . . . Frances Eaton Ruggiero, violinist, played with the Boston Women's Symphony at its inaugural concert on September 11. She has recently been named concertmistress of the Reading Symphony.

PHILADELPHIA: In this city last season, Jean Madeira, Metropolitan Opera star, sang her 100th performance of *Carmen*, and a cake and party were in order. With her are Richard Tucker, who sang opposite her, and Mr. Max M. Leon, president of the Philadelphia Grand Opera.

FRANCES RUGGIERO



RICHARD TUCKER, JEAN MADEIRA, MAX M. LEON





JANET WILKIE and ETHEL VANCE

BALTIMORE: National President Janet Wilkie presented Ethel Vance with the Citation of Appreciation awarded her at National Convention. The Citation acknowledges Ethel's "initial endeavors as a charter member of Alpha Chapter." Jessie Yon, *Pittsburgh Alumnae*, also received this Citation. . . . The Baltimore Area of the Professional Panhellenic Association, with Sylvia Dodd as president, presented a fall musicale and tea on November 1 with Nyla Wright, soprano, representing MU PHI EPSILON on the program. . . . Carolyn Birney Hopkins was a counselor at Camp Allegro in Pittsfield, Massachusetts, this past summer, where she directed a concert during the session. . . . Eva Frantz Anderson, 'cellist with the Baltimore Symphony Orchestra, and her mother, Eva Frantz, performed a 'cello and organ concert in Prince Frederick, Maryland, in August. Their book, *First Organ Lessons*, will soon be published by Hansen Music Co.

NEW YORK: *I Am An American*, an editorial by Elizabeth Lamb, harpist, won first prize of \$100 in the Harriet M. Chambers Memorial Contest at the 1964 Biennial Convention of the National League of American Pen Women. It was read into the June 1st *Congressional Record* by Senator Bartlett of Alaska. . . . Shirley Verrett scored an outstanding success at her American debut in *Carmen* at City Center in October. The critics were enthusiastic. . . . Irene Dalis took time out from her San Francisco Opera schedule to give a recital in the Lindy Opera House in Los Angeles on October 21. Her program included Schubert, Mahler (*Kindertotenlieder*), Debussy, Fauré, Poulenc, Britten (*A Charm of Lullabys*), and *O Don Fatale* from *Don Carlos* by Verdi. Her appearance with the San Francisco Opera included mezzo-soprano roles in *Aida*, *Die Frau ohne Schatten* and *Parsifal*.

EUGENE: Carol Stewart, *Nu*, lyric soprano, was heard in a benefit tea recital for the Portland Opera Association last November.



IRENE DALIS

SEATTLE: Wife of the newly-elected governor of the State of Washington is Nancy Bell Evans, *Mu Zeta*. The Governor and his Lady will be the state's youngest gubernatorial couple. . . . Margaret Myles, *Tacoma*, was soloist for the first concert of the Seattle Artist Series in October. A reception honoring her and her accompanist Leonard Jacobson was given by the chapter following the concert. . . . Eleanor Wilson, former National President, and Kathryn White, who arranges Mu Phi Epsilon's European Tours, and their husbands are on a tour of Africa. They will visit Faye Schick Smith and Gretchen Weed, both recent contributors to TRIANGLE.

ALPHA PHI, Marylhurst College: Ann Gebhardt has written a chapter song which the members sang at the Founders Day program held on their campus.

DETROIT: Anna Husband, pianist, teacher and lecturer, is taking a leave of absence from the Grosse Pointe Conservatory where she has been Director. She will become Director of the Detroit Music Settlement School which is now in its 38th year. . . . Hilda Humphreys, former National Vice-President, was on the staff of a workshop in music education at Ball State Teachers College, Muncie, Indiana, last summer.

ANN ARBOR: Ava Comin Case was General Chairman of the Dedication Activities for the new School of Music Building at the University of Michigan held on September 19, 1964.

