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the
TRIANGLE
of
MU PHI EPSILON



MAY 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

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The Triangle

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OF MU PHI EPSILON

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NATIONAL EDITOR—PEARL ALLISON PETERSON

Mademoiselle Nadia Boulanger

MU PHI EPSILON, in its early years, conferred Honorary Membership on well known artists and professional women of music. One of those honored was Mlle. Nadia Boulanger, and MU PHI EPSILON has long valued its association with this remarkable musician. Mlle. Boulanger has been associated with the École Normale, Paris, and the American Conservatory at Fontainebleau, and is considered by the music world one of the most illustrious and beloved of teachers.

Virgil Thomson, one of her famous pupils, calls her "a one-woman graduate school . . . a one-woman musical United Nations, encouraging growth and obliterating ignorance."

Other famous American composers who have studied with Mlle. Boulanger are Aaron Copland, Roy Harris, Walter Piston, Roger Sessions, Douglas Moore, Ross Lee Finney and many more.

Mlle. Boulanger was invited to the United States in 1962, her 75th birthday year, to conduct the New York Philharmonic Orchestra in four concerts in Carnegie Hall. She also appeared on a number of college campuses to direct chorus or orchestra or both. Her pupils are teaching in countless conservatories and colleges and her interest in young musicians is always fresh and enthusiastic.

Among those members of MU PHI EPSILON who know and have worked with Mlle. Boulanger is Anka Moravsek, *Tau*, a resident of Paris. Anka received a Fulbright scholarship in 1950 as the only American violinist to France. In 1958 she was invited by Mlle. Boulanger to be the violist of the Quartet in Residence at the American Conservatory. Later, Anka was violinist member of the Michèle Margand Quartet which, in 1960, under the direction of Joseph Calvet won the International Viotti in Italy, a prize given again for the first time in ten years. Anka toured Canada for seven months with the Margand Quartet and then returned to her preferred instrument, the viola. She is married to M. Gaston Valentiny, dentist and cellist.

Anka writes: *The following is writ-*

ten with the permission of Mlle. Boulanger, and without pretense, but with the intention of sharing with sisters of Mu Phi Epsilon the many moments of pleasure which the contact with "Mademoiselle" has given, not only to me, but to everyone who has appreciated her profound love of humanity as expressed by the beautiful in music.

I really don't know how to tell you about Mademoiselle Boulanger. If I were detached and objective, nothing would be more easy. However, time and contacts with her have forged a chain of profound respect, of admiration and of affection which seem to preclude a sharing of details.

However, I shall try, because she is the most amazing person, one who has influenced many people.

At Home with Mademoiselle

by Anka Moravsek
Tau



Mlle. NADIA BOULANGER

Mademoiselle Boulanger is such an amazing person that it is difficult to write about her—one wishes to treasure secretly the pleasant moments.

Not only is she most eclectic, but also very perspicacious: recently she invited mutual artist friends to her home after their concert, suggesting that, inasmuch as their stay in Paris was most brief, they invite *their* friends. When everyone had arrived, she realized immediately that the conversation should be on a plane other than that of music in order to put everyone at ease. Thus she created an atmosphere to be remembered. The artists were happy that their friends blossomed forth, and the neophytes undoubtedly ended their evening more open to music than ever.

However, the moments with Mademoiselle are, unfortunately, too few and far between because, although retired from the Conservatoire National de Musique de Paris, she is busier than ever and rarely can she escape to come to a concert—she put off several *rendez-vous* in order to come to the concert of our friends.

Yet she finds the time to remember

everyone: "I must send a birthday card to the small daughter of . . . ; but, for the moment, I'm trying to remember her first name." (Mademoiselle knew only the father who had been her pupil, and who had returned to Canada where the daughter was born!)

And this comment was made the day of her return from a month of coaching in Denmark where she also conducted! The return train was late (an exception for France), and Mademoiselle had caught a very bad cold. Although she arrived only a few moments before her first lesson, all went as scheduled; and her fatigue did not prevent her from being present for the Wednesday afternoon moment reserved, by tradition, for her friends and for former pupils. For years Mademoiselle has kept a moment after her Wednesday class for her friends, which is a most ingenious idea; otherwise, in Paris one becomes lost with the little book of *rendez-vous*!

We were several, the day of her return from Denmark, to share with her our trials, tribulations, and joys of touring—I even saw a violist friend from Texas I'd missed because the

tour of the Ramat Gan Chamber Orchestra didn't include Texas. A double pleasure and surprise, because I hadn't known that my friend was a former pupil of Mademoiselle, and she hadn't expected to see me! A most pleasant reunion which is only one of many which take place, I'm sure.

The other Wednesday tradition is the class from 3:00 to 5:00 P.M., when all private students and auditors are united to sing—sightreading—works from Bach to Stravinsky; to listen to colleagues perform interesting works; and to participate in the analyses by Mademoiselle which are extraordinary: harmonic, melodic, the nuances, the interpretation. Talking all the while to the class, or scolding herself for a rare wrong note, Mademoiselle will read off a string quartet, a quintet, or an orchestral score *on the piano* comparing her ideas with various interpretations, sharing with the class her memories as a great and discerning person having heard, appreciated, advised, criticized, and played with or conducted the orchestra accompanying other artists we all admire.

Whether it be for private lessons in Paris, or for the summer session of the American Conservatory in Fontainebleau, pupils come from the four corners of the world to seek advice—which they either accept or reject, but which enables those with talent to find themselves. And this brings back memories . . . of the summer of 1958.

"Mademoiselle," as she is known affectionately by all those who have come in contact with her, interrupted her analysis of the Debussy *Quartet* which we, the Quartet in Residence, were playing for the summer class of the American Conservatory at the

Chateau of Fontainebleau. The Quartet included Sylvia Rosenberg, violin, James Pannatos, violin, Anka Moravsek, viola and Arthur Hudkins, 'cello. We followed her gaze, taking in the expansive garden with its peaceful lawn and beautiful flowers (something special for those from the city), the trees, the fish-pond, the simple beauty of Nature. "YOU must profit by all this. I cannot take the time: if I slow down (or up), I shall run down and stop completely!"

This is Mademoiselle—undefatigable. A lesson at 8:00 A.M. is as natural to her as one at 7:00 or 8:00 P.M., and concentration is the criterion! No excuses are to be found, although few are those who try, because each moment is precious.

Undefatigable, and a perfectionist. I remember a scale, only one octave, which Mademoiselle found to be the solution to a modulation from one Bach Chorale to another. Our first violinist, Sylvia Rosenberg, who always amazed me by her beautiful scales (a rarity, someone who practices and *plays* scales), repeated and repeated, while we all listened and *learned*, until Mademoiselle was satisfied with each note and its significance relative to the modulation. What a lesson in humility . . . which has "come home" the more I play the three B's plus Debussy, Ravel, as well as all the other composers we love.

May I make a Da Capo? I am one of those forever grateful to Mademoiselle for the inspiration which has led to a continual searching to express sincerity and integrity not only in music, but also in daily living.

We of Mu Phi Epsilon can be proud to have Mademoiselle Nadia Boulanger as a long-time Honorary member.

In Memoriam

AVA COMIN CASE

National President of MU PHI EPSILON, 1942-48

National Vice President, 1940-42

Board of Directors MΦE Memorial Foundation, 1963-64



Ava Comin Case was, at the time of her death on December 15, 1964, vice president of the charter Board of Directors of the MU PHI EPSILON Memorial Foundation, professor of music at the University of Michigan, nationally known concert pianist and lecturer. She had served MU PHI EPSILON as an early province president, national vice president and national president. She acted on many occasions in an advisory capacity to the sorority.

Ava spent several years at Oberlin College before transferring to the School of Music at the University of Michigan. From the University she received the degrees of bachelor of arts, bachelor of music and master of music.

She studied with Artur Schnabel in Italy and with Ernest Hutcheson and Mme. Alice Ehlers. Ava was well known throughout the Midwest as concert pianist, accompanist, a member of a two-piano team at one time, and a lecturer.

In the field of music education she was awarded, in 1957, the newly-created Life Certificate Award of the Michigan Music Teachers Association for "outstanding teaching and leadership in the field of music teaching." She also was the chief adjudicator for certification of music teachers in Michigan. From time to time articles written by her have appeared in national music magazines.

Ava was a member of Pi Kappa Lambda, the *Ann Arbor Alumnae* chapter of MU PHI EPSILON, the PEO Sisterhood, and was listed in *Who's Who of American Women*.

Three months previous to her fatal heart attack Ava was general chairman of the dedication ceremonies for the new School of Music Building at the University of Michigan, the only woman on the committee.

The School of Music at the University of Michigan has established the Ava Comin Case Memorial Scholarship Fund. MU PHI EPSILON has made a contribution to this fund and also to the MU PHI EPSILON Memorial Foundation in memory of her leadership, musicianship, devotion to MU PHI EPSILON, and to the welfare of young musicians.

Ava is survived by her husband, Dr. Lee O. Case, and two sons.

