

V. 60 #2

the
TRIANGLE
of
MU PHI EPSILON



DECEMBER 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

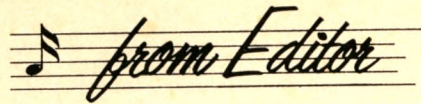
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OF MU PHI EPSILON

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NATIONAL EDITOR—PEARL ALLISON PETERSON



from Editor

In music:

each instrument in counterpoint,
and as many contrapuntal parts as there are instruments.

In associations:

enlightened self-discipline of the various parts
each voluntarily imposing upon itself the limits of individual
freedom for the welfare of the community. Not the autocracy of
a single stubborn "melody," nor the anarchy of an unchecked
voice—but the "harmony" of a delicate
balance between the two.

*Excerpt from souvenir program of the
concert honoring Lucrecia R. Kasilag.*

Although little is known in this country of the compositions of Lucrecia R. Kasilag, *Mu Upsilon*, she is considered an outstanding composer of Asian-influenced music. She is highly regarded in her native country as a composer whose music combines with artistry and insight the best of Eastern and Western cultures.

With much of her instrumental work scored to include indigenous instruments of the Philippines and the Orient, it is not likely that these compositions will be heard in this country unless performed by a touring native ensemble. Her original music and her arrangements for the Bayanihan Dance Group are available for our hearing each time the Company tours the States. Her compositions for voice and for piano could well be included in concert repertoire by artists in this country. Lucrecia writes, "Except for *Sarimanok* and *Toccata*, only a few small works have been performed abroad."

Because she is held in such high esteem as a composer of reputation and stature in her own country, we, too, in this country, should be privileged to know more of our distinguished member's achievements. And so it is with great pleasure that TRIANGLE presents a comprehensive review of her career during this year of her Silver Jubilee. We are proud indeed of her reputation as an outstanding woman composer and educator.

To those delegates and visitors privileged to meet and hear her at the 1964 National Convention she needs no introduction, nor to many other members who have met her in the past. But to all, TRIANGLE presents our "King."

(more about Manila on page 38)

The "King" is a lady. She is the Philippines' First Lady of Composition, Lucrecia R. Kasilag, affectionately known to friends and associates by her childhood nickname. In recognition of her twenty-fifth anniversary as a composer and educator she was honored by her alma mater, Philippine Women's University, with a Gala Concert which featured some of her most outstanding works. The celebration was held on February 9, 1965, and was part of a general observance of the University's forty-fifth anniversary.

One of MU PHI EPSILON's most distinguished women, Lucrecia has been the recipient of countless awards and honors during her professional career. She is acclaimed not only in her native Philippines but internationally as well. She has been honored not only with awards but has been elected to administrative offices in international music organizations.

She is a delightful woman, warm and enthusiastic, who wears her laurels modestly. If she seems to accept her honors in a matter-of-fact manner, it is because she has had over twenty-five years of experience in receiving them. Yet there is no boredom in her attitude. Her enthusiasm for every new project and commission is always energetic and spirited. Each new commitment is a fresh challenge which she eagerly meets.

Among the many honors and awards she has received have been such outstanding ones as Philippine Women's University President's Distinguished Service Award in Composition, 1956; St. Scholastica's College Golden Jubilee Award for "Notable Service to Music Education," 1956; Magsaysay Presidential Award, "Woman Composer of 1956," 1957; Republic Cultural

The
Indefatigable
Incomparable
Inimitable
"King"

Pearl Allison Peterson
Phi Nu—National Editor



MRS. MACARIO PERALTA
(sister of Lucrecia)
LUCRECIA KASILAG
ANTONIO J. VILLEGAS
(Mayor of Manila)
HELENA Z. BENITEZ

Heritage Award in Music, 1960; and in the same year, the Presidential Award in Music, presented by the President, Carlos P. Garcia. In 1964 Antonio Villegas, Mayor of the City of Manila, acknowledged her as the first awardee for the Manila Cultural Awards for which she received the "Araw ng Maynila" Citation in 1964. Also in 1964, Lucrecia received a MU PHI EPSILON Citation of Merit naming her "an authority on Philippine music, outstanding music educator and com-

poser, recognized by her own and other countries, ambassadress of good will, who has in all her achievement brought honor on MU PHI EPSILON." In 1965 the Cultural Award for Music was conferred on her by the City of Manila, in celebration of its 393rd anniversary, and at the Philippine Women's University commencement exercises in May of this year she was awarded the Professional Felicing Tirona Memorial Chair for Humanities, in Composition and Musicology.

Missa Brevis



Lucrecia has received numerous scholarships and grants. In 1949 she came to the Eastman School of Music, University of Rochester, on a Fulbright Scholar Grant. At the same time she held fellowships from Philippine Women's University and Eastman School of Music. At Eastman she became a member of *Mu Upsilon* chapter of MU PHI EPSILON.

Recognized as a leading educator in Asia, Lucrecia has been elected to various positions of national and international importance. She has held office in the National Music Council of the Philippines, the Philippine Music Educators Group, Manila Symphony Society, the League of Filipino Composers, the Regional Music Commission of Southeast Asia, the Music Promotion Foundation of the Philippines, the International Society for Music Educators (ISME), and the International Council of Women's Subcommittee on Arts and Letters. She has been official delegate and representative to many international conferences. In 1962 she was appointed head of the first Philippine Cultural Delegation to India, invited by the Indian Government.

At an early age Lucrecia set her heart on a career as a concert pianist. However, an unusual congenital weakness in the little finger of her right hand doomed the fulfillment of this ambition, and she directed her musical energy into composition and music education channels. She was a graduate, *cum laude*, of the Philippine Women's University, with a bachelor of arts in 1936 and a bachelor of music in 1949. She received a Music Teachers Diploma from St. Scholastica's College in 1939. She received her master of music degree from Eastman School of Music in 1950. She has been

a member of the faculties of both St. Scholastica's College and Philippine Women's University. Since 1953 she has been Dean of the College of Music and Fine Arts of the University, succeeding its founder, the late Dean Felicing Tirona.

She has been Music Director of the world-famous Bayanihan Dance Group since its inception. Due to her influence and Filipiniana researches, tribal music and themes dominate the music of its repertoire, and the artistry of it has brought repeated acclaim from the critics. Raymond Vaught has written, "Much of the effectiveness of the Bayanihan Muslim suite must be credited to the wondrous music by Lucrecia R. Kasilag. Never have we heard such impressive, authentic music and seen such a rich and colorful array of traditional instruments." Her arrangements have taken away none of the simplicity of the folk music which have, rather, been enriched and given depth by her musical treatment.

She is an indefatigable collector of native Filipino and Asian instruments. The College of Music and Fine Arts has a distinguished collection of over four hundred such instruments. It dates back to 1947 when Felicing Tirona initiated the project of preserving Philippine indigenous musical instruments. The native and Asian instruments acquired by Lucrecia during her frequent travels have been added to the collection, and many of them are rare and unusual, coming from their actual localities of origin.

In the biographical sketch written by Vilma R. Santiago-Felipe, charter member of *Alpha Tau* and presently their faculty adviser, which appeared in the souvenir program of the Gala Concert, she has written, "Excellence and efficiency stamp every endeavor of

Lucrecia R. Kasilag, be it as a composer, educator or administrator. As a *teacher*, she has been well-loved and respected by all her pupils and co-teachers in a wide and varied span of musical erudition—piano, music history, theory and composition, pedagogy, analysis and music literature. As a *writer*, she has authored a host of articles and essays on topics inside and outside of music. But it is in the role of *leader-organizer* that her merits truly shine the brightest. Her participation in any organization is never passive; in any group she is always the active 'catalyzing agent.'

It was "King" who did so much to make possible the installation of the sorority's *Alpha Tau* chapter at Philippine Women's University on November 13, 1962. And it was she who represented the National President of MU PHI EPSILON in the initiation and installation ceremonies. Working with a small group of enthusiastic and dedicated members of MU PHI EPSILON living in Manila and Mimi Palmore of the Silliman University faculty, the difficulty of distance was bridged, and the first international chapter of the sorority became a reality.

Finale *Filiasiana*



It is as a composer that Lucrecia's star shines most dramatically. In this field, conquered by so relatively few women, she has become recognized and acclaimed. It was with great pride and excitement that the Gala Concert, made up of major works by Lucrecia, was planned by Philippine Women's University to honor the silver jubilee of their distinguished daughter.

The number which most excited the critics and audience was the "piece de resistance," *Filiasiana*, 1964, for mixed voices and Asian instruments, a "Choral-Dance Kaleidoscope of Asia." This newest work by "King," and certainly one of her most ambitious, was dedicated to her former mentor, Felicing Tirona, who had encouraged her to turn seriously to composition as a creative outlet. The number was performed by the Philippine Women's University Choral Group, an ensemble of thirty-two Asian instruments, and assisted by the Bayanihan Dance Company. The choreography was done by the Company's Dance Director, Lucrecia Reyes-Urtula.

Filiasiana is "the composer's own impression of Asian music and dance, utilizing Asian scales and instruments as a point of orientation, without any direct quotation of folk themes . . . assimilating ancient traditions of Japan and China, progressing on to India, Indonesia, Malaya, and the native strain in the Philippines."

This work was termed by one critic as showing the composer's "definite avant-garde propensities in her choice of harmonic idiom as well as her break with the softness and warm sentiments of the Romantic tradition in favor of a more virile, more dynamic passing, grouping and merging of new and interesting sounds and atmospheric effects."

East-West Music Festival,
U. of Hawaii, left to right:

MARIAN J. KERR, LOU HARRISON,
ARMAND RUSSELL, BARBARA B.
SMITH, LUCRETIA R. KASILAG,
and seated; MARIA CHING.



Other numbers performed were:
Missa Brevis, 1963, a premiere performance with the University Choral Group and MΦE patron Maria Mota at the organ.

Piano Quintet (Capriccio), 1963, and *Fantaisie*, 1965).

Toccata for Percussion and Winds, 1959, was conducted by Professor Luis Valencia, MΦE patron. It was the winning composition of the Republic Cultural Heritage Award in Music, 1963, and is written in extended rondo form with themes based on Muslim folk music and scored for Muslim instruments and orthodox Western instruments. The *Toccata* was premiered under the direction of Professor Valencia at the 1959 Festival of the League of Filipino Composers, and was heard outside the country in 1963, when it was performed at the Festival of Music and Arts of This Century in Honolulu under the auspices of the Music Department of the University of Hawaii and the East-West Center's Institute of Advanced Projects. Lucrecia and Lou Harrison were the two contemporary composers invited to present compositions at this Festival.

Edward W. Weidner, vice chancellor of the Center, in congratulating her on her silver jubilee, stated, "It is with special pleasure that we cite Dean Kasilag . . . for the signal contribution she has made to both Asian and Western musical traditions. . . . Her ability to blend themes and instruments of East and West made the Festival a memorable occasion. Truly she herself combines the best of different cultures in both her professional and personal lives. She has shown us new dimensions of beauty and meaning."