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BEA KIRKHAM, *Xi*, and mother, LOIS GORDON, *Phi Pi*. Both belong to *Wichita Alumnae*.

Instrumental music for the Convention luncheon programs will be remembered for the variety of instruments and the fine musicianship of the collegiate music delegates. They were: Marilyn Jeffers, *Omega*, and Marie Anderson, *Mu Epsilon*, pianists; a flute quartet, shown on opposite page; Winnie Voss, clarinet, accompanied by Jeraldine Sloan, *Phi Zeta*; Ellen Neuchterlein, oboe, accompanied by Margaret Nettleton, *Mu Psi*; and Virginia Lantry, bassoon, accompanied by Beth Burton, *Mu Gamma*. Vocalist was Claudia Richman, accompanied by Rosalie Gutknecht, *Phi Iota*.

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CELLIST IN EXILE. By *Bernard Taper*, McGraw, 1962 (120 pp., \$4.95)

Just one leisure evening is needed to devour this fascinating little book. The 'cellist in exile, "with a sense of commitment to humanity," is, of course, Pablo Casals, now eighty-seven years old. To comments of his age versus his boundless energy, he answers, "As long as you are able to admire and love, you are young."

Little "Pau" was a carpenter's apprentice in his native Catalonia until he was twelve years old when his mother, as mothers often do, took his musical education in hand and sent him off to Barcelona for "expert training." It was here, while browsing through music shops, that he discovered the *Six Suites* of J. S. Bach. What masterpieces! He trembled as he tried them out. For twelve years he practiced them almost daily. Only then did he show the public their greatness, their passion, their soul. His love for Bach continues; each day begins with the playing of Bach on the piano.

When Casals began his career, the 'cello was not a serious instrument. G. B. Shaw wrote: "I am not overly fond of the violoncello. Ordinarily, I had as soon hear a bee buzzing in a stone jug." Casals showed the world what a 'cello could be by revolutionizing bowing and fingering techniques, making it capable of phrasing and intonation previously thought impossible.

The author reveals conversations on all of Casals' favorite topics: injustice, Catalonia, liberty, peace, and, of course, music. Of the latter, he feels very strongly that no composition should ever be played the same way twice. In reply to a student's remark, "But, Maestro, that is not the way you play it on your recording," Casals will say, "No, that may be so, but this time it is the right way to play it."

JOE MADDY OF INTERLOCHEN. By *Norma Lee Browning*. (Foreword by Van Cliburn) Henry Regnery Co., 1963 (297 pp., \$4.95)

The Interlochen Music Camp of Michigan needs no introduction, nor does Dr. Joseph Maddy, but his biography will both amaze and inspire the reader. That rambunctious little Joe could become, as violist, the youngest member of the Minneapolis Symphony; one of the top jazz clarinet and sax players in Chicago; the pioneer of music education in the schools, from Wichita Falls, Texas to Rochester, New York; author of *Universal Teacher*, the first systematic instruction book for instrumental music classes; and founder of a co-educational (horrors, such immorality!) music camp, all with a ninth grade education, is proof positive that when there is a will there is a way.

In addition to being a born teacher, Joe had to be a born fighter. The problems of school boards, money-raising, parents, camp uniforms (knickers for girls?), the union (this chapter is entitled "Tit Willow, Petrillo"), all make for interesting, amusing and even educational reading.

Interlochen, inspiring hundreds of young musicians since 1928, has the "inherent balance of freedom and discipline that music inspires." On a visit there in 1938, Olin Downes remarked, "Having been a music critic all my life, I had to come west to find the real music of the United States."

STRETTO

A HUNDRED YEARS OF MUSIC. By *Gerald Abraham*. Aldine Press, 1964 (325 pp., \$6.95)

Here is a completely readable and valuable history of musical style since Beethoven. It is the second revision of a 1938 British classic.