Tribute

"we have loved long since and lost awhile"

by Dorothy Paton

Throughout the last thirty-five years, after her home, family and teaching obligations, Ava's first thoughts and efforts were for MU PHI EPSILON. Its development, continuance and maintenance of high scholastic and musical standards, its contributions and far-reaching influence upon its members and the musical world in general, were close to her heart.

From our midst we have had taken, rather suddenly, a warm and unselfish friend with a brilliant mind, a person of tremendous capabilities, a sorority sister of deep compassion and keen understanding. The world has lost a truly wonderful pianist and a natural artist.

This loss seems almost beyond our comprehension, but perhaps the greatest consolation for our grief may be found in the words her father, a Presbyterian clergyman, uttered to Ava and me during our college days. We were lamenting the fact that a dear friend had been taken and others less worthy were still about. In answer to these lamentations, Dr. Comin said, "Each of us is such a tiny speck in the universe that one is unable to know or even understand the reasons for taking one person and leaving another."

The memorial service held in the new School of Music was simple and beautiful, as Ava would have wished it. The Rev. Donald B. Ward, president of Yankton College, Yankton,

by Louise Cuyler

Among life's vicissitudes, no circumstance is sadder than the loss of a friend. As I write this, almost two months have gone by since Ava's death, yet I still feel incredulous and disconsolate. So much vitality, such generosity and talent—and then to have only the empty places she once filled.

I had known Ava almost thirty-five years, since I came, with the ink on my Eastman diploma scarcely dry, to join the Michigan faculty. How friendly and helpful she was in those days, as she offered counsel and encouragement from the fruits of her few years of seniority. All through the years that have followed, Ava has been a wise mentor for many of us. And in the most recent times she was an astute senior citizen in our close-knit faculty family.

Two circumstances of the last months of Ava's life bespeak the quality of this gallant woman. First there is the uncomplaining fortitude with which she bore the effects of her accident of November 1963. She was never without pain after that time; and she was compelled, finally, to concede that she could never hope to practice seriously again. Yet few people knew these things, since she rarely spoke of them, save to close friends.

Second, there is the meticulousness with which she had cared for her School of Music duties. Ava's coronary

Paton

South Dakota, and a cousin of Ava, gave the beautiful eulogy. James B. Wallace, Dean of the University of Michigan School of Music, organist, played eight Bach Chorales. Charles Fischer played Schubert's *B-flat Sonata, opus Posthumous*. This last number was the fulfillment of a request made to him by Ava long ago that it be played at her funeral. Dean Wallace also remembered Ava saying, "At my funeral, instead of praying for me, pray for the school."

Let the members of MU PHI EPSILON always appreciate and cherish memories of Ava Comin Case, her tireless devotion and loyalty, and her many contributions to humanity. Such memories we perpetuate and express in music, friendship and harmony.

Cuyler

attack happened within an hour of her finishing her last piano lesson of the fall term. Somewhat later, her colleagues found, she had recorded, with what seems now to have been prescience of what was to come, tentative grades for all of her students. Avoided thereby was the chaotic situation that so often follows the sudden incapacity of a faculty member. As for her students, they carried on during the difficult jury examinations like the troupers Ava would have wished them to be, playing with assurance and poise despite the shock of their teacher's sudden death.

That everyone who knew her will miss her for many years to come goes without saying. The Ava Comin Cases of this world are rare treasures indeed.

That Strange Creature The Contest Judge

AVA COMIN CASE

TRIANGLE is grateful to Frank S. Stillings, editor of the AMERICAN MUSIC TEACHER, *Journal of the Music Teachers National Association*, for permission to reprint the following article which originally appeared in the January-February 1964 issue of that magazine.

As a new season approaches and the myriad of contest dates appear, the teachers and students start their annual speculations about who the judges will be and how experienced or prejudiced they may be. Judges are believed by some to be ogres bending over the music with sharpened pencils poised over each accent, each rest, and each small staccato mark. Others see them

as nonchalant coffee drinkers who sit looking over the audience, vaguely listening to the music, and hoping for one contestant so outstandingly superior to the others that no thought will have to be given to the final choice of a winner. Some feel that judges have a magical clairvoyance which unmistakably picks out the winner for them. Still others speculate as to the peculiar

musical tastes of the judges so that the young performer may cater to this mythical composite taste, and, thereby land in the top category.

It would be folly to say that none of these characteristics ever appear among judges, for it is no more possible that each judge will be a top performer than that each contestant will be! To be sure, there are judges who seem strongly prejudiced in favor of certain interpretations of favorite artists, or who are partial to familiar editions. But one can never seriously doubt the musical integrity or dedication of the majority of judges who give time, money, and energy (and perhaps their professional reputation!), in carrying out their commitments.

Many teachers choose contest material with the idea of capturing the attention of the judges, and with little or no thought to the suitability of the music for the student's temperament and capability. Contests which include one required composition for all will allow the judges to compare the competency of the contestants with more accuracy. Additional compositions chosen by the contestants should be allowed so that the judges may form opinions on the individual temperaments of the performers and the affinity between the performer and a certain composer. If a concerto is chosen as the required contest number, great care must be exercised in the choice of the person who is performing the orchestral part. Judges are human, and it is very difficult to discount a poor accompanist in the final decision on the performance. Whenever possible the same competent accompanist should be used for all contestants. This would make a fair trial for all and would focus the attention of

the judges on the soloist.

Competent and impartial judges listen for a creative performance. They listen for evidence that the contestant understands the stylistic and structural dimensions of the music he is performing, that he understands the form of the composition through his handling of cadences, modulations, transitions, sequences, and that he knows how to give shape to the melodic line; that he can show balance and contrast in the various parts of the composition; that he feels the rhythmic pulse of the various sections and that he has a sense of the ebb-and-flow and the continuous progression of the music. In addition, judges listen for evidence that the contestant understands and controls the mechanics of tone, technique and memorization.

A large order? Indeed it is—not only for the contestant and his teacher but for the judge! But, of what value are contests if not to encourage our young students to study all phases of music, to understand all of the component parts of the music they are performing, to educate their inner and outer ears, and to dedicate themselves completely to the re-creation of musical works of art? To an honest and competent judge nothing is more disheartening than to listen to a "musical fraud" who has been allowed by a teacher to feel that anything less than his best effort is acceptable. Perfect performances do not develop from imperfect study and practice!

In every contest there can be only one top winner, unless, as happens rather infrequently, the top place is shared by two performers. Of necessity the results of contests are happy occasions for some performers and unhappy ones for others. Certainly the losers are disappointed. If they had

not wanted to win they would not have worked so hard in the first place! But is the winning of a contest the only end result of all of these weeks and months of labors? Might it not be possible that the loser would gain more than the winner? There are times in the development of every professional performer, and of even the amateur performer, when a bit of "stock-taking" is in order. This is a fortuitous time for the coach or teacher of the contestant to pin-point many of the facets of his performance which have been scrutinized rather carelessly in the past, or overlooked all together. Or, on the positive side, the student may be urged to listen more carefully to objective criticism and to profit by it in preparing for a later contest or a recital performance.

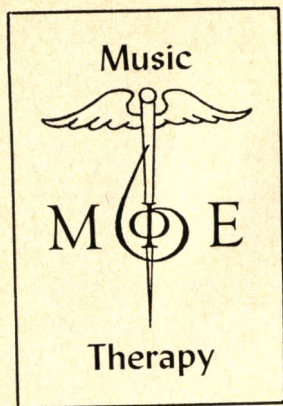
It is never too early to help a budding young performer be truly creative in his playing. The response of a talented youngster to a creative and inspiring teacher is immediately evident in his performance. His will not be an emotional outpouring backed by a careless study of the music, but an intelligent and controlled communication. These are big ideas for little people, surely, but it is never too early to go beyond the stage of mechanics into the realm of creative utterance through musical sound with its underlying rhythmic pulse, its logical pull through tension to release, and its feeling of ever moving onward to a final goal. The exact dynamic height of a forte, the whisper of a pianissimo, the sharpness of a staccato, or the length of a rest or breathing place, these are not possible to measure by a judge's pencil, but are personal responses to the composer's markings. However, the final over-all result is what is measurable and what every

judge who is sincere in his commitment is listening for.

The judge's role is a hazardous one and at some time or other it is possible to make errors in judgment. It is possible also that on another day and under different circumstances the ears of a judge would hear differently and his final decision would be a different one. Just as a teacher and his student are human beings capable of error, so is a judge human and not without error. But, if contests are a valuable adjunct to our teaching they are meaningful to all three participants: the teacher, the student and the judge. By an acceptance of each other's capability, integrity and dedication, judges and teachers will appreciate each other's efforts, the contest atmosphere will be one of mutual understanding and respect, and the young student participants will emerge from the experience not as pawns between suspicious adults, but as more experienced performers.