Love Songs, 1956, for soprano and orchestra. The song cycle includes *Meeting*, *Communication*, *Wedding Day*, *Fulfillment* and *Evening*. The numbers were sung by Fides Santos Cuyugan-Asensio, MΦE patron.

Legend of the Sarimanok, 1963, a suite for chamber orchestra and indigenous Philippine instruments, was the first presentation in the Philippines. It had been premiered in 1963 at the Festival of Music and Art of This Century in Honolulu, under the baton of Dr. Armand Russell, and composed especially for the Festival. It is scored for fifteen Western instruments and

nine indigenous Philippine instruments. The suite of five numbers is based on an ancient Mindanao legend concerning a Prince, a Goddess and a Golden Bird. The people wished to make a copy of the latter so as to never forget it, but the result more resembled a rooster, so it was called *sari* (beautiful) *manok* (chicken)! The Sarimanok has since become a favorite Muslim art decor and festive symbol. The story-telling 12-tone theme, voiced by the clarinet, threads the whole suite together, from prologue to epilogue, in contrast to the overall pentatonic mode set off by the gongs.

Divertissement for Piano and Orchestra, 1960, is a "3-part whimsey on Muslim folk rhythms and folk themes in neo-classic vein with neo-modal flavor." The form is that of a modern concerto, and the soloist was Milagros de Ocampo, MΦE patron.

Lucrecia Kasilag has become an important composer in her country. Other than in the State of Hawaii, her works have yet to be performed in this country. Her music is enriched by its ethnic heritage, compatible in its contemporary mating with Western influences, and despite these dominant pressures emerges with strength and originality.

Critics are recognizing her works and evaluating their importance. Mary Lou Cruz-Navarro (MΦE), *Manila Bulletin*: "We must, like Miss Kasi-

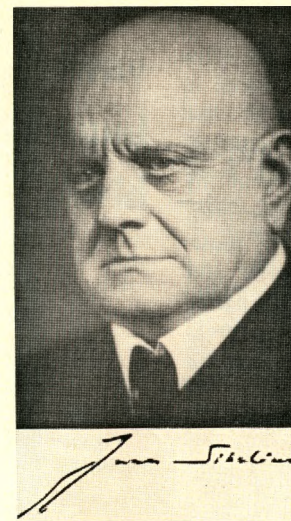
lag, delve into our past if we are to find our roots in our search for artistic identity. We must continue to experiment with new idioms if we are to preserve our cultural heritage effectively." Pura Santillan-Castrencia, *Examiner Newsweekly*: "Definitely, she has successfully welded together the Eastern material and the Western media and vice versa. The result is music of the most unified and exquisite artistry." Monina A. Mercado, *Philippine Herald*: "Lucrecia Kasilag's compositions fall back on her obsession for the Asian theme. . . . There is something passionately pioneering about 'King' . . . who, in her lifetime, is already recognized as one of the boldest pioneers in Philippine music." Anthony Morli, *Manila Times*: ". . . contribution . . . pioneered in extensive use of native and Asian instruments alongside those of Western origin to produce arabesques of timbres and sonorities and harmonies hitherto unheard of in a concert hall . . . [her accomplishment] presages a future when the world's musicians shall truly convey the transcendental concept of One World. . . . Her works open new vistas in music."

In her *Message* which appears in the Gala Concert souvenir program, Francisca Tirona Benitez, president of the Philippine Women's University and MΦE patron, includes these words: "Lucrecia R. Kasilag's bold experimental efforts, particularly in exploring the physical and structural resources of music, deserve high commendation. Tonight's concert pieces, in particular *Filiasiana*, reveal the unceasing search of this genuinely creative artist for new ways of re-embodying in musical forms the legacy of the past, the experience of the present, and the vision of the future."



LUCRECIA

December
1865



December
1965

When Jean Sibelius died in 1957, at the age of 92, his name had long been synonymous with Finland, in his homeland and in the world. He was a national idol during his lifetime. His intense patriotism and love of country is mirrored in his compositions—his chamber music, his tone poems, his great symphonies. His music became the voice of Finland, during the years of oppression under Russian rule and during the years of freedom that followed when Finland commanded respect and recognition from the world. Internationally recognized as a composer of genius and greatness, the world of music pauses to honor his memory in this centenary year of his birth.

Dr. Boris Sirpo, founder and conductor of the Portland Chamber Orchestra, a fellow-countryman and friend, shares with us his memory of the musician and the man.

Sibelius

Never in the course of my whole life do I remember a more glorious and inspiring day which seems only yesterday. To have been with Jean Sibelius, this is truly a splendid memory. He spoke to me of my work in America in so gratifying a manner that I felt quite proud.

I honor Sibelius as one of the greatest of men. He was a genius. He based his music on the secure foundation of truth, of art and form, on integrity of craft and style, and on the authority of law and form.

But his art also embraced the truth of human passion, experience and tragedy of all human existence.

Sibelius was a great among musicians. He was a man like a lion. One knew at once that he must be a genius. His eyes looked so clear and deep, and his nature was gentle, kind and mild.

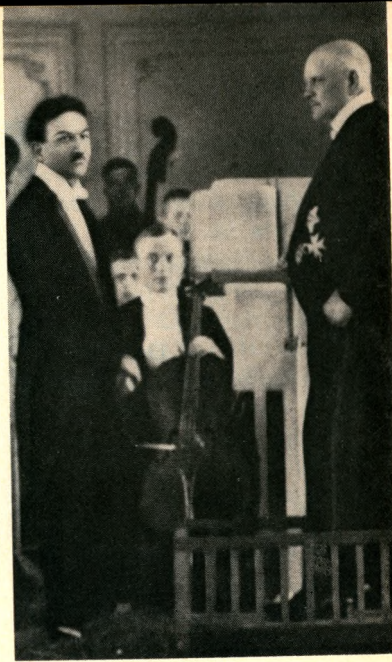
Sibelius was a great genius in his blending of art and life!

Boris Sirpo

Boris Sirpo was born in Viipuri, Finland. A violinist, he received his master's degree from St. Petersburg Conservatory and continued his musical studies in Germany, Austria and Switzerland. Returning to his native city he founded the Viipuri Conservatory, the Viipuri Symphony Orchestra and the Viipuri String Quartette. He made extensive tours in Europe both as soloist and as conductor.

When Mr. Sirpo came to this country, he settled in Portland, Oregon, where he became founder and director of the Portland Chamber Orchestra, a position he still holds. In 1946 he joined the faculty of Lewis and Clark College, and became conductor of their Symphony Orchestra. He was founder of the Hood River Music As-

with
Viipuri
Symphony



B. SIRPO—J. SIBELIUS

sociation and of the Little Chamber Orchestra, a string ensemble of young women which made several European tours. (continued on page 15)

Finland

BORIS SIRPO

Oh! it is a fair land, full of loveliness!

This was the Nation whose people, like the stubborn pine roots in the sparse soil of the rocks of the archipelago, and buffeted by strong winds, have bent but not broken.

Trusting in God and his own powers of endurance, the Finnish farmer has grappled with the wilderness, and with bare hands has transformed it into a civilized nation.

This is a country where women labor shoulder to shoulder with the men, in all kinds of work.

*As you look at the map of Finland, you will have no trouble picturing its silhouette—
A woman clothed in a long gown,
with one arm upraised
and the other cupped beneath her chin
as if in thought.*

From the front of her skirt a slice of Cazelia was torn by the Russian bear.

Halfway Around The World

Eleanor Hale Wilson

Tau, Seattle Alumnae

"Mu Phi Epsilon, I presume?" asked P. Raymond Wilson, extending his hand.

"Husband," answered Don K. Smith, shaking it gravely.

"Eleanor finds Mu Phi's even in deepest Africa," sighed Raymond.

It was deep in the heart of Africa one day last winter when Eleanor and Ray Wilson (Eleanor is a past National President), Katherine and Ed White (Katherine is MΦE Music Tour travel agent), and Gretchen Weed, working in Accra, Ghana, had dinner with Don and Faye (Schick) Smith in Bulawayo, Rhodesia.

It was a Pacific N.W. Province reunion, Eleanor and Katherine from Seattle, Gretchen formerly of Spokane and Faye formerly of Eugene. Touring Africa with a group, the Wilsons and Whites first visited Gretchen in Accra, who, a few weeks later, joined the tour for her winter holiday, and thus was with them for the Bulawayo meeting. Gretchen's work in Africa was described by her in the article "Konkombaland" which she wrote for the September and December 1964, issues of TRIANGLE. In the May 1963 issue of TRIANGLE Faye wrote of the

work she and her husband were doing in Roodeport, Transvaal. The Smiths have been missionaries in Africa for thirteen years. Living now in Bulawayo, Rhodesia, Don is with the Rhodesian Christian Press, printing literary materials for mission school use, and Faye is teaching at Kwanongoma College of the Rhodesian Academy of Music. The African name means "The Place of Music," and students study musical theory, history, harmony, English speech training, teaching practice and youth guidance, physics of music, aural studies and voice production.

Practical performance, both solo and ensemble, is taught on a wide variety of instruments—piano, flute, trumpet, guitar, as well as African instruments such as drums, marimba and the *mbira*, often called the hand piano with the music box sound. Senior students assist with the transcription of African folk music and musical research.

The manufacture of African instruments is an important part of the activities at Kwanongoma, and there is a student orchestra made up of African instruments.

While the emphasis is placed on music in the African idiom, students are brought into contact with the music and traditions of other parts of the world. This college course trains

(continued on page 15)

GRETCHEN, KATHERINE, ELEANOR, FAYE



Peace Corps in Nigeria

Accepted as volunteers by the Peace Corps, Carol Cox Faust, *Pbi Mu*, and her husband Malcolm were sent to Ilesha, a town of about 100,000 population, in Western Nigeria. They were assigned as teachers of music and art at the Government Teacher Training College. Following are excerpts from letters Carol has sent to her *San Jose* chapter during 1964.

"Our school is located just outside the town. It is co-educational and has an enrollment of slightly more than 200. (There were over 2,000 applicants for the last 60 openings.) This is a Grade 2 Teacher Training College, training teachers for the primary (elementary) and 3-year secondary modern schools. Many of the students have taught from one to eight years before entering this college, and their ages range from 16 to 30.

"... There are 14 staff members: 11 are Nigerians and 3 are Americans, a very congenial group of people with whom to work. . . . At present all students take both art and music (Malcolm's and my major fields.) In addition to teaching these subjects we supervise the student teachers and Malcolm does some coaching. He has also been kept busy repairing equipment which includes 2 pianos and 3 organs. When something breaks down in this country it is moved to a back room instead of being repaired. He has also made screens for our house. They certainly help reduce the bug population at night!

"I have 2 choral groups and about 100 piano, organ and recorder students. These are in addition to regular music classes. I came prepared to work without any piano or organ. Instead, I found I had 2 pianos, 4 reed organs of varying sizes, and 18 soprano recorders. There has been no music 'tutor' here for over a year, so the students were very eager to study these instruments. (It is something of a status symbol, I'm sure.) I have organized classes which meet once a week for lessons.