THE ART OF SINGING AND VOICE TECHNIQUE. By *Viktor Fuchs*. (Pref. by Lauritz Melchior) London House and Maxwell: British Bk. Ctre., 1964 (\$6.25)

To believe that by reading this book one can become a singer is, of course, sheer nonsense. However, as Lauritz Melchior

points out, "It will become [the student's] best friend when he works at home by himself without the advice and ear of his teacher. It will become his dictionary when he is in doubt and thinks perhaps he is doing something wrong."

PIPE ORGAN REGISTRATION. By *Jack C. Goode*. Abingdon, 1964 (208 pp., \$5.50)

Here is a teaching manual designed to give the basics to the student, thus saving valuable teaching time. Mr. Goode's approach is that a performance should sound as it did at the composer's hands. Sections include structure of the organ, registration, specifications of Western European organs, American organ music, etc.

NOTES OF A PIANIST. By *Louis Moreau Gottschalk*. (ed. and with prelude, postlude and explan. notes by Jeanne Behrend) Knopf, 1964 (480 pp., \$5.95)

Here is the autobiography of a famous pianist and composer who became the matinee idol of the Western Hemisphere. His tours of North and South America and the Caribbean provide the "notes," political, and economic as well as musical. The first edition appeared in 1881.

THE MASTERSINGERS OF NUREMBERG. By *Eric Crozier*. (Young Reader's Guides to Music) Walck, 1964 (65 pp., \$2.75)

Here is a humorous little book written for Grades 3-6. Wagner's gay opera, thus simplified, will undoubtedly lead the unsuspecting ten-year-old into this world of music.

WAGNER ON MUSIC AND DRAMA: a Compendium of Richard Wagner's Prose Works. By *Richard Wagner*. (sel., arr. and with intro. by Albert Goldman and Evert Sprinchorn) (Tr. by H. Ashton Ellis) Dutton, 1964 (447 pp., pap. \$2.75)

Need help in understanding Wagner? This book is designed to make the substance of the composer's thought both accessible and coherent.

TRUDI SORENSEN received her Mus.B. degree from Oberlin (piano major, violin minor), M.M. from Cleveland Institute of Music, and did post-graduate work at Juilliard and Music Academy of the West. She has been on the faculties of Concordia College, where she was initiated into Phi Iota Chapter, Ohio University, and Foster Music Camp, Richmond, Ky. In addition to solo and duo piano recitals and professional accompanying, she has been first desk violist in a number of community orchestras. At present she is treasurer of San Francisco Alumnae and a transcriber of music into Braille, one of the sorority projects to build a West Coast Braille music library. Some piano practice manages to get squeezed in between rearing two little boys, age 3½ and 1½ and a third by the time you read this.

TRUDI SORENSEN



In Loving Memory
Ava Comin Case

December 1964

Record Rack

Margaret Motter

SAINT SAËNS: Symphony No. 3 in C Minor, Op. 78. Boston Symphony Orchestra. Charles Munch, conductor. Berj Zamkochian, organist. Leo Litwin and Bernard Zighera, pianists. Mono LM 2341, Stereo LSC 2341.

Not until the stereo era was this great work of Saint Saëns, the organ symphony, truly presented for the home. This is a dramatic musical experience. Munch, a compatriot of the composer, seems to have been especially endowed with the magic to present this great work. Its melody, its rhythms, the presentation of the magnitude of the work will make your stereo perform as it has never sounded before. Every type of sound is presented in one great symphony. Not often heard in public performance it can be repeated often for home listening. And this is just what you will want to do, hear it again and again.

HAYDN: "Clock" Symphony, No. 101 in D, Symphony No. 95 in C Minor, Fritz Reiner, 1888-1963, His Orchestra. Mono 2742, LCS 2742.

The dignity of Haydn and the warmth and preciseness of a Reiner make this record an outstanding listening experience. Sound is excellent. Being Reiner's last recorded performance it will become a collector's item of a conductor who stands at the top in interpretation of instrumental and vocal music.