It would be most unfair to close any discussion of contests and judges without paying due respect to the organizers whose efforts often go unheralded, that is, until some small detail proves to be mishandled, in which case everyone notices the person responsible! The instruments must be of the best (with each performer having a different idea of what "best" stands for), and they must be in tune; the room must be excellent, otherwise the performer with an anemic tone blames the acoustics for his low score; there must be benches, chairs, and stools of assorted sizes, shapes, and heights, to suit all; the judges must be made comfortable with upholstered chairs for the long ordeal; they must be seated someplace where they see and hear the

(Continued on page 28)



WORK IN MUSIC THERAPY AIDED BY MU PHI EPSILON

MU PHI EPSILON can be proud of the extent of its support and encouragement of research in the field of music therapy. Having by its \$1,500 grant to the National Association for Music Therapy made possible their publication, MU PHI EPSILON has also helped distribute the "Abstracts of Research in Music Therapy" by Margaret L. Sears and William W. Sears, as reprinted from *The Journal of Music Therapy*, Volume 1, Number 2, dated June 1964.

Copies of the Abstracts were distributed to all delegates at our Convention in August 1964. MU PHI EPSILON also has sent copies to the deans of music in all colleges and universities where there are chapters of MU PHI EPSILON, and to many other colleges, universities, hospitals, libraries, and individuals interested in the field of music therapy research.

Many expressions of appreciation for these gifts have been received by our National President, Janet A. Wilkie. From Erwin H. Schneider, President of the National Association for Music Therapy, came this message:

"Please convey my thanks to the membership of MU PHI EPSILON for all their wonderful help to our organization. We deeply appreciate your assistance."

Margaret L. Sears, the co-author of the "Abstracts," is the National Music Therapy Counselor for Sigma Alpha Iota, national professional music fraternity. Recognizing Mrs. Sear's share in this valuable research project as well as the interest of Sigma Alpha Iota in the field of music therapy, MU PHI EPSILON made available to them twenty-five copies of the "Abstracts."

Jeannette W. Kirk, National President of Sigma Alpha Iota has written in release to all their chapters: "All of us of Sigma Alpha Iota are deeply gratified by this expression of interest and encouragement from MU PHI EPSILON in our Music Therapy program and are confident this form of mutual helpfulness will greatly aid the total music fraternity system. It behooves us to be constantly on the alert for ways to reciprocate and to foster the finest form of interfraternity cooperation it is possible to achieve."

Be a Volunteer in Music Therapy

LULLABY and ARIA

by *Glynn Ross*
General Director
Seattle Opera Association



"Rockabye baby" or
"Una voce poco fa"?

A reviewer might run out of commendatory adjectives. "... It was gorgeous, vivacious. It was stunning." These and more were the words that the readers of the *Omaha World Herald* read after the Omaha Civic Opera's performance of Offenbach's *La Perichole* a year ago. As always, there is much more to the story.

Reviewer Denman Kountze, Jr., continued, "Virginia Duxbury is perhaps the finest voice and stage personality of the season. She thrilled the audience with her facile acting style in the comic plot and with her admirably disciplined yet warmly appealing command of song."

This was a particularly important event for the Omaha Civic Opera, as they were to make their first bid to move out of the smaller Joslyn Auditorium and to face the stage that presents all of the traveling road shows, the Music Hall. To present themselves in an opera that is not considered one of the surefire box office hits, to choose a difficult pace of comedy and so throw down the glove to the traveling musical comedies that automatically have Omaha on their itinerary, could have seemed foolhardy.

The company was not naive, however, because they knew whom they

Mr. Glynn Ross is the General Director of the Seattle Opera Association. He has held various posts as Director and Stage Director in opera houses in the United States and abroad. He created the opera department at the New England Conservatory of Music. He was, following service in World War II, Director of the Royal Opera House in Naples. For thirteen years he held the position of Stage Director of the San Francisco Opera. Mr. Ross is a native of Omaha, Nebraska, and it was as Stage Director for the Omaha Civic Opera, a few years ago, he worked with soprano Virginia Duxbury from Lincoln, Nebraska.

VIRGINIA DUXBURY





Left: Governor and MRS. FRANK B. MORRISON and VIRGINIA



Right: VIRGINIA (La Perichole) with GLYNN ROSS

had to offer as their prima donna comedienne. The title role had been created by Patrice Munsel.

Their ace in the hole was one of the busiest, happiest, singingest, prettiest sopranos in the Middle West, and one who can give any girl from coast to coast a run for her money when it comes to delicious delight of spinning a song. She is Virginia Duxbury, MU PHI EPSILON soprano, of Lincoln, Nebraska. The wife of busy attorney-politico Richard M. Duxbury, "Ginny" is equally adept at talking about torts as she is in helping on a campaign. Two children, Amy, six, and John, five, also have their demands on mother's time; and with her free time she can be found dashing off a series of television commercials, a pop concert for the Summer Concerts, or a serious program with the Lincoln Symphony. She is also the current president of the Lincoln Symphony Guild.

"Ginny" has her own shows on KOLN-TV in Lincoln. One of the more exciting events which brought her to the attention of both the Middle West and the United States as a whole, was winning the Arthur Godfrey Talent Scout show. This brought her a CBS contract and the rarified atmosphere of the coast-to-coast network programs.

Virginia studied music and voice at Stephens College in Columbia, Missouri. She transferred to University of Nebraska from which she received her degree. After she was graduated she was called back to do the taxing coloratura role of Rosina for a special performance of Rossini's *Barber of Seville* which featured Metropolitan and New York City Opera performers as her colleagues.

Since the sensational performance as La Perichole, she is considered a performer of real "star" and box office material for the Civic Opera, and for whom she recently finished a performance of *Barber of Seville* opposite Metropolitan tenor Gabor Carelli. A favorite of maestro Joseph Levine of the Omaha Symphony Orchestra, Virginia chalked up five performances with them last year.

A lullaby for Johnney or an aria for Omaha Civic Opera, Virginia is mistress of both.

DR. M. J. PEPPER (president Omaha Civic Opera), VIRGINIA, GABOR CARELLI



Professional Women Are Busy Women

Have Song

Will Travel

anne turner



ANNE TURNER

"Join the Navy and see the world," or just sing with the Roger Wagner Chorale and you will also see the world. Anne Turner, *Phi Nu*, has been a touring member and soprano soloist with them and has sung in forty-five states and five Canadian provinces.

Several years ago Anne and twenty-one other Chorale members, including Salli Terri as featured folk singer, were guests of the Japanese government and the Crown Prince, appearing throughout Japan, on Japanese radio and television, and on the Armed Forces Network as the first U.S. choral ensemble ever to perform there. Last year the group was selected to represent this country in the State Department's Cultural Exchange Program for a two-month concert tour of Central America, Mexico and several Caribbean islands. As one of the twenty-eight singers and five instrumentalists, Anne performed in concert halls, for universities, on radio and television, in

clinics and hospitals, and in demonstration lessons with Latin American choral groups. Also, she acted as a representative at receptions, university question-and-answer periods, embassy functions etc.

Anne graduated from UCLA with a major in music performance, a minor in theater and languages and a secondary teaching credential. She had leads in opera, other musical and theatrical productions, was soloist with the A Cappella Choir and the Madrigal Singers. She also held office in her chapter.

Anne and her accompanist-mother, Ruth Kemp Turner, *Mu Psi*, have entertained at many local MU PHI EPSILON chapter functions and both are members of the *San Fernando Valley*

(Continued on page 28)



JEAN KOPF

*Be they ever so humble
There's no fun like musicals*

jean kopf

Jean Tovend Kopf has delighted Sacramento audiences for many years with her bright piano accompaniments, musical arrangements, and more recently with her musical productions. This comes as no surprise, for music seems to have been her first love since childhood.

Jean was only in the third grade when she began accompanying others on the piano. Her high school years were filled with many activities—singing, acting, dancing, writing lyrics for school assembly skits, playing for the band, orchestra, and dance band, and accompanying operettas, solosits, and various musical shows.

In 1934 she went to College of the Pacific (now University) to further her musical education. She continued to entertain the many social and service clubs with her versatile talent. One must see and hear her to know how quickly and cleverly she is able to create melodies and ideas for any given situation.

"My first creative effort was a song about Santa Claus, written on a hot, humid day in Valley City, North Dakota," she remembers, "when I was seven. My mother 'noted' as I sang. Although that song was lost long ago, I have a box of uncatalogued bits and pieces representing about 75 songs

created from the time after college graduation in 1938 to date. Most of these, particularly those written in the last fifteen years, were created to fit a situation. This type of writing has always been easier for me than an isolated effort for a ballad or novelty song plucked out of thin air, so to speak. If the situation is supplied the lyric idea develops naturally, and the music falls into line to suit the specific lyric. My aim is to provide the listener with enough challenge to keep him on his listening toes."

Jean, a music teacher in the Sacramento public schools, has contributed to many local projects. For several years she wrote for and coached the Dandy Lion's Choral Society (Lions Club). She has written many songs, ballads and novelty numbers for various activities, and a few years ago she did the musical score for Jayrob's (local theater) "The Boy Friend." Her most recent presentations have been two children's musicals. Following are excerpts from local press: "Much credit for the overall success of the performance must go to Jean Kopf, musical director, . . ." and ". . . the latter, Jean, also deserves an extremely low bow as musical director for the clear and disciplined production of music."