"... All in all, we feel very fortunate to have been sent to Nigeria and especially to this college in Ilesha. The Peace Corps philosophy is that volunteers should live at the same level as their co-workers in the country of their assignment. This means that some volunteers are living much more comfortably than others, depending on the country and the type of work. Since secondary and university teachers in Nigeria are respected and fairly well-paid members of the community, PCV's here are better off than many other PCV's in other countries. Hence, we've been told, Nigeria is considered the "country club" of the Peace Corps. Actually, we are living below the standard of the Nigerian teachers because they all have cars, and PCV's are not allowed to have them—wisely so. We have a Honda 50 for our use, however.

"The work is very challenging. We are kept busy—so much so that the time is going more quickly than it has ever gone before. . . . Between terms we will attend a PC conference in Ibadan, population over a million. Included will be a 2½-week Yonuba language course and a Honda Maintenance workshop which Malcolm is giving. Will probably spend a week

tuning pianos and repairing instruments around the Ibadan area.

"... Although this is a Government College inter-denominational church services, generally Anglican or British-oriented Methodist, are held on the compound each Sunday. As might be expected, I am responsible for the music. Most of the students and staff members are Christians. A few students are Muslims, as is one staff member who lives on the compound with his three wives and family.

"In August we had a very nice, but all too brief, visit here from my parents. Mother [Arline Cox, *San Jose Alumnae*] played the \$30,000 pipe organ in the Ilesha Holy Trinity Anglican Church. . . .

"Malcolm continues to teach only art, but I have gained some English language classes in addition to music. Teaching English as a second language is an interesting challenge. . . .

"Our diet remains American. Apples are almost non-existent here, but we have just found a substitute for very delicious "apple" sauce and "apple" pie—very green paw-paws! Ripe paw-paws substitute for a most delicious "peach" pie, too! . . . Our supplies come from all over—Swedish matches, Danish cream, New Zealand butter, Dutch milk, Swiss soups, Australian cheese, Hungarian pickles, British jams, Canadian salt, Greenland shrimp.

"... Recently we attended the funeral celebration for the grandmother of the college nurse. A person is buried (frequently under the floor of the house) very soon after death due to the climate and lack of mortuary facilities. When the members of the family get enough money together, they throw a really big affair, sometimes on the anniversary of the deceased, with dancing, eating, drinking etc. We, as

staff members, received printed invitations to this funeral celebration. . . . It is also the custom on special occasions in Yonubaland for groups of men or women to come dressed alike, so I had a traditional Yonuba outfit made to match those of several of our staff members. (see picture.)

"... I danced with the rest of our staff members (solo dancing). Nigerian custom has people placing money—either coins or bills—on the forehead of a dancer to show appreciation of the dancing. The money usually goes to the orchestra. I had my share of money on the forehead, including three 5-shilling notes. The dance itself is simple. . . . it is a 'hot weather' kind of twist.

"... During the holidays I hope to tape record and notate some of the Nigerian folk songs. . . . [At a school exhibition] I had several small vocal and recorder groups, piano and organ solos, and a large mixed chorus, all of which performed fairly well. . . . The college will probably be converted to a different kind of school soon. We do know that no new first year students will be admitted in 1965 term, but we do not yet know about the future of the college. We expect that the remaining two years of students will be allowed to complete their course here. Surely, there is nothing certain but change."

CAROL FAUST in Nigerian dress





St. Mark's Cathedral of Seattle Installs New Organ

James Impett

A thrilling new artistic dimension—both visual and musical—has been added to the cultural life of Seattle. A magnificent new pipe organ, as remarkably beautiful to see as it is to hear, has been installed in St. Mark's Episcopal Cathedral.

Seattle Alumnae of MU PHI EPSILON will hear a special lecture and performance on the instrument at the March meeting. Peter Hallock, organist and choirmaster of St. Mark's, will describe the planning of the instrument and show slides taken during its construction in Holland. Mr. Hallock will play a program demonstrating the

capabilities of the organ, drawing on the literature of the Baroque, Romantic and contemporary periods.

The unusual instrument, one of the largest of its kind in this country, has 76 sets of pipes (more than 3700 individual pipes ranging in size from 36 feet high and four feet around, to one inch high and the size of a pencil). The organ stands 45 feet high from the floor of the organ loft to the peak of the casework. The façade of the instrument has pipes of polished tin contrasting with pipes of copper (some polished, and some acid-dipped with a dull finish running from dark

pink through shades of copper, bronze and brown). The wood of the casework and resonating shells is African mahogany.

The instrument, built by Dirk Flen-trop, is designed along the lines of the Baroque organs using mechanical action, low wind pressure, and clarity in the speech of the pipes. The organ's ensemble sound is glittering (instead of ponderous) and permits each line of a polyphonic composition to come through with clearness. The architecturally complex music of the Baroque receives its full due with this kind of sound and permits even the musical amateur to make sense readily of the-

matic entrances and imitations. Other sets of pipes of particular interest are the Baroque solo reeds (Krummhorn, Regal, Schalmel and Dulzian) and the horizontal trumpets which are copies of pipes used in old organs in Spain and Portugal.

Mr. Hallock has a bachelor's degree in organ and a master's degree in composition from the University of Washington. He has done graduate study in England in choral work, and performed in England, Europe and the United States as a counter-tenor. Mr. Hallock is well-known in Episcopal Church music and teaches summer courses for his church.

Sirpo

(continued from page 10)

He is a composer of four symphonies, numerous other works, has written two books, "Mozart's Influence on Tschai-kowsky" and "Sibelius as National Composer" and has contributed

extensively to foreign magazine publications.

In 1963, Lewis and Clark College conferred upon him an honorary degree of doctor of music.

Wilson

(continued from page 11)

African music specialists for work in schools and youth organizations, and grants Teaching and General Diplomas under the Joint Board of the Rhodesian Schools of Music. Faye's teaching fields are piano, history and music education.

Since all printed music in Africa has to be imported, it is expensive and difficult to obtain. Once again our chapters can give "service through music" across many miles by sending teaching material for piano, books on history, harmony or appreciation to

Faye Schick Smith, P.O. Box 2146, Bulawayo, Rhodesia, thus continuing the MΦE project of sending her music materials begun several years ago when she was in Roodeport.

On the other side of the world these materials will be put to good use in training teachers for the children of Rhodesia. Your gifts of music will extend our bonds of friendship, bonds which were strongly felt that day in Bulawayo between the four MΦE sisters, Faye, Gretchen, Katherine and Eleanor—halfway around the world.

L'aggiornamento and Church Music

Sister Mary Teresine
Alpha Phi

Change is in the air, updating many facets of life. In the domain of secular music the last generation has seen developments that have not been paralleled in the field of Church music. The spirit of the "open window" of John XXIII calls for an openness of mind on the part of both composer and the people of God. Facing up to the need of 20th century idiom in Church music is as necessary as the facing up to 20th century economic and social problems.

Pope John 23rd's much used term, *aggiornamento*, is variously defined. The Maryknoll Catholic Encyclopedia calls it "a summons to the Church and the Second Vatican Council to such ways and means of adapting, with no

change of essential principles, Catholic life and its forms to meet the demands of the modern world." The word *aggiornamento*, and the spirit it implies, were characteristic of John's pontificate. By it is understood renewal, renovation, bringing up to date. One example of this adaptation, lifted from *The National Catholic Reporter*, has been making the rounds of Church circles. When a bishop recently offered the suggestion that the Lenten season be shortened to a week or two, the organist in one parish wondered what to do about a Lenten hymn he had been using, "Lord, Who Throughout These Forty Days." He decided he could do it by adaptation; the hymn could be retitled in the form of a question,

Of interest to Catholic and Protestant alike, and especially to composers, church organists and choir directors, is the recent announcement by Pope Paul VI approving the introduction of vernacular tongues into what was formerly all-Latin liturgy. This article was presented as a paper by Sister Teresine at the A.G.O. Convention in Portland on June 16, 1965, at the Westminster Presbyterian Church.

"Lord, Who Threw Out These Forty Days?"

There have been liturgical reforms in the past because liturgy is not only the work of God but also of men and thereby subject to a need of periodic renewal. The phenomenon of the present momentous *aggiornamento* is, however, vaster than anything that has taken place in the past history of the Catholic Church. The Christian Churches of other traditions were forced to face, in the 16th century, some of the problems we are now trying to solve, and we should profit by their 400 years experience.

The chapter on Church music in the *Liturgy on the Constitution* regulating the use of music in Christian worship is brief but basic. It allows a broad field and offers a distinct challenge to Church composers. It is difficult at this time to gauge what future developments may bring. "What the second Vatican Council did to the liturgy," says the composer of the Gelineau Psalms, "contains the seeds of a revolution, the bearing of which only future generations will be able to grasp."

VERNACULAR IN THE LITURGY

Part of the revolution involves the



SISTER MARY TERESINE

use of the vernacular. Luther was a pioneer in introducing the German vernacular and congregational participation. Out of his efforts grew the magnificent German Chorales. The English people experienced a struggle when their churches made the shift to the vernacular. They preserved many of the Gregorian melodies unchanged. Catholic Church liturgists and linguists might happily adopt some of their strong, beautifully poetic translations.

As Webster defines it, the word *vernacular* means "a language or dialect developed in and spoken and used by the people of a particular place, region or country in a form considered non-standard or sub-standard use as contrasted with a literary or cultured form." The present English translations published last year have been the subject of much debate among the entire Christian body in the United States. This includes clergy and laymen, professional linguists and the untutored. The translations are couched in non-biblical language free of archaisms. They contain colloquial,

loosely-phrased expressions and contractions; these occur particularly in the gospel and epistle portions but not to any great extent in the sung portions of the Mass.

An overwhelming number of polled opinions regarding disputed grammatical usage express a conviction that liturgical language should not be the same as everyday conversational speech. The character of an ecclesiastical language, in the writer's opinion, should be determined by the dignity of the person addressed—the Supreme Being. Adoration and petition as well as friendship are being expressed in the liturgy and both should find a place in stylistic usage. Our language is changing rapidly. Possibly in the future spoken and written English will be similar. Today's journalists and some of its authors are writing in a much more colloquial idiom than formerly.

A complete revision of the ecclesiastical yearly cycle is being undertaken at present. The members of all the English speaking countries are cooperating in this work. We trust that linguists, philologists, poets and musicians and, hopefully, the average man in the pew, will cooperate with the liturgists in producing a truly beautiful, flowing and dignified version that we may love to quote and that will lend itself with grace to melodic arrangements. According to the Rev. Martin Thielen, "We shall have a beautiful English liturgy only when we have beautiful English. English can be sonorous as well as Latin. If you doubt it read Cardinal Newman or Francis Thompson."

PROBLEMS FACING COMPOSERS TODAY

The stylistic problems we face today

are numerous. There is general agreement among the informed that Church music must be objective and universal. Gregorian chant is a unique example of the objective, collective type and when this form was interrupted after the Renaissance, the individual, subjective style gradually developed and flowered during the Romantic era. That the plain chant melodies should be preserved in all their beauty is certainly a desirable thing but this is possible only when the Latin is retained. The marriage of Gregorian melody with Latin text is too perfect to be dissolved except in isolated cases.