LEONARD BERNSTEIN: "Kaddish" Symphony. Conducted by the composer. Felicia Montealegre, speaker. Jennie Tourel, mezzo-soprano. Camerata Singers, Abraham Kaplan, director. Columbus Boychoir, Donald Bryant, director. New York Philharmonic, first recording. Dedicated to the Beloved Memory of John F. Kennedy. Mono KL 6005, Stereo 6605.

Combining symphony, voice, chorus and speech, this is one of the most emotional and dramatic compositions to date. Based on the Jewish "Kaddish," heights of emotion are reached which will touch you as you have not been touched for some time. Bernstein increases his stature, if that could be, and it is interesting to have his wife join him as narrator in this recording. This is modern composition presented by the composer at its very best.

MENDELSSOHN: Incidental Music, A Midsummer Night's Dream. Boston Symphony Orchestra, Erich Leinsdorf, conductor. Arlene Saunders, soprano, Helen, Vanni,* mezzo-soprano, Inga Swenson, narrator. Mono LM 2673, Stereo LSC 2673.

With the speaking parts and solo parts this recording is made authentic and refreshing. Delightful and gay music with the dignity of the wedding march plus its gaiety make it a nice gift for a bride.

WILLIAM DAWSON: Negro Folk Symphony. American Symphony Orchestra, Leopold Stokowski, conductor. Decca. Mono DL 10077, Stereo DL 710077.

Anton Dvořák said, "In the negro melodies of America I find all that is needed for a great and noble school of music. There is nothing in the whole range of composition which cannot be supplied from this source." Dawson uses the themes of his own people plus his own composed motives to make a truly stunning symphony which speaks for his race. One of the finest of modern compositions, this is different and inspiring.

SCHUBERT: Die Winterreise. Dietrich Fischer-Dieskau, baritone, Gerald Moore,

* Member of MU PHI EPSILON.

pianist. Angel. Mono 3640B, Stereo 3640B.

The solo baritone in this album is the recognized authority in singing of German *lieder*. His diction is flawless, and his interpretations so satisfying that one could listen for hours. In listening to this album, you catch yourself wondering if you are listening to the voice or the superb accompaniments of Gerald Moore. You will surely want to read Mr. Moore's book, *Am I Too Loud?** To hear this album will make you a Fischer-Dieskau fan.

BRUCH: Vieuxtemps Concerto No. 5 in A Minor, Op. 37. Scottish Fantasy, Op. 46. New Symphony Orchestra of London, Sir Malcolm Sargent, conductor. RCA Victor. Mono LM 2603, Stereo LSC 2603.

The Bruch Scottish Fantasy is the composition that you will fall in love with at once. Every mood of the emotions will be aroused and the brilliance of Heifetz makes us again aware of his superb artistry. It is both romantic and sentimental. Any harpist will replay this recording for the harp part alone. At times it is almost a harp concerto. The Scottish folk melodies in all their melodic beauty will charm you.

The lighter side:

I STILL LIKE TO PLAY THE FRENCH SONGS BEST. George Feyer at the piano. Orchestra conducted by Dick Jacobs. Decca Mono 4333, Stereo 74333.

We first became acquainted with George Feyer when he had his Echo Series for Vox label. It was too long before we heard from him again. Now Decca has presented him in his favorite French songs, and they will be your favorites too. Styling all his own comes from a background of classic playing. This is good for background music and cocktail parties and will make your own party different. When you own one you will

* Williams, Alma L. "Book Shelf," TRIANGLE, page 39, November 1963.

want the other two recordings on this same label.

BACH'S GREATEST HITS: a unique vocal treatment of Johann Sebastian Bach by the creative Swingle Singers. Phillips, Mono 200-097, Stereo 600-097

This recording proves that Bach was truly a real swinger in his own right. This is Bach as it was written, no changes, deletions or additions were made. The only adjustment necessary was the use of a bass and drums to set the fugues, preludes and other compositions into 4/4 time. Chorus was added. If this does not prove a conversation piece, your friends are not listening.