(Continued on page 28)

*Barbara Sings
Boston Listens*

barbara wallace



BARBARA WALLACE

Barbara Wallace is undoubtedly one of the busiest members of the *Boston Alumnae* chapter. She is well-known for her concert work in and around Boston. She has appeared as a soprano soloist with the Handel and Haydn Society, Chorus Pro Musica, Boston Pops and the New England Opera Theater under Boris Goldovsky. Barbara, who is best known for her lieder and oratorio singing, has made many radio and television appearances in Boston. In 1953 she toured France with the Cecilia Society, and at present she is soloist with the King's Chapel Choir in Boston.

Barbara received her bachelor of music from the New England Conservatory of Music where she was a member of *Beta* chapter. She was also elected to Pi Kappa Lambda, national music honor society. She studied under Marie Sundelius and Felix Wolfes.

Barbara has a solid record of relatively recent musical performances which include Handel's *Messiah*, Mendelssohn's *Elijah*, Stravinsky's *Mass*, Mozart's *Solemn Vespers* (which was performed both at Massachusetts Institute of Technology's

Kresge Auditorium and at Smith College), Verdi's *Aida* (performed in Newton), Mozart's *Great Mass in C*, Schubert's *Mass in G*, Britten's *Cantata Academia* (with the Chorus Pro Musica) and Orff's *Carmina Burana* with the Detroit Symphony under the Direction of Alfred Nash Patterson at the Worcester Festival.

Barbara lives in Wellesley, Massachusetts, where her husband Charles is manager of the Wellesley College Club. The musical interests of their five children add to their busy schedules.

**MAY IS
NATIONAL
MUSIC MONTH**

Triple Time
Career

annetta lockhart

There is a count of three in the music career of Annetta Lockhart, *Mu Upsilon* and *Philadelphia Alumnae*—pianist, composer and educator.

At the age of thirteen she gave a piano recital in the Akron Art Institute. In high school she won an activities medal in recognition of her outstanding participation in both school and civic affairs, she was class salutatorian, and while in her teens she began composing music.

In Ohio she studied piano with faculty members of the Akron University, Baldwin-Wallace College, and Cleveland Institute of Music. She entered



Eastman School of Music at the age of seventeen and studied with Raymond Wilson. At nineteen she received the piano scholarship for study with Olga Samaroff at the Philadelphia Conservatory of Music. At the same time she studied composition with Vincent Persichetti.

Annetta has performed both solo and chamber music in Philadelphia, Washington, D.C., Yale University, Aspen, and the Midwest.

As a composer, Annetta scored the Berthold Brecht play, "The Good Woman of Setzuan" which was produced at the 1962 Philadelphia Arts Festival. She has had other compositions performed as well.

In 1946 Annetta became faculty member at the Philadelphia Conservatory of Music. Later, in 1961, she opened her own studio in order to pursue her ideas of music creativity in children, producing operettas and other works composed by the children as group projects while she was associated with the Lea Community Art Center. This led to her position at the Miquon School, a private nursery and grade school, where she teaches a wide range of music in an original and creative manner.

Her collegiate honors included a *cum laude* with both her bachelor and master of music as well as several fellowships and a scholarship.

ANNETTA LOCKHART

Choir Director
Honored by Church

gladys fisher



GLADYS FISHER

In April 1964, Gladys Washburn Fisher, *Phi Omega* and *Pittsburgh Alumnae*, was honored by the Greystone Presbyterian Church of Indiana, Pennsylvania, for her thirty-two years as choir director, ten of which she was also the organist. She directed the senior, youth, and children's choirs and developed their musicianship to a high degree. For many years she has been composing church music and in the period 1940-48 she won nine first prizes in contests of the Pennsylvania Federation of Music Clubs. Much of her religious music is widely used in churches. Her organ music has won awards although none of it has been published as yet.

Gladys was active musically in high school, and as second highest in her graduating class chose to compose a salutatory solo instead of delivering a speech.

Gladys graduated from Mills College in Oakland, California, where she won the top award in music composition in her senior year. She then moved to Indiana, Pennsylvania, to teach at Indiana State Teachers College. She was married here to an attorney,

her father-in-law became governor of the state, and life was very busy and very exciting. Her son is also an attorney and a cellist (as is his mother), and her daughter, Mary Landrum of Sherman, Texas, is a graduate of Vassar and Eastman School of Music. It is sheer coincidence that the four grand-daughters of Gladys were given names which, in the order of their birth, spell BACH, Betsy, Ann, Carolyn and Harriet. Which is entirely appropriate.

Gladys has been president of the Pennsylvania Federation of Music Clubs and was delegate to MU PHI EPSILON National Convention in 1964. Her activities in various music clubs, in music of her community, with numerous choral organizations, in National Federation of Music Clubs, National League of American Pen Women, to name a few, have brought distinction to our sorority.

—Support Sterling Staff Concert Series—

—Present Sterling Staff Artist in Concert

Donates Library on Retirement



DOROTHY HUMPHREYS

On her retirement last year, Dorothy Stevens Humphreys, *Mu Pi* and *Columbus Alumnae*, donated her extensive and valuable library of music to the Music Alcove at the Columbus Public Library.

Dorothy has been an outstanding vocal teacher in Columbus, Ohio, for forty-three years. During this time, she has made seventy-five trips to New York, taking from fifteen to thirty-five pupils each time for lessons, auditions, voice and talent analysis. Many have become stars on stage and television.

A charter member of *Columbus Alumnae* chapter, Dorothy has given

many hours to music therapy work in the name of the sorority, both as an individual and with vocal groups under her direction. Her enthusiasm and charm have contributed to the growth of the chapter.

On retirement Dorothy says, "No regrets, just gratitude for the joy that all the years of teaching have brought me, and the privilege of touching so many lives." And then she adds, with characteristic enthusiasm, "Now! A whole new life!"

Retirement? No, new focus!

Mu Rho Member Miss Colorado

KATHLEEN KNIGHT



Kathleen Knight, *Mu Rho*, a blonde and blue-eyed junior at the University of Denver, represented Colorado in the 1964 Miss America Pageant at Atlantic City where she won a scholarship as the most talented classical singer. She sang *Hello, Hello* from Menotti's *The Telephone*.

A voice major, Kathleen plans to pursue a career in opera and other professional singing subsequent to acquiring a degree and doing graduate work. Kathleen is also a Delta Gamma.

Orah Ashley Lamke

New Award Honors Past National President



At the 37th National and 1st International Convention, held in Lincoln, Nebraska, 1964, a new Award was announced and a special recognition given to the woman whose name the Award will carry, Orah Ashley Lamke.

"The Orah Ashley Lamke Distinguished Alumna Award" will be presented annually to an outstanding alumna of MU PHI EPSILON.

What about this person whose loyalty and dedication to her sorority for over fifty-nine years has inspired this recognition? What is she like?

She is small, has a fragile air, wears an electronic "heart pacer" and has passed her eightieth birthday. But none of these things prevented her from attending her *twenty-eighth* National Convention. She, who brought her new baby to one of MU PHI EPSILON's early Conventions, would hardly let age or, as she calls it, a "tin heart" keep her from her beloved sorority's first International Convention.

Orah Ashley Lamke was initiated into *Gamma* chapter in 1904. She has been an indefatigable worker in MU PHI EPSILON for over fifty-nine years. She held offices in *Gamma*, *Detroit Alumnae* and *St. Louis Alumnae* chapters. And she went on to a record as yet unchallenged in MU PHI EPSILON,

five national offices. These were: National Secretary, National Editor, National Alumnae Officer (twice), National Vice President and National President, though not necessarily in that order.

"Orah's energy was always boundless," says Pauline Baker, *St. Louis Alumnae*, and former National Vice President. "I know. I attended fifteen National Conventions with her!"

Orah's husband was Professor of Electrical Engineering, and later, Registrar at Washington University in St. Louis. Her son was a promising young atomic scientist before his sudden and untimely death. Her two daughters live in Colorado, and she has five grandchildren.

It is fitting that her name be given to this Award, for much of her work was pioneering the early organizing of the scattered alumnae into chapters which became such an integral part of MU PHI EPSILON.

(Continued on page 22)



DONIE ROSENBERGER
KAREN NYE
SYLVIA OCSIO

Internationally Yours



RUTH BUOT, LUCRECIA
KASILAG, DOROTHY
FRENCH (president
New York Alumnæ)

AMABELLE CHUATICO



JOSEPHINE CHAN



SYLVIA OCSIO

Spokane Alumnæ and *Epsilon Iota* chapters celebrated Founders Day in November with the usual time-honored ceremonies. Following recognition of the 61st anniversary of MU PHI EPSILON was a surprise birthday salute to Sylvia Zubieta Ocsio, charter member of *Alpha Tau* chapter in Manila, who has affiliated with *Epsilon Iota* while doing graduate work toward her master's degree at Eastern Washington State College. A program of piano numbers was given by Sylvia and alumna Frances Carden. Tapes were made of the program to be sent to former *Epsilon Iota* member Gretchen Weed, now doing linguistic work in Africa. (See articles "Konkombaland" in September and December 1964 TRIANGLES.)