New melodies in Church modes and plain chant style may be written for the English text and this is already being done with some degree of success. But using chant themes will not necessarily make a piece of music liturgical nor is writing in the modal system any complete solution of the problem. Furthermore, the composer should not write in conventional style and pepper it up with mild dissonance. He has to belong to the century in which he lives. Losing touch with contemporary times or life results in artistic futility. Universality and objectivity must be secured in an idiom of our own times and this challenge must be faced with sincerity of purpose, intimate experience of the liturgy, profound understanding of the secular music of our day and great clarity of vision, not to mention sound musicianship.

An artist must battle with the academic, the conventional. He may not imitate the past if he is going to produce really new music, though this could be done when providing music for an ancient text where it might be consistent to give it an ancient musical setting. Strongly rhythmic music may

be stirring at the proper time as in processional or recessional hymns but strong rhythms are an incitement to motion and tapping of feet. Avoidance of too regular accentual stress might be recommended for the strictly liturgical parts of the Mass. One of the obvious merits of polyphonic music is the interweaving of the voices which usually lessens the force of the measure accent and strengthens the word accent. Sequences, which too easily become clichés, were, in general, barred from the music of the great polyphonic writers and from Gregorian chant. They should still be used with restraint today.

The use of folk melodies, negro spirituals, Christmas carols and other borrowed melodies, not to mention the jazz idiom, do not seem, to this Christian, to fit into the picture of aesthetically suitable music for the Church. The few Masses written in this idiom have been the subject of much debate. One that has retained a degree of popular approval is the *American Mass* of Father Rivers, and this is not a setting of the Mass text but a collection of hymns and psalms that could be used for any occasion. This music by a negro priest, the first he has written, was produced solely for his own congregation. It spread rapidly and has undoubtedly been a source of sincerely prayerful expression to many groups. Only time can test its validity as legitimate Church music for our western culture. (This discussion does not include the music of other cultures and traditions.) Nevertheless, despite the reservations expressed in the foregoing observation, Christian art is created for the community and must be understood by the community. It must teach and give depth to an experience of fraternal

spirit. Therefore, the music has to keep in touch with *all* the people of God. This is not to say that the taste of the community must determine the type of art used or that the community's appreciation or understanding of art may not be elevated.

Archibald Davison, speaking in "Church Music—Illusion and Reality," makes a distinction between melody, properly speaking, and tunes. "A tune is something with which we easily make acquaintance, something which ingratiates itself easily and which we find ourselves humming or whistling. Secular music is full of tunes . . . Melody, on the other hand, does not become one's property so readily. One must know it well to understand its significance. Of course not all melodies are suitable as worship music, for the melodies used in Church music must be more than merely tuneful."

Many of our Catholic congregations today are more or less illiterate musically because of non-participation in singing worship, so there is an immediate and urgent need for simple, strong unison Masses and hymns with a range and tessitura suitable for both men and women. They must, especially, be pitched low enough for men to sing easily, for men's voices are imperatively necessary in a mixed congregation. Phrases should conform to comfortable breathing norms and to the natural sense of the text with an easy flowing rhythm. Change of meter signatures, to accommodate prose texts are easily adjustable and do not disturb singers if the changes fit the word accent which is the vital element in the melodic line. Changes from $\frac{4}{4}$ to $\frac{5}{4}$ to $\frac{7}{4}$ etc., are a great aid to smooth flow of melody without pro-

ducing metrical accent. Many present day writers use no time signatures at all.

Music for the organized choir which usually sings the proper of the Mass may be much more complex rhythmically, contrapuntally and harmonically. Antiphonal music alternating choir and congregation is to be desired, and in this type sections for the choir may well be written in parts with the congregation singing the unison sections.

Unfortunately the tonal idiom of the romantic era is still the popular choice of great portions of our people. This lag between composer and congregation presents a growing problem to the musician who must be concerned with the artistic merit of his art as well as its communication to the people. To secure, at the same time, originality, artistic merit, universality and significant spiritual quality in music simple enough not to discourage the average congregation, is the problem presented to the composer. One solution is to work towards a closing of the gap without forcing the composer to compromise on artistic standards. The congregation must be gradually weaned from the conventional, the sentimental and subjective and educated to the strong, simple, universal and honest expression. Congregations are not so hard to influence as some musicians, clergy and liturgists seem to think. Some groups may need spoon feeding but where there is a dynamic director and an enthusiastic, cooperative pastor, miracles can be accomplished, even if not overnight. This has been proved in a number of Catholic parishes throughout the country, and it has certainly been accomplished magnificently in many of the churches of our fellow Christians.

The overwhelming number of parishes that have not achieved satisfactory results might stage a resolute search for trained musicians, who are not so scarce as pastors may think. It must be stated "loud and clear" that offering prospective church musicians a living wage, or a fair professional fee to those serving part time, would insure the finding of organists and choir directors who could perform wonders. The eminent Dr. Franklin Palmer, deceased, for many years organist at St. James Cathedral in Seattle, frequently related the story of an excellent organist who resigned that position in his church to become its janitor in order to support his family. Architects and artists, engineers and sextons employed by the Church, are recompensed according to their ability and the standard wage law. Not so musicians. Too often they are asked to donate their services to the Church. Training for musicianship is arduous, expensive and of long duration. It is imperative, if our magnificent cultural heritage is to survive, that musicians be recognized in their true, valuable stature.

MUSIC THAT PRAYS

What determines the form and emotional content of prayer music is obviously the text. The petition for mercy in the *Kyrie* cannot, in artistic spiritual or musical sincerity, be set in the same musical mold or mood as the joyous *Gloria*. The content and message of the text must have a consistent, even a dramatic, counterpart in the music if its spiritual message to God's people is going to be intensified by the musical setting. This would seem to militate against Masses which are built (apparently for ease in learning) in all their parts, *Kyrie, Gloria,*

Sanctus, etc., on the same melodic motive. The effect of this limited melodic material is deadly. It will eventually kill congregational interest and participation no matter how easy it is to read or sing. The *Kyrie* and *Agnus Dei* are pleas for mercy and they must sound so. The *Gloria* and *Sanctus* are distinctly prayers of praise and adoration. They could well be expressed in acclamations amounting to enthusiastic clamor. As someone colorfully expressed it they are equivalent to the Rah! Rah! Rah! of an ardent patriotic gathering. The *Credo*, statement of fact and faith, can, and should be, in spite of its calm statements, an exciting, moving experience of faith. The measure of merit in Church music is not the purely musical and aesthetic aspect but must include the fulfillment of the act of religion which it humbly serves. This singing together the same words at the same time, in the same rhythm is a great expression and manifestation of Christian unity.

THE COMPOSER OF LITURGICAL MUSIC

How is the Church composer going to proceed in his creative work, to give us a living music for a living liturgy and a living people of God? How can he reconcile his talent with liturgical demands? These are not theoretical or rhetorical but practical questions and the composer must face the problem squarely. In his relation to society he is a spokesman for his people so he must be objective and universal. Yet this objectivity must not lead to dry sterility but express warmth of emotion. To accomplish this he must be truly a child of his Church, a living active member of the body of Christ, one who is impelled by the vital, redemptive act of Christ

operating in the Church, in himself and in his fellow-men. If his rapport with God is alive, then, searching into himself he encounters God within him, not really self. This encountering God in self is what makes the artist seek God outside himself. This it is that will, ultimately, enable him to secure universality in the expression of his art.

Furthermore, technique must be separated from aesthetics. There may be some confusion, even frustration, here which could prevent sensitive composers from using the new techniques employed in secular music. Rembert Weakland, O.S.B., has something to say on this subject: "Since he (the composer) is working in a period of great fermentation and experimentation in musical styles, we must be patient with him. We must be willing to grow accustomed to the new sounds with which he is working without rejecting them *a priori* because they are foreign to us. He must be permitted to have his works reach the people by performances that are adequate and sympathetic. In writing for the people, whether it be hymns or Peoples Masses, let him use the most recent developments and techniques, but keep in mind that the Church is no place for experimentation for its own sake and that the performance of his works must be feasible by vast numbers and untrained ears and throats. The fusion of artist and people can only take place in this way. It is true that the masses will always lag behind the artist, but at least the latter will have the privilege of seeing the compositions of his youth and early middle age performed and loved when he has advanced to new things."

"But, above all, he must be certain that he is perfecting himself both as

artist and as saint—as artist so that every work he writes for the liturgy will be truly great music, as saint so that he will be able to penetrate more deeply into the liturgical movement he is trying to bring alive by his music.”

CONCLUSION

In conclusion it is the writer's considered opinion that the foremost, the

most important thing for the composer of Church music to do, is to study the text within the context most carefully and interpret faithfully the sense, the meaning, the mood and the emotional impact of every word. Then let this guide his inspiration to a faithful, true, honest and sensitively beautiful musical enhancement of the Word of God.

Sister Mary Teresine, SNJM, organist-composer and professor of music on the Marylhurst College faculty, has gained much recognition for her liturgical compositions.

For years she has been particularly interested in the promotion of church music and has contributed to this cause through teaching, direction and encouragement of students and young composers, and her own composing.

She received her master's degree in composition from the University of Washington. The first public performance of her works took place there when her double chorus Jesu Rex Admirabilis was sung for Baccalaureate service by the University Women's Choir.

Among her published works since then are Hymnal, Cantemus Domino, and Magnificat in English, Gregorian Institute, 1949 and 1956. The latter was arranged for symphony orchestra

by Roger Wagner and, with women's chorus, was conducted by him at the Holy Names Centenary Festival in 1959. Commissioned by the Institute were 26 Miniatures for Organ, 1958, Two Recessionals on Gregorian Themes, 1960, and Mass in Honor of St. Edward, 1964, dedicated to Archbishop Edward D. Howard of Portland.

She has also been commissioned to do Propers and an Ordinary of the Mass for an English volume planned to supplant the Latin Liber Usualis, to be published by Desclee and Co. of Belgium, publishers to the Vatican.

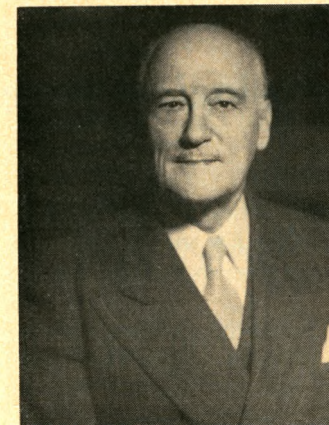
Sister has done work at De Paul U., U. of Southern California, Juilliard and St. John's U.

She is a charter member of Alpha Phi chapter and is completing her second year as president of Portland Unit of the National Catholic Music Educators Association.