Margaret Motter, Mu Delta, holds a B.M. in voice from Kansas City Conservatory and a M.M. in music education from Northwestern. She has also studied at Wichita and Friends Universities. She is buyer of records and manager for Innes, a Macy store, in Wichita. She belongs to Wichita Alumnae, PEO, Altrusa and Wichita Civic Music Association (past president of the last two.) She directs church choirs and has taught in the Wichita public schools.

MARGARET MOTTER



Awards Contests Competitions

Viola Moen Anderson
National Sixth Vice-President

FRIDAY MORNING MUSIC CLUB FOUNDATION, INC. OF WASHINGTON, D.C. Auditions for strings, singers and pianists (rotating). Cash prizes. Semi-finalists and finalists judged by three nationally known in the respective fields. April 30, 1965—singers, Spring of 1966—pianists. First award \$1,000. Additional awards. Apply: Kathryn Hill Rawls, Chairman of Auditions, 1805 37th St., N.W., Washington, D.C.

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.

NATIONAL GUILD PIANO TEACHERS: Brewster-Allison Award of \$1,000 given biennially to a pianist under 25 and an American. \$500 to winner and an additional \$500 at time of subsequent guest performance with Austin Symphony. The Award honors Mrs. Few Brewster (Myra), member of *Austin Alumnae*. Apply to her, 2000 Schulle Ave., Austin, Texas.

VAN CLIBURN PIANO COMPETITION: Second Van Cliburn International Piano Competition September 26, 1966 at Fort Worth, Texas. First prize is \$10,000, and there are five lesser prizes. Write: Mrs. Grace Ward Lankford, 2211 West Magnolia Ave., Fort Worth, Texas.

FISCHER AND BRO. ANNIVERSARY COMPETITION: To celebrate 100 years of publishing activity, J. Fischer and Bro. announce prize competition in six categories of composition. Write: Prize Competition, J. Fischer and Bro., Glen Rock, New Jersey.

PRAGUE INTERNATIONAL COMPETITION FOR COMPOSERS: Open to all composers of all nationalities under 35 years of age. Only works neither published nor performed. Deadline: October 31, 1965. Information: The Secretariat of the International Music Festival, Praha 1, Dumumelcu, Czechoslovakia.

ROTH ORCHESTRA COMPOSITION CONTEST: Sponsored by the National School Orchestra Association. Write: NSOA Composition Contest Chairman, 1418 Lake Street, Evanston, Illinois.

NATIONAL FEDERATION OF MUSIC CLUBS: Contest for Non-Professional Adult Composers, who are active members of NFMC. Request information and entry blanks: NFMC Headquarters, Suite 1215, 600 So. Michigan Ave., Chicago, Illinois 60605.

MARIE MORISSEY KEITH AUDITIONS: States of Illinois, Iowa, Wisconsin, Oklahoma, Texas, Minnesota, Nebraska, North and South Dakota, Arkansas, Kansas and Missouri. Award, \$250 and renewable for a second year. Open to advanced students of piano, voice, strings and orchestral winds.

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MUSICIANS CLUB OF NEW YORK: Tenth Annual Artists Awards, April 3 and 4, 1965. \$500 and \$300. For solo violin, viola, violincello or double bass. Contestants must be native born Americans between the ages of 18 and 28. Apply: Miss Jean Patterson, 200 Cabrini Blvd., New York, N.Y. 10033.

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FOUNDERS

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

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Music Educators National Conference	National Ass'n for Music Therapy
National Association Schools of Music	National Guild of Community Music Schools
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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.

APRIL 1

Due: President's report of chapter's spring activities.

SUBSCRIBE MAGAZINES

Send change of name and/or address to N.E.O. immediately. Use form, page 46.

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

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 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.

SUBSCRIBE MAGAZINES

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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.
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