JOSEPHINE CHAN

The city of Hong Kong is represented in *Alpha Beta* chapter by talented Josephine Chan. She came to the United States in September 1961 and has since that time been a student at Hartt College of Music in Hartford, Connecticut. "Joe" is a full scholarship student, her major is piano, and she plans to continue until she receives her master's degree. Then she hopes to teach a while in America before returning home to more teaching.

Asked what she likes best about MU PHI EPSILON she answered, "The friendships I have made in the sorority, the nature of MU PHI EPSILON and their wonderful work and achievements are what I will always remember, even when, in a few years, I return to my home."

In response, *Alpha Beta* wishes to say how proud they are to have "Joe."

AMABELLE CHUATICO

The international flavor of *Alpha Beta* chapter continues with the membership of Amabelle Chuatico whose home is Negros Occidental, Philippine Islands. She came to the United States in 1962 and has since been a student at Hartt College of Music. Her course of study is Music Education, and she plans to return to the Philippines in the future and teach in the public schools.

MU PHI EPSILON's close association with Silliman University, where Amabelle was a student, aroused her interest in our sorority, and now we are proud to have her as a member of our chapter. She recently performed her native folk songs for over two hundred invited guests at a community United Nations dinner.

RUTH BUOT

Ruth Buot, first president of *Alpha Tau*, is at present doing graduate work at Western Michigan University in Kalamazoo, Michigan. Recently, she entered the auditions there to select a pianist to solo with the symphony. There were thirteen contestants from various locations, and Ruth was the winner. She will apply for a fellowship at the University for next year. At present she is on a teaching assistantship.

LUCRECIA KASILAG

Honoring Lucrecia's 25th Anniversary of her professional music career, Philippine Women's University presented an all-Kasilag concert on February 9. Details will be in September issue.

Mr. Walter Hendl Honored at Rochester Concert

Honoring Mr. Walter Hendl, new director of the Eastman School of Music, University of Rochester, the annual recital of the *Rochester Alumnae* chapter was held on October 25, 1964, at Kilbourn Hall, Eastman School. Mr. Hendl, the noted conductor, assumed the directorship of the school following the retirement last year of Dr. Howard Hanson. Mr. Hendl was recently made a patron of the *Mu Upsilon* chapter at Eastman.

The musical program featured the first Rochester performance of Bernard Rogers' *Sonata for Violin and Piano* with Lorene Field, violin, and Adele Kent, piano. Dr. Rogers, a well-known composer and a teacher at the Eastman School for over thirty years, received the Alumnae chapter's annual citation for his outstanding contribution to music.

Included on the program were two songs by Brahms performed by Myrta



MRS. HENDL, MR. HENDL, DR. MILLER,
DR. ROGERS, MRS. ROGERS.

Knox, contralto, Minna Shklar Meminger, viola obbligato, and Mary Ann Hargrave, piano; Bartok's *Suite for Two Pianos* with Adele Kent and Lois Lines, duo-pianists; a group of songs by Donaudy, Vivaldi and Orff, sung by Frances DeWitt Babcock, soprano, accompanied by Gertrude Miller.

At a reception given by the chapter following the concert, Dr. Gertrude Miller, chapter president, headed the receiving line and introduced the 300 guests to Mr. and Mrs. Hendl and Dr. and Mrs. Rogers. Dorothea Allen was chairman of the reception.

Lamke

(Continued from page 19)

The presentation of the recognition, framed, took place in February at a Scholarship Fashion Show Luncheon given by *Denver Alumnae*, with Orah as honored guest. Margaret Daugherty, president of this chapter, made the presentation in the name of MU PHI EPSILON.

This is your birthday month, Orah, and soon you will celebrate sixty years in MU PHI EPSILON. Many happy returns to both anniversaries.

Welcome to

ALPHA PSI, *Whitworth College*

ALPHA OMEGA, *Stephen F. Austin State College*

BETA ALPHA, *California State College at Fullerton*

LEWISBURG ALUMNÆ
NEW ORLEANS ALUMNÆ

The Neighborhood Music Settlement of Los Angeles has long enjoyed the support of MU PHI EPSILON which has for fifteen years made a generous annual contribution to the work of the school.

In addition, three alumnae chapters have participated in the growth of the Settlement. *San Fernando Valley* was a patron for the Golden Anniversary Concert of 1964. *Beverly Hills* has given financial support for years and has actively sponsored pupil recitals at the Settlement. *Los Angeles* has not only made annual contributions to the school, but also has members and one patron actively involved with the Settlement.

A patron of *Los Angeles* chapter, Mrs. Robert L. MacReynolds, is an officer of the Board of Directors, as is Kathryn Clauset. A new member of the Board is pianist Marilyn Neeley, a member of the music faculty at University of Southern California, who performed at the Settlement's gala 50-year Concert in 1964. Margery MacKay will sing for the annual benefit this year. Annina Mueller continues to teach voice and was at one time the director of the school.

With 258 pupils and a waiting list, the school is bustling with activity on four afternoons and Saturday. Of the eighteen teachers, six are full-time with twenty-eight-hour schedules. The old home which houses all this has been completely refurbished this past year. Students, teachers, board members and friends are confidently embarking on the second half-century of service to the community.



ANNINA MUELLER, *Los Angeles* chapter, with student CHRISTOL JORDON, young baritone now singing professionally.

Neighborhood Music Settlement Starts Second Half-Century

by KATHRYN CLAUSET
Phi Nu, Los Angeles



Support Memorial Foundation—

—Buy from Friendship Corner

Alla Breve . . .



MARIE RODKEY, BARBARA COMEAUX, FRANCES YEEND, CAROL GRAEF, JANET FRALEY, LOIS ILLER.

SPOKANE: Frances Yeend, *Mu Beta, New York Alumnæ*, and Marie Rodkey, *Spokane Alumnæ* sang the roles of Violetta and Flora in a concert version of *La Traviata* given this spring by Spokane Symphony. A reception followed, honoring Miss Yeend and the musicians.

EPSILON OMEGA, San Francisco State College: Helen Dilworth was the featured soloist on the December concert by the Jules Heywood International Choir. . . . President Karen Cummings, sophomore, is an outstanding pianist and accompanist. She has been staff accompanist, a position usually reserved for a graduate student. She has played for all the musicals since entering SFSC and for soloists and choral ensembles. All this and an "A" student, too.

ALPHA TAU, Manila: Numbers by MΦE composers were featured on the Founders Day program. *Alpha Tau* members represented were: Rosa Puertollano, Lucy Bernardo-Hernandez, Fe Nuguid, Vilma Santiago-Felipe, and Lucrecia Kasilag. Also heard were numbers by Elizabeth Gould and Patricia Sourenne, former MΦE Original Composition Contest winners.

TOLEDO: Hearing her composition, written in collaboration with Julia Smith, *Remember the Alamo* played by the United States Navy Band in Washington, D.C., was the thrill experienced by Cecile Vashaw, *Epsilon, Toledo Alumnæ*. The occasion, the ceremonies preceding the inauguration of President Johnson; the number was dedicated to him. Cecile is a director of music in Toledo public schools.



BEVERLY HOLMES, DORIS HALE, ANN KAUFMAN, CAROLYN HEDMAN



FRAN HALLETT



ROSIE VAN DORN, JEAN PANTHER, SHARON MASON, (seated) WILLA STEWART

SALEM: In October, this chapter opened their annual Morning Musicales Series presenting two *Phi Lambda* Young Artists, Anne Kaufman, pianist, and Carolyn Hedman, violinist. Both have won numerous awards and scholarships and have appeared as soloists and in ensemble organizations. *Phi Lambda* patrons host the coffee hour which precedes each Musicale.

LINCOLN: Remember 1964 Convention chairman Fran Hallett? Always around when needed!

AUSTIN: Willa Stewart was honored last fall at a dessert party for bringing distinction to the University of Texas with her voice students. Cash awards of \$50 each were presented to Rosie Van Dorn and Sharon Mason (president of *Mu Theta*), scholarship winners.

NEW YORK: On February 17 this chapter presented its annual program at the Donnell Library as part of the American Music Festival. It was broadcast over WNYC. On the program were first performances of works by Gladys Fisher, *Pittsburgh Alumnæ*, Annetta Lockhart, *Philadelphia Alumnæ*, and Edwina Wills, *Salem Alumnæ*. Also included were numbers by Shirley Munger and Emma Lou Diemer. Performing were Judith Alstadter and Annetta Lockhart, pianists, Ruth Muller, violinist, Charlotte Owen, clarinetist, Frances Riley, soprano, and India Zerbe, 'cellist. WNYC has been giving this program annually for twenty-six years and has invited MU PHI EPSILON to present it each year. As in the past, Merle Montgomery was in charge of arrangements. . . . Ann Rylands, *Epsilon Psi*, violinist and semi-finalist in the SSCS auditions last summer, was soloist with the New York Orchestral Society at Town Hall last November. Conducting was Joseph Eger, who was one of the judges for the SSCS auditions. A reception followed, hosted by the executive board of the *New York Alumnæ*.