Welcome to Hattiesburg Alumnae Chapter
Hattiesburg, Mississippi
October 23, 1966

In Memory

Edwin Hughes



Upon his retirement as executive secretary of the National Music Council in May 1965, Edwin Hughes received from the hands of Howard Hanson, president of the National Music Council, a citation expressing to him and Mrs. Hughes "profound gratitude, respect, admiration and affection." The citation, so beautifully worded, summarized the importance to the musical world of this gentle, quiet man.

"When the history of music in the United States in this century is written, the name of Edwin Hughes will stand high on the list of distinguished leaders. He is, indeed, in the language of the athletes, a 'triple threat' man. A distinguished concert pianist who has concertized over the breadth of two continents, beloved teacher, mentor and friend of hundreds of young pianists who have profited from his instruction, he has still found time to give dynamic leadership in the broad stream of our musical life.

"A past president of the Music Teachers National Association, president of the Bohemians, past president and motivating force in the founding of the National Music Council, active in advisory groups to our Government in its cultural affairs, and former editor at G. Schirmer, Inc., he has served his country and his art in literally hundreds of ways.

"His past years of service to the National Music Council as its executive secretary have been marked by a dedication and a selflessness which in

the world of art is most rare. It is safe to say that without Edwin Hughes there would not be today a National Music Council which has developed from a small beginning to a powerful council of musical organizations holding the proud charter of the Congress of the United States.

"Throughout his career he has been assisted by his gracious and talented wife who has with equal selflessness supported him in his work for the art of music in the United States."

His wife, Jewel Bethany Hughes, is a member of the New York City Alumnae Chapter, of which Mr. Hughes was a devoted supporter for many years. On numerous occasions Mr. and Mrs. Hughes generously shared not only their talents but their spacious home with MU PHI EPSILON.

Together, Edwin and Jewel Hughes enjoyed a successful career as duo pianists. They were invited to present the first two-piano program ever given at the White House.

The news of the death of Edwin Hughes on July 17, was received with profound sorrow and regret by all in MU PHI EPSILON who had been privileged to know him.

MU PHI EPSILON

Musicological Research Contest

open to all members
of MU PHI EPSILON
deadline: May 15, 1966

The Musicological Research Contest was established by MU PHI EPSILON to promote interest and growth among its members in the field of musicology. The 1966 Contest solicits your entries. Well known musicologists will again act as judges and we urge all who plan to enter the contest to begin now directing their best efforts to the preparation of their papers.

RULES

The following rules correspond with those of the National Association of Schools of Music and meet the approval of the American Musicological Society. Papers should be a creative effort and a contribution to knowledge. Bibliography must be adequate, with sources properly listed, and proper footnote technique should be used. Text should be typewritten, double-spaced, and on good bond paper. The use of a sturdy looseleaf binder to protect the thesis is advised. Recommended limits for the papers are 6,000 to 18,000 words.

A general guide for scholarly writing is *A Manual for Writers of Term Papers, Theses and Dissertations*, by Kate L. Turabian, The University of Chicago Press. A suggested reference for special techniques in musicological research writing is, *Writing About Music*, by Dr. Demar Irvine, University of Washington Press, Seattle, Washington 98105.

Participants will please note the following:

1. **Eligibility:** The contest is open to all members of MU PHI EPSILON. Applicant shall give name, address, chapter of initiation and present affiliation (if any).
2. **Application:** A letter must be sent to the Contest Adviser by April 1, 1966, indicating the intention of the writer to enter the contest, and an application form will be sent.
3. **Subject:** The choice of subject is left to the writer. However, the material shall be of a research nature and shall exhibit evidence of creative ability. A participant shall not submit the same thesis or paper in more than one contest,

but may submit a revision and further development of a subject already presented.

4. **Entry Deadline:** Entries must be received by the Contest Adviser, Viola M. Anderson (Mrs. Henry O.), 1038 North First Street, Fargo, North Dakota, 58102, by *midnight May 15, 1966*.

5. **Expenses:** There are no entry fees, but packing, mailing and insurance expenses of papers in transit both ways must be paid by the entrant. MU PHI EPSILON will pay the expenses of insuring and mailing the papers to the judges.

6. **Awards:** Three cash awards will be given if, in the opinion of the judges, any of the theses and papers merit the awards. \$100 will be awarded for the best GRADUATE THESIS or work of comparable scope. \$50 for the best GRADUATE RESEARCH PAPER and \$50 for the best UNDERGRADUATE RESEARCH PAPER. Winners will receive a one-year membership in the American Musicological Society, including a subscription to the *Journal* of the Society.

7. **Publication:** Abstracts or summaries of the winning entries will be published in the TRIANGLE of MU PHI EPSILON.

Judges for the contest will be:

Dr. Frances Berry Turrell
Portland State College
Portland, Oregon

Dr. Robert E. Preston
Newcomb College, Tulane University
New Orleans, Louisiana

Dr. Edward R. Reilly
University of Georgia
Athens, Georgia

Welcome to Beta Gamma, University of Alabama
November 20, 1966

Beta Delta, University of California at Santa Barbara
December 4, 1966

NIXON
BICKNELL

INDIA
ZERBE

JANET
WILKIE

JOSEPH
EGER



MARGARET
HARRIS

YVONNE
SABINE



**MΦE
at the
Fair
July 1965**

RUTH MULLER
CHARLOTTE OWEN
ANNETTA LOCKHART

MΦE Day at New York World's Fair

New York Alumnae chapter greeted over fifty members and friends who attended the MU PHI EPSILON World's Fair Day tea and concert, July 24, 1965. Some half dozen states and the District of Columbia were represented.

Annetta Lockhart, piano, Ruth Muller, violin, and Charlotte Owen, clarinet, a trio from Philadelphia Alumnae chapter, opened the program with a Darius Milhaud Suite. Yvonne Sabine, soprano, Alpha Eta, had come from Washington, D.C., to sing. She was accompanied by Margaret Harris, of Epsilon Psi at Juilliard School of Music. The program was completed with 'cello solos by India Zerbe, of New York Alumnae chapter, accompanied by Mr. Nixon Bicknell of New Jersey.

Dr. Merle Montgomery, National Public Relations, introduced the program and the outstanding guests, who included Janet Wilkie, National President, and Mr. Joseph Eger of New York City, conductor of the New York Orchestral Society. Earlier in the afternoon, Mr. Eger interviewed our National President on closed circuit color TV at the RCA Pavilion. The performing soloists also were seen on color TV that day. Programs at the RCA Pavilion have been given almost weekly by members of MU PHI EPSILON who came from 15 states, District of Columbia and the Philippines: Andrea Anderson, Elaine Avery, Anne Belland, Helen Benham, Rose Bruno, Angelica Franquelli, Doris Frerichs, Dika Golovatchoff, Anne Marie Haussler, Jamesetta Holliman, Kathryn Kienka, Elaine

PROGRAM

Suite pour Violon, Clarinette et Piano Miss Lockhart Mrs. Muller Mrs. Owen	Milhaud
"Oh! Had I Jubal's Lyre" from Joshua Chanson Triste Mrs. Sabine Miss Harris	Handel Duparc
Praeludium Le Papillon Elegy in G Minor Interlude Mrs. Zerbe Mr. Bicknell	Eccles d'Herveloix Kramer* Fuleihan
Ablösung im Sommer "Ah, fors è lui che l'anima" from La Traviata Mrs. Sabine Miss Harris	Mahler Verdi

* A. Walter Kramer, MΦE patron.

Lewis, Mary Anne Lewter, Elizabeth Parham, Sharon Pettit, Anne Phillips, Bettylou Scandling, Helen Schmidt, Althea Speelman, Barbara Sucoff and Caroline Thomas.

Gertrude Otto, former national officer and present Metronome Editor, has been in charge of the New York Alumnae chapter committee which has made the arrangements for all of these programs and all the MΦE World's Fair activities for the 1964 and 1965 seasons.

Three Generations in Mu Phi Epsilon *it's family tradition*



MARJORIE

RUTH

MARILYN

This story of three generations—grandmother, mother and daughter who became sisters in MU PHI EPSILON—began in 1912 when Ruth Burnham was initiated into Xi chapter at Kansas U. A chapter historian, her letters can be read in early TRIANGLES. She graduated in piano in 1914, fell in love with a young violinist and accompanied him not only in music but to the altar. Mr. and Mrs. William Hoyt then began their teaching careers. Later, two children added violin and 'cello to the family ensemble. Daughter Marjorie, violinist, attended and graduated from the U. of Texas where, at that time, there was no MΦE chapter. She was later initiated, in 1951, as special election member by *Pbi Pi* at U. of Wichita.

By now Marjorie had married Louis Frank Monts, a violinist by avocation, and in due time their family ensemble had grown to include a 'cello, another violin and a trombone. Marilyn, the 'cellist, and former pupil of Lois Gordon, National Second Vice President, now attends Kansas State U. and is a member of *Mu Mu*, thus completing a three-generation triangle.

Ruth Burnham Hoyt is active in her community music life. Marjorie Hoyt Monts and her husband have been members of the Wichita Symphony Orchestra for 19 years. She is also a violin teacher and a member of the MΦE String Quartet. Marilyn Monts has been in Wichita Youth Symphonies for seven years and first chair in

(continued on page 42)

Collegiate Tempo 1964-1965

Scholarship—Honors
Chapter—Campus
Performances
Service

(Continued from September 1965 issue)

Scholarships and Honors

PHI IOTA—Concordia: Graduating with honors were: *magna cum laude:* Vickie Asmus, Clara Erickson, Mangeline Forsness, Ruth Hofstad, Phyllis Sorensen, Carolyn Pope and Sharon Hillestad; *cum laude:* Mary Jennings Broadwell. Vickie was recognized as valedictorian of the graduating members of *Phi Iota* and Carolyn was chapter choice for Sterling Achievement nominee. . . . MU PHI EPSILON Scholarship Awards: Patron Award to outstanding freshman, Sandra Conant; from *Fargo-Moorhead Alumnae*, Paul J. Christiansen Award to outstanding sophomore, Dorothy Glietz; and Hildur Levine Shaw Award to outstanding junior, Austia Besse, who also received the Presser Foundation Award. . . . Alpha Society, scholastic honorary, elected Austia Besse, Clara Erickson, Carol Fyrand, Vickie Asmus and Sharon Hillestad.

ALPHA LAMBDA—Portland State College: Junko Ellis, assistant concertmaster of the Portland Junior Symphony, received one of their full scholarships to Aspen, and Susan Anderson, principal clarinet, received their coveted scholarship to Tanglewood.

ALPHA RHO—Phillips U: We are proud of Joyce Bridgman who won the *Tulsa Alumnae* achievement award, given on the basis of musical ability and scholastic achievement. The award is known as the Helen Ringo Award. . . . Senior women tapped for Cardinal Key, national honor society for junior and senior women, were Rita Snowden and Marylind Troska.

EPSILON PSI—Juilliard: Former president Ann Rylands received a scholarship to Tanglewood this summer, and was also a winner of the contest sponsored by the Musicians Club of New York. . . . Two of our pianists, Anna Belland and Dika Golovatchoff, received grants to study and perform chamber music at Yale Summer School of Music and Art in Norfolk, Conn. . . . Dika was also recipient of a graduate assistantship to teach piano at Indiana University in the fall. . . . A recent past president, Elizabeth Infante, was appointed to the faculty of Hunter College this year.

BETA ALPHA—California St. at Fullerton: Paulie Inslee, flautist, won first place in the Young Artist Auditions sponsored by the Symphony Association of Orange County.

TAU—U. of Washington: Representing MU PHI EPSILON at the Associated Women Students' Honor Tea this spring was Colleen Rotchford, winner of an academic scholarship for next year. The Totem Club, activities honorary, tapped Kippy Brinkman. The Peace Corps will claim Louise Byrnes (and her fiance) this fall. The MU PHI EPSILON scholarship for next year was won by Julie Lehwalder who was also one of the winners of the concerto contest and soloist ('cello) with the University Symphony. Performing assistanceships were won by Marcia Keene, violin, Connie Whelan, viola, and Kippy Brinkman, harp. They will play for conducting and composing labs, for operas on tour etc. On April 3 Frances Lowe placed second in competition sponsored by the San Francisco Opera Company for special summer study.

OMEGA—Drake U: First runnerup in the Gruenstein Award National Women's Organ Contest last year was Judy Grettenberg. The competition is sponsored by the Chicago Club of Women Organists. Judy is a member of the Central Iowa chapter of AGO and organist and children's choir director in Des Moines. . . . Sue Henderson Seid, organist, left last spring for Germany on a Fulbright Fellowship. She was Judy's "pledge mother." . . . Having attended Interlochen for several years in the high school division, Barbara Lee Deur attended last summer as a Concerto winner in trumpet. She was first chair trumpet in the orchestra.

PHI TAU—North Texas State U: Pi Kappa Lambda chose Julie Moberg as outstanding junior woman music major. Our chapter chose Ellan Smith as outstanding senior woman. Meritum, local senior women's honor society, elected Lurline Speer and Julie Moberg. Julie was also elected to *Who's Who in American Colleges and Universities*. She and Peggy Meeker were chosen as Top Co-eds on Campus. Tutorships were awarded to Julie, Ellan and Jannette Stephens.

PHI XI—Baylor: An Award was given at Baylor's annual Women's Day Awards Banquet on March 25 to our president Janne Suggs, MU PHI EPSILON outstanding woman music major. Alice Anderson was honored as one of Baylor's twelve Outstanding Senior Women. At the annual MU PHI EPSILON-Phi Mu Alpha spring banquet, April 10, Janne was awarded the Mary Etta Mason Award and Alice the chapter Senior Achievement Award.

ALPHA GAMMA—U. of Southern Mississippi: Elected to Pi Kappa Lambda were Joan Mulvey, Sylvia

Teasley, Jennie Bryant, Memrie Johnson and Kay Heidelberg. Chosen "Outstanding Bandswoman" was Barbara Hunter. Joan Mulvey and Diane Roshto were initiated by Phi Delta Rho, (outstanding senior women) and Pi Kappa Lambda chose Bonnie Craig and Joyce Hernandez as outstanding sophomore and freshman music majors.

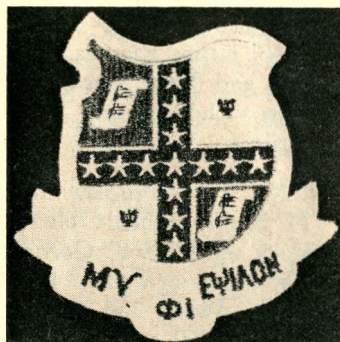
EPSILON KAPPA—Southern Illinois U: Pi Kappa Lambda elected Mary Jo Brock and Mary K. Gornatti. . . . Kathey Grimmer won the Presser Foundation Award and Sharon Huebner was a partial recipient of it. Sharon also received the Theta Sigma Phi Award for outstanding achievement and service. . . . Mary Jo and Mary K were also elected to Phi Kappa Phi, honor society, and president Cheryl Biscontinini was elected to Cap and Tassel. Cheryl was the winner of the *St. Louis County Alumnae* Award. . . . Karyn Tuxhorn was elected to Pi Omega Pi, business education honor society. . . . Mary K was the Graduation Platform Marshal, 1965 Commencement, an honor given to two juniors with highest grade point averages. Lynda Houghland received a plaque for voluntary services as AFROTC Singing Squadron accompanist 1963-1965.

ALPHA SIGMA—Abilene Christian: Kappa Delta Pi, education honor society, initiated Linda Adrian, Joanne Dallinger, Louise Welch, Judy Karen Brown and Frances Louise Vaughan. The "W" Club recognized high scholarship of Linda Adrian.

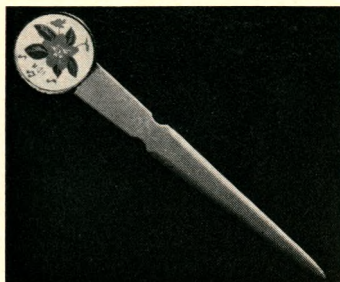
PHI ZETA—Morningside: Judi McDonald was winner of the *Sioux City Alumnae* Scholarship Award and

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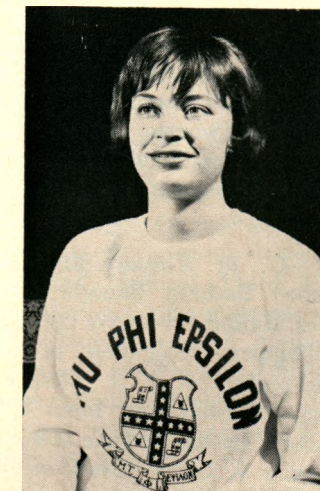
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was presented at a joint Initiation Banquet of *Phi Zeta* and *Sioux City Alumnae*.

MU KAPPA—U. of Oklahoma: Organist **Diane Bish** received a Fulbright Fellowship and will study in Amsterdam. **Sharon Quaid Harrison**, our president, received the Dad's Day Award to the Most Outstanding Senior in the College of Fine Arts, won first place in OMTA State Auditions, won the Women's Voice Division of the State Women's Federation of Music Clubs, was selected for *Who's Who in American Colleges and Universities* and was chapter choice for outstanding senior award. . . . **Carilee Hogan** was also selected for *Who's Who* . . . MortarBoard tapped **Sharon Acord** and **Cathy Hangs** and Tassels elected **Betty Driver**, **Pam Rockhold** and **Liz Riddle**. Pi Kappa Lambda initiated **Diane Bish**, **Judy Asbury**, and **Jeretta George Due**. **Judy** received the MENC Award for outstanding contributions and **Liz Riddle** received the Dewey Connally Memorial Scholarship. The **Marie Morissey** Award of first place for the Federation of Music Clubs and the Bloch Special Woodwind Awards were won by **Chris Smith**. . . . At the School of Music Banquet **Colleen Shupbach** received the Pi Kappa Lambda award to sophomore woman with highest grade average. **Cleta Davis** won the *Oklahoma City Alumnae* Award for outstanding service.

XI—U. of Kansas: Mortar Board tapped **Barbara Bauerle** and **Betty Ann Maline**, who were also elected to Hilltoppers, recognition of outstanding seniors at K.U. Elected to Pi Kappa Lambda were **Ineta Williams**, **Nancy Caston**, **Marie Geisler** and **Joanne Wooster**. Cwens membership

included **Rebecca Rogers**. . . . Dean's Honor Roll included **Joanne Wooster**, **Nancy Caston**, **Marie Geisler** and **Helen Jorgenson**. . . . Winning first place in the scholarship contest of the Women's Association of the St. Louis Symphony, **Linda Judd**, 'cellist, received an \$815 scholarship to Aspen Summer School. . . . Recipients of the Elizabeth M. Watkins Music Scholarship are **Ineta Williams**, **Doris Peterson** and **Nancy Caston**; the K.U. Honor Scholarship, **Joanne Wooster**; and the Opera Workshop Scholarship from the Kansas Federated Women's Clubs, **Doris Peterson**.

ALPHA PI—Southwest Texas State: "Awards Day" on May 5 brought honor recognition to **Marjorie J. F. Dodson** of the music department who won special Recognition for Academic Excellence; to **Carol Conway**, **Sheila Hargett**, **Janice Johnston**, and **Ramona Taylor** for special Recognition for Scholarship, and to **Carol** for Recognition Achievement and Leadership. This award was for her outstanding leadership in band, choir, and opera workshop, in representing the college at community, district and statewide assignments thereby bringing recognition to the college.

Chapter and Campus

XI—U. of Kansas: Active in Student government were: **Patricia Wise**, Student Advisory Board; **Ineta Williams**, AWS House of Representatives —**Ineta** was also elected outstanding woman of Watkins Scholarship Hall **Jean Miller**, Delta Gamma representative to Standards Board; **Helen Jorgenson**, most outstanding Alpha

Phi for 1965; and **Betty Ann Maline**, president of Pi Beta Phi.

PHI IOTA—Concordia: To raise money for financing the trip of 11 members to District Conference in Minneapolis *Phi Iota* held a "Slave Sale." Members were "sold" to patrons, alumnae and faculty for jobs such as housecleaning, typing, babysitting, shoveling snow, etc. Helping in this fund-raising project were the new pledges who held a candy and baked goods sale. . . . Early in the fall term we hosted a tea for all freshmen music majors and minors, and this spring we held a "Coke party" for eligible and prospective members. . . . **Carolyn Pope** represented *Phi Iota* as candidate for Queen of the Winter Carnival and was chosen as "Miss Talent," performing the final movement of Chopin's *Sonata No. 2 in B minor, Opus 58*. . . . We sent out two newsletters this year to patrons, alumnae, chapter members and *Fargo-Moorhead Alumnae* members.

ALPHA BETA—Hartt College of Music: Our relationship with the *Connecticut Valley Alumnae* is very close. They attend our recitals, teas and ceremonies, contribute to our fund-raising activities, offer annual scholarships to the collegiates, and give an annual farewell party for our seniors. . . . We also have a wonderful group of patrons. We give a tea in their honor and tell them of our "coming attractions." They are always willing to help us. . . . Our Bulletin Board has been, most successful this year. It has caused a lot of interest from faculty and non-members and has been a wonderful means of projecting the image of MU PHI EPSILON to everyone. We changed the layout often and covered a wide range of in-

terests from national projects to our own membership. A two-month calendar on it is always kept up to date. We featured many articles and picture clips from papers and magazines of MU PHI EPSILON activities and well-known members.

ALPHA RHO—Phillips U: All members and pledges participated in our annual Silver Tea on April 26 at the home of Mrs. Tom Dillingham. Selections from *West Side Story* were included on the program. . . . One of our most successful meetings was when Professor Morris Poaster spoke to us on "Etiquette in Recital Programs," an area of interest to all of us. . . . **Kay Veale**, **Peggy Warner**, **Rita Snowden**, **Weseline Wiley** and **Jackie Wheeler** represented us on the Founders Day recital given in cooperation with Phi Mu Alpha last November.