ANN ARBOR: Louise Cuyler, professor of musicology at the University of Michigan, is "on loan" to Stanford University from January to June 1965, substituting for Putnam Aldrich, who is at the University of Tokyo. Louise is affiliated with *Palo Alto Alumnæ* for the spring.

Washington's new Governor DANIEL EVANS is served victory cup of coffee by his wife NANCY, *Mu Zeta*, and young sons on the morning after the election.



by Rosalie Yunker
Alpha Lambda—Portland

At Home, In Lectures, It's Music

Betty Bennett Cramer is an example of how much one musically educated woman can do to promote good music in her community while raising a family.

Betty, a member of *Portland Alumnae* chapter, is wife of John F. Cramer, a Portland attorney, and mother of five children from four to sixteen. She was an initiate of *Nu* chapter and also a member of Phi Beta Kappa and Alpha Phi.

She has been choir director and organist of the Cedar Hills Community Church for the past fifteen years.

She is a member of the Board of Directors of the Portland Junior Symphony, member of the music committee, morning concert committee and orchestra committee, and the Portland Symphony Pre-concert Lecture committee. She has given talks to the Women's Association of the Portland Symphony Auxiliary on "Children and Music," sometimes demonstrating with her own children.

During the current season she is giving a lecture series to the Women's Association of the Portland Symphony on music played at the Portland Symphony youth concerts.

Betty has worked with area schools in the participation of Young Audiences and was Cultural Arts chairman for the Parent-Teachers Association. Last Christmas she helped in organizing a three-choir presentation of a portion of the Bach *Christmas Oratorio* with the Portland Junior Symphony.

In between all of this, Betty bakes twenty-six loaves of bread a week and attends all the high school football and basketball games in support of her scholar-athlete sixteen-year-old son.

Seldy, fourteen, is a 'cellist in the Portland Junior Symphony and appears in numerous programs as soloist. Anne, eleven, is a violinist and member of the Portland Junior Symphony Preparatory Orchestra. She, too, has appeared in recitals and programs for a number of years. And when the two of them get with mother naturally it is a family trio!

How often do we sit and wonder how we can get all of our work and commitments done in a twenty-four-hour day? Perhaps Betty Cramer would say, don't sit and wonder, get up and do it.



BETTY CRAMER with daughters SELDY and ANNE

Dr. Howard Hanson Receives Award

Among the Citations given by MU PHI EPSILON at their 1964 International Convention was one conferred on Dr. Howard Hanson, retired director of the Eastman School of Music, University of Rochester. He was, at the time, unable to attend, and the actual presentation was made on January 7, 1965, by Janet A. Wilkie, National President of MU PHI EPSILON, at a meeting of the National Music Council in New York City.

The Citation recognizes Dr. Hanson's outstanding contribution to the cultural life of the nation. Among those present at the ceremony were MU PHI EPSILON members Claudette Sorel, Jewell Hughes, Gertrude Otto and Merle



National President JANET A. WILKIE and DR. HOWARD HANSON

Montgomery, all of *New York Alumnae* chapter.

Coming to the Fair During 1965?

Join other members and friends in celebrating MU PHI EPSILON Day at the Fair. Programs, tea and other events are planned. For further information and reservation form please send a self-addressed-stamped envelope to MRS. CHARLES R. HAFFENDEN 35-25 167th Street, Flushing, New York 11358

President Names Arts Council

Late in February, President Johnson named Roger L. Stevens to chairmanship of the first United States' Arts Council, which was established to give the Federal Government expert advice on how it might best aid and encourage the arts in this country. Named to serve with Stevens were musicians Leonard Bernstein, conductor, Isaac Stern, violinist, and Warner Lawson, musician and educator in Washington, D.C., and Anthony A. Bliss, president of the Metropolitan opera.

Twenty other individuals prominent for their achievements in the arts and public concern for the arts also were appointed by the President to complete the Arts Council.

Case

(Continued from page 9)

performers to advantage, but are not stared at by the audience, or accosted during the refreshing coffee-break by contest participants or their well-meaning friends; all contest sheets must state the rules explicitly, and the final mathematical computations must be without error; the announcement of winners must be made with just the right amount of excitement; and, finally, the organizer must console the losers with sympathy and thank the judges with sincerity.

Thus, the involvement of the contestant must be personal, of the teacher must be supporting, of the judge must be objective and of the organizer must be understanding and efficient. But the deepest involvement of all must be the *love of music*, without which these involvements are non-productive and sterile.

And so, in this four-sided endeavor we might consider as strange and unpredictable the contestants, the teachers and the organizers as well as the judges.

Kopf

(Continued from page 14)

Her lilting songs were approved as "simple enough to appeal to children and interesting enough to catch the ear and mind of an adult."

Jean has recently been doing some experimental work with a large volunteer chorus of 4th, 5th and 6th-graders who meet with her before school and at noontime. They have been well-received when they have performed. She is also president-elect of the *Sacramento Alumnae* chapter.

Turner

(Continued from page 13)

Alumnae chapter. This chapter helped Anne to raise necessary funds to go with fifteen other chosen young people from California and Arizona to work in a church youth camp in Germany. This was in 1957 and Anne was singing the leading role in Kurt Weill's *Down In The Valley*. The chapter sponsored one evening's performance, following it with a reception for cast and guests.

Anne was soloist with a choral group for the Welsh Eisteddfod, Salzburg Music Festivals and Brussels World's Fair. In 1961 she starred in an American musical show in seven countries (including East Germany), for foreign radio and television, in a color film and made a record album. The following year she was assistant leader of a teachers' tour to Southern Europe and Africa.

Recently, she has been substitute teaching in the Los Angeles schools, which schedule allows her more time for continued appearances in radio, television, recording sessions, stage and concert productions. Recordings have been with Roger Wagner, Tennessee Ernie Ford, Gordon MacRae and Dorothy Kirsten; radio and television with Edie Adams, Art Linkletter and Tennessee Ernie; stage appearances have included the Los Angeles Civic Light Opera Workshop, Greek Theater, Hollywood Bowl, local symphonies and the Los Angeles Festival of Music as soloist with conductor-composer Igor Stravinsky.

ADDRESS all queries concerning TRIANGLE subscriptions to National Executive Office, 1139 N. Ridgewood Dr., Wichita, Kansas 67208.

Baltimore Presents Virizlay Recital

On Friday evening, January 22, 1965, the *Baltimore Alumnae* chapter presented Mihaly Virizlay, principal 'cellist of the Baltimore Symphony Orchestra and faculty member of the Peabody Conservatory, in a recital for the benefit of its scholarship fund at the Peabody Concert Hall. The artist is a brilliant Hungarian 'cellist who came to the United States in 1957. He won the Harriet Cohen International Award for violoncello in London in 1962.

For his recital Mr. Virizlay played on one of the greatest of the "Montagnana" 'cellos, dated 1736. He was accompanied at the piano by his wife, Agi Rado.

His program included the *Divergimento* of Haydn; *Suite in C Major No. 3 for unaccompanied cello*, by Bach; *Sonata for unaccompanied cello* by Virizlay; *Sonata for cello and piano*

in C Major, Opus 102, no. 1 of Beethoven; and *Variations on a Roco-co Theme—Opus 33* by Tchaikowsky.

The critic of the *Baltimore News-American* stated in his column the following day, "Virizlay's playing can only be called 'virtuoso', deep in its reflective mood, brilliant in its execution. There is apparently no aspect of 'cello-playing which Virizlay has failed to master."

Following the performance a reception to honor the artists was held in the Peabody Library. Two of our patrons, Mrs. Paul M. Taylor and Mrs. Aber Unger, graciously co-hostessed this affair. Mr. and Mrs. Virizlay were presented with a token gift by the *Baltimore Alumnae* chapter in recognition of their cooperation in giving of their fine talents, enabling us to give another \$250 scholarship to Peabody this year.

Calling All Mu Phi Epsilon Artists

Your Artist Members Chairman is eager to spread the news when you are giving concerts anywhere in the country (or out of it!) Won't you please send information about your appearances so that Mu Phi Epsilon chapters along your route may be notified. Your MPE Sisters will be happy for an opportunity to meet you and hear you perform, and it will be rewarding to you to have them in your audiences.

To those Artists giving concerts in New York or vicinity: We will be happy to receive and distribute flyers to New York Mu Phi Epsilon members and patrons. It will be necessary for the flyers (150 of them) to reach us a month in advance of your concert so that they may be included in the mailing of the monthly newsletter sent to members and patrons of the *New York Alumnae* chapter.

Mail itineraries, flyers, and other information to:

(Mrs.) DOROTHY B. LEMEN
Artist Members Chairman
21 Claremont Avenue
New York, New York 10027

Dream Comes True as Three Brysons Attend Famed Interlochen

summer 1964

Unique it is for a mother and two daughters to be accepted at the same time for summer study at the National Music Camp, Interlochen, Michigan. Such was the case last year with Vivian Bryson, *Tacoma Alumnae*, and her teen-age daughters, Kay and Bee.