DISTRICT 7: March 27 was a beautiful day for our District Conference which was held in the Frangipani Room of the University of Indiana Memorial Union. . . . Round Table discussions: *Epsilon Omicron*—"The Secret of Good Rush"; *Kappa*—"The Obligation of Each Member"; *Zeta*—"Relationship with National"; *Bloomington Alumnae*—"Aims for 1966 Convention" *Evansville Alumnae*—"Gads Hill"; *Indianapolis Alumnae*—"Memorial Foundation"; **Melva Crain**, District Director, was the moderator. . . . At the luncheon Province Governor and National Third Vice President **Madge Gerke** spoke on the Memorial Foundation and **Nobleza Pilar** spoke on "Mu Phi in the Philippines." The Kappa Award for best Mu Phi song went to **Margaret Kriider**, chairman, and skits and fun followed with excellent performance by

Epsilon Omicron and *Zeta* chapters. The music program was presented in the afternoon.

ALPHA EPSILON—College of Holy Names: Continuing an activity begun last year, we held a "Get Acquainted" dinner for students of the music department. A wonderful buffet was served and entertainment by a lively combo group was followed by folk singing. . . . Our two seniors, *Maria da Roza* and *Maurine Vine*, were honored at a brunch given by *Berkeley Alumnæ*. At this time we presented our retiring chapter adviser, *Symeta Kuper*, with a gift to show our deep appreciation for all the work she has done for our chapter.

ALPHA NU—West Texas State U: One of our money-raising projects was to show the opera *Don Juan* at a downtown theater. . . . At the annual birthday party the spring pledge class presented the chapter with a camera. . . . *Linda Jean Denny* was elected one of the "Most Beautiful" on campus.

EPSILON OMICRON—Indiana U: We held a very successful apron sale, the proceeds from which will go toward scholarships and other projects. One project this year was a mock wedding we sponsored for the public in Beck Chapel to give interested people an opportunity to hear different selections for wedding music. . . . Our motto is to make each year a bigger and better Mu Phi year.

PSI—Bucknell: One of our most exciting occasions was the installation of the *Lewisburg Alumnæ* chapter on January 14. A dinner was followed by the installation and a program by the new chapter, and concluded with refreshments for visiting out-of-town members, our patrons and members of

Psi as guests of the new chapter.

ALPHA PI—Southwest Texas State: *Carol Conway* was a finalist in the "Miss SWT" (Miss Southwest Texas State College) Contest on March 25, at which she won the title "Miss Talent." . . .

BETA ALPHA—California State at Fullerton: Watching the installation ceremonies with special interest was *Charlotte Wadsworth*, *Fullerton Alumnæ*, whose daughter, *Janet Wadsworth*, was installed as vice president of the new chapter.

PHI TAU—North Texas State U: The *Phi Tau* chorus sang at the pinning of *Boody Travis* as Phi Mu Alpha Sweetheart. . . . This year we gave a tea for MΦE alumnæ in the area of Denton.

EPSILON IOTA—Eastern Washington State: *Silvia Ocsio*, a graduate student from Manila, a member of our chapter at Philippine Womens University, and an affiliate of our own chapter here, gave her graduate recital on May 18. Following the concert *Silvia* was presented flowers from *Epsilon Iota* and several other organizations. The concert was truly a grand finale for a fabulous year spent in Washington. As members of *Epsilon Iota* chapter we would like to express our thorough enjoyment of every minute spent with *Silvia*. This has been a stimulating experience for all of us, and we are sad to see her leave. And we thank *Alpha Tau* in Manila for sharing *Silvia* with us this year. . . . *Nancy McKay* was a delegate to the Model United Nations Convention in Los Angeles last spring.

Congratulations to *Alpha Xi* for excellent chapter brochure.

TAU



MU BETA-
SPOKANE
TASTING BEE



DISTRICT #7

Performances

ALPHA TAU—Philippine Women's U., Manila: As you read elsewhere in this issue the Gala Concert for Dean Lucrecia Kasilag's silver jubilee was the big event this past year, and AT members were very active in the performance. A * will indicate that this member is also a faculty member: **Fe P. Nuguid***, was the overall chairman with patrons Maria Mota*, and Pacita Nolasco-Torralba* as co-chairmen. Among the committee chairmen were **Rizalina Kapawan-Ramos***, **Rosa L. Puertollano*** and **Vilma Santiago-Felipe***. Serving on committees were Rizalina, Rosa, **Jean Serafica**, **Marlene Guloy**, **Maria Regalado**, **Lucy Bernardo-Hernandez***, **Hilda Alicer**, and **Susie Nanagas-Abadilla***. Patrons serving as committee chairmen and members were: **Pilar A. Clemente**, **Leonila R. Celino*** and **Helena Z. Benitez**. Performers in native instrument ensembles were: **Rosa**, **Vilma**, **Marlene**, **Maria**, **Lucy**, **Fe**, **Florentina G. Bautista**, **Irene Keng**, **Lucrecia*** and **Pacita D. Asuncion***. Patrons were **Leonila Celino** and **Milagros**

de Ocampo. . . . We won't burden you with the names of the instruments they played like *kulintang*, *dabakan*, *yeub ch'in* etc.! . . . Members in the Filipino Philharmonic Orchestra conducted by patron **Luis Valencia** were: **Marlene**, **Irene**, **Florentina**, **Maria**, and **Susie**, and in the Choral Group were: **Susie**, **Rizalina**, **Hilda**, **Maria**, **Jean**, **Marlene**, **Fe de Castro** and **Dulcecilia de Vera**.

The social and personal niceties were not neglected. A special orchid lei arrived from Dr. and Mrs. **Edward Weidner** of the East-West Center in Honolulu. The Honorable **Antonio Villegas**, mayor of Manila, escorted **Lucrecia Kasilag** down the aisle for the significant lei ceremony on stage. Following the concert **Helena Z. Benitez**, MΦE patron, executive vice president of PWU and president of *Bayanihan*, gave a buffet dinner and reception in honor of "King" at her lovely **Mira Nila** home in nearby **Quezon City**.

On March 28, the concert was repeated, on demand, at a matinee, and on May 9, *Sarimanok* was given at the U. of the Philippines. *Feliasiana* was repeated on May 11, at the Fulbright

After the concert

Alpha Tau girls with ESTHER, "KING," and MIMI



concert. We were happy to have **Esther Hilburn** of *Seattle Alumnae* with us for the March 28 concert. She was on a world tour. **Mimi Palmore** from *Silliman University* was also with us.

In honor of our seniors our chapter presented a Tea-Musicale on May 19, with **Hilda**, **Florentina**, **Fe de Castro** and **Violeta C. Santos** giving the program.

ALPHA PHI—Marylburst: On our February program honoring **Doris Hale**, our District Director, were two numbers by member **Ann Gebhardt**. She performed her *Sonatina* (for piano), and the chapter sang the *Alpha Phi Chapter Song* by Ann. . . . In June a program was given by **Ann** and **Judy Hood**, violinist, which was Number 1 on the Summer Session Cultural Events series. **Ann** performed her *Sonatina* and *The Sprinkler* on the piano, and her *Chansons Innocentes* (lyrics, e.e. cummings) were sung by **Gala Jordan**, soprano. **Ann's** violin-violoncello trio, *Trio No. 1: At a Men's Hunting Party, At a Retreat Breakfast, At Ladies' Card Party, At a Political Luncheon* and her *Sumer is Icumen In*, a Motet from the Sequence of *Corpus Christi*, were performed by **Sisters of the Holy Names**.

PHI PI—Wichita State U: Our members were busy during the past summer. **Carolyn Howe** was counselor in the Fine Arts Camp at Steamboat Springs, **Chris Karlowski** sang in the Central City Opera Company, both in Colorado. **Patricia George** returned to Brevard. . . . During the past year **Eileen Broadie** was vocalist with **Fred Waring** group and **Anna Sutula** played violin at **Gatlinburg, Tenn.**

EPSILON XI—U. of Illinois: Last

year from January through June, 1964, the University Symphony toured ten Central and South American countries. The orchestra was sponsored by the State Department as part of their Cultural Exchange program. They gave over 50 concerts and covered 28,000 miles. *Epsilon Xi* girls participating were **Brenda McNeiland** and **Thersa Turley**, bassoon; **Barbara B. Rudolph**, oboe; **Collette Sroka**, **Suzanne Wright** and **Dorothy Hayes**, violin; **Karene Vallandigham**, flute; and **Barbara Skully**, harp.

EPSILON IOTA—Eastern Washington: The 18 members of Collegians, a school organization, sang at the World's Fair. They toured the Orient in fall of 1963; *Epsilon Iota* members of this select group this year are **Elin Hamalianen**, **Judy Barton** and **Dorothy Roberts**. . . . Performing in the Spokane Symphony were **Polly Clark**, **Janet Fraley** and **Wenda Kanzler**.

EPSILON PHI—Friends U: June 1 the famous Singing Quakers left Wichita on a 10-day tour which included two performances at the Worlds Fair. Included in the 73-member Choir were **Sharon Benest**, **Rebecca Bunton**, **Peggy Compton**, **Carole Criss**, **Hiroko Ito**, **Kathlyn Knee**, **Sarah Lonneke**, **Anne Peterson**, **Jerree Pitts**, **Sheila Ratzlaff**, **Carol Roberts**, **Lorry Smith**, **Charlotte Sooter** and **Sharon Zongker**. Five of the girls were on various managerial committees. On the Choir's May program, which raises money for the Singing Quaker voice scholarship, was included an arrangement of *Streets of Laredo* by MΦE **Salli Terri**. **Carol Roberts**, 1965 May Queen, was presented during the program.

EPSILON PSI—Juilliard: Outstand-

ing among the busy performers of *Epsilon Psi* has been **Ann Rylands**, violinist and finalist in the Sterling Staff Concert Series auditions. She brought honor to the sorority and her chapter when she appeared as soloist with the New York Orchestral Society in Town Hall last November under conductor Joseph Eger. *New York Alumnae* held a reception in her honor following the concert. . . . The *Epsilon Psi Trio*, organized by **Dika Golovatchoff**, pianist, with **Ann Rylands** and **Gilda Rubinstein**, 'cellist, performed on the MΦE program over WNYC, at Fordham University, at Hunter College, at a number of public chamber music programs and on our service programs. . . . Three members participated in MU PHI EPSILON's share of the American Music Festival held at Donnell Library and broadcast over WNYC; they were **Ann Rylands**, and **Barbara Sucoff**, pianist, who performed the Kirchner Duo, and soprano **Frances Riley**. . . . The chapter presented a program of chamber music in Juilliard Recital Hall on February 23 which included Beethoven's *Serenade* for flute, violin and viola; Berlioz' *Trio from "L'Enfance du Christ"* for two flutes and harp; Brahms' *Liebeslieder Waltzes* (selections) and his *Piano Trio in C minor*. . . . We also presented a concert at Columbia University in April. . . . Members made color tapes at RCA Pavillion, World's Fair. Included were a trio: **Elaine Lewis**, flute, **Kathy Kienke**, violin, **Joan Milkson**, viola; pianists **Dika Golovatchoff**, **Helen Benham** and **Anna Belland**; and mezzo-soprano **Maryanne Lewter**. . . . These are only a few of the many programs and recitals in which *Epsilon Psi* girls participated during the year.