Several years ago Vivian studied conducting with Ralph Rush at Washington State University. Mr. Rush was, at the time, a guest instructor from the Interlochen Camp. It was then that her dream to attend the famous Camp began for Vivian Bryson. The dream became reality when, after much planning and nearly a year of filling out questionnaires and filing applications, the three Brysons found themselves accepted for the summer session at famed Interlochen.

Vivian and the older daughter, Kay, were recipients of scholarships. Bee, the ninth-grader, found that no scholarships were available for the Intermediate Division. Vivian's scholarship for \$900 was awarded her by Delta Kappa Gamma, professional women

VIVIAN, KAY and BEE BRYSON



teachers' society, and Kay, a senior in high school, was winner of a MU PHI EPSILON scholarship for \$250.

Vivian has been a Music Specialist in the Tacoma public schools. Her work at Camp was graduate music study in the University Division, operated by the University of Michigan. Kay, in the High School Division, studied harp, art and sports, and performed in band and ensembles. She is a gifted clarinetist who has received only "superior" ratings in contests for the past five years. She has also attended several Music Institutes at the University of Washington. Bee is first chair flute in her school orchestra. She studied flute, ballet and sports at Camp. Like her sister, she is in the "superior" category, chalking up this rating in a spring soloist contest.

MΦE

SCHOLARSHIP ASPEN MUSIC SCHOOL

is open to all initiated members of MU PHI EPSILON. It is a full scholarship of \$400 awarded annually. Make application NOW to:

Music Associates, Aspen, Inc.
Gordon Hardy, Director
111 West 57th Street
New York City, N.Y. 10019

National Music Camp is the largest and most outstanding music camp in the world, and students attend from many countries. During the eight weeks of session, 300 concerts were given in the four divisions, including TV performances, solo recitals, ensemble performances of all kinds, opera, drama, dance recitals, band, orchestra, and choir concerts.

Last summer was the 37th season for young people who are gifted in music, art, drama or dance. Interlochen provides unparalleled opportunities for evaluation of talent in comparison with others with similar talents from all parts of the country and the world. MU PHI EPSILON is justly proud of the yearly scholarships they offer to students attending this famous Camp,

Katherine White, 15, Detroit violinist, and Martha Walters, 16, oboist from Battle Creek, Michigan, are the winners of the MU PHI EPSILON scholarships for 1965 summer session of National Music Camp at Interlochen, Michigan. The scholarships are each \$300 and are given on the basis of outstanding musicianship during the 1964 summer session.

The awards were presented by Dr. Joseph E. Maddy, founder and president of the Camp. Both girls played in the first International Youth Symphony, which appeared at the Watergate Theater Barge on the Potomac, August 29.

Martha majored in oboe at Camp, also plays English horn, clarinet, cornet, violin, piano, saxophone, bassoon and trombone. Katherine has attended Camp on scholarships since 1960 and, for the past two years, has won scholarships to Interlochen Arts Academy.



KAY BRYSON, winner of 1964 MΦE scholarship

made possible from the income received from rental of the MU PHI EPSILON Scholarship Lodge.

Mu Phi Epsilon Interlochen Winners 1965

KATHERINE WHITE, MARTHA WALTERS



Gift Trip to Europe

by Harriet Nelson
Elizabeth Camp



ELIZABETH, HARRIET and BEULAH

Three lucky members of *Berkeley Alumnae* chapter enjoyed a ten-week fairy tale tour of Europe in the spring of 1964. Beulah Marty Logan, *Mu Delta*, Elizabeth Camp, *Mu Beta*, and Harriet Davis Nelson, *Mu Eta*, were guests of Mr. Lawrence Skidmore Miles of Berkeley. The trip was a memorial to his mother, the late Laura Skidmore Miles of Long Island, New York, whose desire was that he do something lavish with her special bequest. Because one of her great loves was music, Mr. Miles invited a party of five musicians to accompany him on the European trip. Other members of the party were Robert Mueller, concert pianist, and his coach, Harold H. Logan, also a concert pianist.

Twelve countries were visited and many fine music events were enjoyed. Among them were a concert in Rome by Artur Rubinstein, a performance of the opera *Jenufa* by Janacek in Vienna and the *Magic Flute* in Hamburg. They attended the Bergen Festival in Norway where the complete *Peer Gynt* was presented. A visit to Grieg's home included a piano-violin recital. On the lighter side, they delighted in the color and spirit of the Flamenco dancers in Madrid. In Berlin they were awakened at six in the morning of Whitsunday by the sound of three brass bands, a *Frühkonzert* which continued for two days!

Many exciting and spectacular sights were included in the well-planned tour: the illuminated fountains at the Villa d'Este in Italy, a bull-fight in Madrid, the fjords in Norway and numerous palaces—from the dazzling Royal Palace in Madrid to the ruins of the Labyrinth, King Minos Palace at Knossis, Crete. In Vienna the group made the pilgrimage to the homes and graves of Mozart, Beethoven, Brahms and other composers. Masses of spring blooming lilacs enhanced these settings.

An unforgettable experience was a trip by car high into the rugged mountains of Crete. Here in a tiny village they visited Elizabeth Camp's twelve-year-old foster child, Irene Micheloudaki, her parents and her brother. The gracious hospitality offered by this family and the people of the village belied their abject poverty. Thanks to Elizabeth's aid, this bright little girl, Irene, is able to continue her education.

A car tour of the Scottish Lake Country, "Richard II" at the Royal Shakespeare Theater in Stratford and the usual sightseeing in London and Paris brought the travelers to their final phase, the plane for San Francisco. The memorial trip enriched their lives, and the bequest of Laura Miles could not have been more appreciated or enjoyed.

PROFESSIONAL PANHELLENIC ASSOCIATION

Some Soul Searching

ROXINE BEARD PETZOLD, ΔO , offers some present-day guidelines for fraternities in the June 1964, President's Letter of the Professional Panhellenic Association.

As I reflect upon current educational trends it is evident that youth has not changed, nor have the colleges and universities changed, rather it is the culture in which they exist which has changed. For some time higher education has been emphasizing "man and his intellect" rather than "God and his grace." It has been taken for granted that the home, the church, and the community would transmit spiritual knowledge and values. However, long before the young people have reached college their attitudes have been established. In the home and community, rather than gaining a sense of spiritual knowledge and values, youth has been indoctrinated to equate excellence with business or professional success. Academic performance for pre-college youth has become a symbol of worth and self-respect, a requirement for college entrance and college attendance has become an integral part of the American way of life. One *must* attend college to increase ability as a wage-earner!

Freedom is an achievement which each individual and generation must

earn and preserve, liberty is not a legacy left in perpetuity by brave patriots of the past. On the crowded campus there tends to be an overwhelming sense of the necessity to conform. There is lack of time for contemplation and there is a phrase that has become so common that it is almost deafening, "the search for identity." The fraternity today has an increasingly important role on the campus for it must combat the too prevalent soft-centered freedom from personal restraint and must give leadership in the creating of an atmosphere which will breed true freedom.

"What do a group of general officers amount to if they have not souls, which are sensitive to what a fraternity should preserve and perpetuate?" asks Dr. Seth Brooks, president of $\Theta\Omega\Gamma$ in his fraternity's magazine. As our fraternity councils hold their summer meetings it behooves each of us who are fraternity leaders to do some "soul searching" and to seek further means for making our own fraternities instruments of greater service to the schools and to the ever-increasing number of students enrolled in the American colleges and universities.

Reprinted from Banta's Greek Exchange, October 1964, page 288.

Golden Anniversary Congratulations to

TAU — University of Washington, installed May 12, 1915

PHI — Mount Union College, installed May 16, 1915

WHO'S WHO in MU PHI EPSILON

District Directors

(concluded)

District 1, Atlantic Province

THERESE MUELLER

Therese was initiated into *Gamma* chapter at the University of Michigan where she received her B.M. and M.M. degrees. She is a native of Chicago, and her father was first oboe with the Chicago Symphony for 25 years. He is now Professor of Music at the University of Michigan. He has been a Judge for the MU PHI EPSILON Original Composition Contest. Therese is a harpist and has been Music Librarian at Wellesley College since 1960. She is chairman of the New England Chapter of the Music Library Association and also of their membership committee. At present she is president of *Boston Alumnæ*.

District 2, Atlantic Province

VERA NEELY ROSS

Vera received her bachelor of music from the University of Kansas where she was initiated into *Xi* chapter. She received a graduate fellowship at Juilliard and studied voice there under Madame Schoen-René and privately with Walter Golde and Oscar Seagle. She belonged to *Tau Alpha* chapter and is past president of *Washington Alumnæ* chapter. Vera is in *Who's Who of American Women* and has done extensive work in concert, oratorio and radio in the East and in the Midwest. She has taught at the University of Kansas and the University of Wyoming. She is Associate Professor of Voice at Mary Washington College of University of Virginia where she is faculty adviser for *Phi Psi* and is professor and lecturer at American University in Washington, D.C. Vera has

THERESE MUELLER



VERA ROSS



been delegate to several National Conventions of MU PHI EPSILON. There are two daughters and one granddaughter in the family. Vera has seven chapters in her District.

District 4, Great Lakes Province

ALICE JERABEK

Alice is a graduate of Ohio Wesleyan University, was initiated by *Mu Pi* chapter and has been since then an active member of *Cleveland Alumnæ* chapter. She has held several offices including the presidency. She has been a supervisor and teacher of music in Wayne County, is a church soloist, part-time organist for the Church School and is an officer in the women's organization of her church. Both Alice and her husband are charter members of the Cleveland Orchestra Chorus. Last winter this organization gave five performances of Mozart's *Requiem*. It was later repeated with a reduced ensemble for Oberlin College. The Chorus' Christmas Eve concert is always televised in the Cleveland area. The Jerabeks traveled with the Robert Shaw group to Puerto Rico for the Festival Casals and sang in New York under the maestro, himself. There are two sons and three daughters in the family. Alice is serving her second biennium as Director and there are six chapters in her District.

District 7, East Central Province

MELVA CRAIN

Melva is a graduate of Indiana University, where she majored in public school music, and she received her master of arts degree from Columbia University. She has also attended classes and workshops at Jordan College of Music of Butler University; Purdue University; Indiana Central, Danville Normal and Indiana State Colleges. Art classes were taken at Bay View Summer School and administration courses at Indiana University. She is past president of *Indianapolis Alumnæ* chapter, Indiana State Choral Festival Association, the Music Section of Indiana State Teachers Association and the Music Teachers of Indianapolis. She trains cadet teachers from Butler and Indiana Universities. Her teaching has

ALICE JERABEK



MELVA CRAIN





MARIAN DAVIDSON



VIRGINIA SHAW

ranged from kindergarten through high school, and she is most recently a music specialist in elementary and junior high levels. Melva is a member of Delta Kappa Gamma and Zeta Tau Alpha. There are six chapters in her District.

District 9, East Central Province

MARIAN DAVIDSON

Marian was graduated from Washington State College (now University) from which she received her bachelor of arts degree. She was initiated there by *Mu Beta* and served as their president. Additional study was taken at the University of Washington, Chicago Musical College and Iowa State University. Marian taught piano at Pueblo College, Colorado, and is now teaching it privately and supervising music at Strawn School. Marian lives in Columbia, Missouri, where her husband is Chairman of the Division of the Arts at Stephens College. She is accompanist for the Mothersingers and active in the women's organizations of her church. She belongs to PEO Sisterhood and Faculty Wives Club and is president of *Columbia Alumnae* chapter. There are six chapters in her District.

District 10, North Central Province

VIRGINIA SHAW

Virginia was born in Toronto, Canada, and raised in Chicago where, at an early age, she engaged in such music activities as singing and playing the piano. Dancing and drama lessons were added and she became active in children's theater work. Virginia early identified herself as a church soloist, concert singer and performer on radio and later, on television. After their marriage the Shaws moved to Minneapolis where she has continued to be active in both music and dramatic circles. Virginia attended the American Conservatory of Music from which she received her degree. She was initiated by *Mu Epsilon* chapter at MacPhail School of Music. Virginia is an Artist (performing) Member of Thursday Musical and an active performer with the Plymouth Players. She is also a member of the League of Women Voters. The Shaws' son is in medical school, one daughter is at the University of Minnesota and the other one is in high school. Virginia was a charter member of her affiliated chapter, *Richfield Alumnae*. There are five chapters in her District.



JUDITH HADDON



ILAH DIXON

District 14, South Central Province

JUDITH HADDON

Judith is a graduate of West Texas State College where her major was in English and her minors were in music, history and French. She was initiated by *Alpha Nu* and held several offices in that chapter including the presidency. She was affiliated with six professional or honor societies in college, and she was active in student body and band affairs. Her instrument is the bassoon with secondary interest in flute and piano. She played for four years with the Amarillo Symphony, on scholarship, and has been several years with the Fort Worth Symphony. She teaches bassoon and flute privately and also teaches in the public schools. This is Judy's second term as District Director. There are nine chapters in her District.

District 15, South Central Province

ILAH DIXON

Ilah is a graduate of Southwest Missouri State College with a bachelor of science degree and received her master of music degree from Northwestern University. She has done post-graduate work at Juilliard in piano and at Columbia University in organ and theory. At present she is on a Ph.D. program in theory at Northwestern. Ilah is professor of music at Southwest Missouri State College. Previous to this she taught in both junior and senior high schools. She is organist and choir director at Campbell Avenue Methodist Church and organist at Grace Methodist Church in Springfield, Mo. Ilah has sponsored, in her college and community, ensembles of recorders and early instruments and also plays with them. She has built her own clavichord at home. Ilah was a charter member of *Alpha Mu* and is now their chapter adviser. There are ten chapters in her District.

District 19, Pacific Southwest Province

ROBERTA O'CONNELL

Roberta received her bachelor of arts degree in music and her special secondary teaching credential from San Jose State College where she was initiated by *Pbi*

Mu chapter. She teaches piano privately and for three years was director of three choirs at the Campbell Methodist Church. For five years she sang with the Peninsular Women's Chorus and was twice their president. Roberta is now a member of the newly-formed, 150-voice Schola Cantorum at Foothill College and on the advisory board to the West Valley Community Symphony. She was a charter member of *San Jose Alumnæ* chapter and previous to that was a member of *San Francisco Alumnæ* chapter. She has held many offices in her present chapter including the presidency. The O'Connells have two daughters in high school. There are fifteen chapters in her District.

District 21, East Central Province

SARAH EMILY KERSH NEWMAN

Sarah Emily, *Epsilon Gamma*, received her bachelor of music from Belhaven College in Jackson, Mississippi, with a major in voice. At present she is taking graduate work at Memphis State University. She teaches sixth grade in Memphis and is soprano soloist for the First Baptist Church. She has worked two summers with the Front Street Theater, and has sung Tosca and Santuzza for the Memphis Opera Theatre. She concertizes in the Mid-South area, using her professional name, Sarah Newman. She is married to R. Vernon Newman. Sarah Emily has four chapters in her District.

District 22, Atlantic Province

GEORGIE LEE FITZ STUTESMAN

Georgie attended Kansas City Junior College, Kansas City Conservatory of Music and the Nebraska State Teachers College, receiving her bachelor of fine arts degree from the latter in 1953 in public school music and voice. Graduate work was done at the University of Kansas City, University of Miami and Northwestern University. She has taught in elementary, junior high and senior high levels in Kansas, Missouri and Florida. At present she teaches vocal music in the Miami Springs Junior High School and is soloist for the Miami Springs Presbyterian Church. Georgie holds membership in Alpha Delta Kappa, MENC, *Miami Alumnæ* chapter and various state and county educational associations. The Stutesmans have a five-year-old son. There are five chapters in her District.

ROBERTA O'CONNELL

SARAH EMILY NEWMAN

GEORGIE STUTESMAN



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

AVA COMIN CASE, *Gamma, Ann Arbor Alumnæ*, December 1964

NELLIE MERRILL CHESEBROUGH, *Epsilon*, January 1965

FLORENCE MILLER CRAMER, *Epsilon*, January 1965

BESS CUNNINGHAM, *Epsilon, Toledo Alumnæ*, December 1964

ANITA DE MARS, 1964

PAULA DOERING, *Iota Alpha*, February 1965

MARGERY HOPPES FOX, *Zeta*, March 1963

JOSEPHINE FULLER, *Chi*

CELE DUVAL GRZESIK, *Minneapolis Alumnæ*, April 1964

BLANCHE HICKOX, *Toledo Alumnæ*, March 1965

HAZEL CRABBS HORTON, *Epsilon*, September 1964

PHYLLIS FERGUS HOYT, *Iota Alpha, Chicago Alumnæ*, December 1964

GERTRUDE H. HULL, *Minneapolis Alumnæ*, January 1965

MARIE MORISSEY KEITH, *Chicago Alumnæ*, February 1965

HELEN KELLEY MCHOSE, *Mu Upsilon, Rochester Alumnæ*, December 1964

MARIAN ANN MOSES, *Beta*

GRACE K. PFAFFLIN, *Indianapolis Alumnæ*, August 1964

MARJORIE K. PIDDUCK, *Tau, Seattle Alumnæ*, February 1965

GENE SCHILLER, *Tau Alpha*, February 1965

MAE DOELLING SCHMIDT, *Chicago Alumnæ*, March 1965

EDNA WERDEHOFF, *Epsilon*, March 1964

LILLIAN WHITSIT, *Gamma, Detroit Alumnæ*, October 1964

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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.

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AT OGLEBAY INSTITUTE Opera Workshop, Wheeling, West Virginia, a full scholarship is available for tuition, room, and board, valued at \$180, to an opera coach or pianist-accompanist for a three-week period in late summer. Deadline is June 1, and information should be obtained from the Chairman, Mrs. Brooks B. Evans, 1330 Kanawha Blvd., Charleston, West Virginia.

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see page 41*

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

FOUNDERS

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

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Myrtal Palmer Leach (deceased), T, 1905-07
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 National Music Council
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 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.

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

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 for year, 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 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

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

MAY

Due from Treasurer: Before May 31, send chapter contributions for National philanthropies to MU PHI EPSILON Memorial Foundation Treasurer.
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