EPSILON OMEGA—San Francisco State: With Phi Mu Alpha and MENC chapters *Epsilon Omega* presented a program on the Friday Recital Hour May 14, the first time the three music organizations gave a complete program together. All Recital Hours are taped by the department for future use and reference. Another "first" was a Chorus made up of MΦE and ΦMA members which sang *Songs from "The Child's Garden of Verse"* by Robert Louis Stevenson, music by Dr. Roger Nixon of our faculty. Since then the Chorus has sung the same group at the Spring Sing and in a recital at the men's dorm. Coordinator for the Hour was **Marcelle Vernazza**, our faculty adviser. . . . **Renata Scharf** sang the lead in *West Side Story*, winning out over 150 competitors for the role. . . .

ALPHA XI—Women's College, U. of North Carolina: Chapter members in the performance of February production of *Così Fan Tutte* by U.N.C.G. Opera Workshop were **Eve-Anne Eichhorn**, **Terrill Cofield**, **Mary Gilley** and **Shirley Bosta**, who had leading roles. . . . The Workshop left in March for a month's tour of the Caribbean and included in the group were **Lea Jane Berinati**, **Patricia Williams**, **Connie Hughes**, **Nancy Ferrell**, **Shirley Bosta**, **Nanette Minor**, **Joan Fuerstman** and **Mary Gilley**. . . . Performing with Marilyn Mason's Master Organ Class were **Delores Hahn**, **Jodi Rush** and **Heath Ellis**.

ALPHA GAMMA—U. of Southern Mississippi: As a result of winning the MENC State Contest **Jeannie Henderson** was solo pianist with the Jackson Symphony. . . . **Dianne Rosh** to played the leading role in Menotti's *The Consul*.

Service

MU BETA—Washington State U: To provide scholarships for WSU undergraduates majoring in music, *Mu Beta*, alumnae and patrons again presented their annual "Tasting Tea" on May 8. The Tea is a buffet-style luncheon featuring a variety of hot dishes, salads, desserts etc. with accompanying cook-books for sale. In addition to scholarship use, *Mu Beta* plans to provide a silver service for the reception hall of the new Kimbrough Music Building, soon to be completed.

EPSILON PSI—JUILLIARD: A total of twenty recitals were presented in homes for the aged in Manhattan and the Bronx. . . . *Epsilon Psi* instituted a new custom this year of making an annual gift to the library of the Juilliard School of Music. Mr. Ludden, the librarian, was very grateful for the contribution which was used to purchase an additional Harvard Dictionary and a complete set of "Die Reihe," a German periodical dealing with many facets of contemporary music. These books have been added to the reference room of the Library.

PHI TAU—North Texas State U: Teaching piano to the children from Cumberland's Children's Home is one of our projects. . . . We also held a Christmas party at the Denton State School. We are in the process of starting a Chorus at this school.

PHI PSI—Mary Washington College, U. of Virginia: Three fund-raising projects were undertaken last year

to raise money for our scholarship fund. In the fall was our Pumpkin Sale on campus; it proved very profitable and we hope to repeat it each year. In March we held our Talent Show, open to the entire campus. Our pledges' project to raise money was selling popcorn within the dormitories.

PHI PI—Wichita State U: Our service project this spring was associated with the Institute of Logopedics under the direction of Mrs. Welsbacher, an enthusiastic patron, and special music teacher at the Institute when we started our service there. She is now on the faculty of the School of Music. With her help and instruction everyone joined in making this project a tremendous success filled with fun. Figures were cut out for use in the Institute's music work; pictures were drawn; music was taped to be used in the Annual Music Festival of the Institute.

EPSILON OMEGA—San Francisco State: On December 12 a small group of us had the rewarding experience of carolling in one of the city's hospitals. It truly put us in the Christmas spirit. The next day about 15 of us went to the Senior Citizens Center on Fisherman's Wharf to give one of our two programs each year. We always look forward to this because they always love what we do, and we always have our hearts in our music. We were especially honored to receive a coveted Certificate of Appreciation from Mr. Maltby, their Director. This is one of eight such certificates awarded since their existence, and it commends our "outstanding service to the community." Our adviser, **Mrs. Vernazza**, was as thrilled and as proud as we were.

MU KAPPA—U. of Oklahoma: Our chapter activities have been numerous and varied. We held a successful drive for used music and instruments to send to Silliman University, Philippines . . . In March we presented a "Bridal Music and Fashion Program" in conjunction with a local bridal consultant. Miss Mildred Andrews, our sponsor and a distinguished organist, spoke on appropriate wedding music, and several members demonstrated organ and vocal selections. Then the girls modeled the latest bridal apparel. Proceeds went to our scholarship fund. . . . We presented three programs at Central State Mental Hospital and were well-received by the patients. . . . With Sigma Alpha Iota and Phi Mu Alpha Sinfonia we sponsored a banquet for Dr. Howard Hanson when he visited the campus for the annual Composers' Symposium. . . . We also presented the finale of "When You Wish Upon a Star" for the All-University Sing.

PHI CHI—Fresno State College:

"Happiness is a big and little sister program."

Through the practice of *Phi Chi's* big and little sister program, chapter members have really gotten to know their pledges before initiation—and vice versa.

Each new pledge is assigned as a "little sister" of a chapter member. "Matching" the pairs is done with care to team up girls with similar hobbies, interests and activities as much as possible. "Big sisters" give personal attention to each "little sister" in many ways such as attending concerts together, coke breaks, helping her to know more about MU PHI EPSILON and its high ideals, orienting her

in chapter activities and projects, encouraging her in scholastic and musical activities, and remembering her birthday, a special performance or a holiday with a note or card or even a small gift. "Little sisters" reciprocate the warmth and friendship in much the same way, and all are better acquainted by initiation time.

ALPHA NU—West Texas State U:

The girls were hostess for a reception and coffee honoring the Colorado String Ensemble when they performed on campus in March. . . . Alpha Nu and Phi Mu Alpha Sinfonia provided curtains for the sound room in the Music Department Choir room. . . . The Josephine Roller Scholarship named for the deceased wife of A. Clyde Roller, former Amarillo Symphony conductor, is our newest project. It is to be awarded entering string majors selected by Dr. Green and Professor Madsen.

Three Generations

(continued from page 28)

the Senior organization. She is also talented in art, and her drawings appeared in *Stairway Patter*, the 1964 National Convention daily newsheet, and are in her chapter's scrap-book.

Ruth was a member of *Austin Alumnae* for a number of years, and Marjorie has been a member of *Wichita Alumnae* since 1952. To all three women music has been a way of life. We salute them, this three-generation MΦE trio. It is so nice to keep MU PHI EPSILON in the family.

Alumnae Tempo 1964-1965

Creativity Service Leadership

(Continued from September 1965 issue)

Creativity

meetings chapter program

DES MOINES: The "Symphonic Safari" last spring was a musical tour of four homes under the auspices of the Symphony Guild. The musical program at each home was in keeping with the style of architecture or furnishings. At the Swanson home, a Victorian residence built in 1885 and considered a historic landmark, operatic music was presented by **Nella Sue Wilimek**, mezzo soprano, accompanied by **Lenore Mudge Stull**. "Singing Strings" at the pool side of another home was a string ensemble with **Nancy Mackaman** at the piano. The committee on arrangements included **Miriam Ryan** and **Mrs. John Rehmann**.

NEW ORLEANS: On April 4 we became the first MU PHI EPSILON chapter to be installed in Louisiana.

NELLA WILIMEK, *Des Moines*



Our program was given by **Anastasia Werlein**, piano, **Linda Wright**, voice, and a vocal trio, **Betty Rasmussen**, **Linda Wright** and **Frances Mentzer**.

CENTRAL CHICAGO: **Cara Verson** gave a thrilling program at our March chapter meeting, held at the American Conservatory of Music. The audience was transported on a musical carpet tour of Spain. Her "tour" included the music of the dance and folk forms from the different parts of Spain. She concluded her program with a description of her visit to the Caves of Saco Monte.

Renew your magazines Through MU PHI EPSILON

CINCINNATI: The *Cincinnati Alumnae* and *Alpha Alpha* chapters were proud to present **Virginia Marks**, SCS winner, in a piano recital on February 21, Sunday afternoon, in the Music Salon of the Taft Museum. The Taft mansion was formerly the home of Mr. and Mrs. Charles Phelps Taft. Mr. Taft was the owner and editor of the *Cincinnati Times-Star* and the brother of the former President of the United States, William Howard Taft. A reception and tea followed the program with **Thelma Jungkind** as chairman. **Martha Siegfried**, president of the chapter, hosted a small dinner party in Virginia's honor at the Mariemont Inn.

Cincinnati Committee at Taft House



WICHITA: Last year in November, Wichita State University Symphony, under the direction of James P. Robertson, dedicated a concert to the memory of **Thurlow Lieurance**, a former Dean of Music at Wichita University and renowned composer. **Beatrice Pease**, **Lois Gordon** and **Beatrice Gordon Kirkham** were in a string quartet which performed on the program. Following the concert the *Wichita Alumnae*, assisted by *Phi Pi*, sponsored a reception honoring Mrs. Thurlow Lieurance and her friends.

... An unusual chapter meeting was held in February when 30 high school boys and their instructor, **Jim Starkey**, presented a program on "Stage Bands." ... When **Margery MacKay**, mezzo-soprano, *Los Angeles Alumnae*, was here in February as soloist with the Symphony for the Verdi *Requiem*, she was honored at a luncheon and presented a handkerchief and a nose-gay of violets.

performers and performances

LEE VENORA, JOHN REARDON



LORRAINE HANCOCK, NATALIE WERBNER,
CLORINDA DI LEONARDO CAMPAGNA AND
GERALDINE STASKO.

SAN JOSE: Appearing in the West Bay Opera Association production of *A Masked Ball*, by Verdi, was **Clorinda Di Leonardo Campagna**. It was given in May at the Palo Alto Community Theater. ... The San Jose Symphonic Band gave its spring concert in April and **Ina Mae Holt**, flutist, was the soloist. She played Vivaldi's *Concerto for Piccolo*.

IN THE SOUTH: In March **Lee Venora** sang Vera in Lee Hoiby's *Natalia Petrovna*, an Opera Society of Washington production. In July she was a delight to the eye and ear in *Kismet* at the N.Y. State Theater with **Alfred Drake** and **Anne Jeffreys**. ... **Jean Madeira** was the artist for the Tuesday evening concert at the National Federation of Music Clubs Convention in Miami Beach in April.

JEAN MADEIRA



EVANSTON-NORTH SHORE: A delightful lecture-recital was given by Dorothy Lane on the harpsichord and clavichord. Dorothy teaches harpsichord at Northwestern University. The audience was most enthusiastic. . . . Sally Sheirer, pianist, was accompanist a year ago for the Lotte Lehman Master Classes in Interpretation of Vocal Literature. In March Sally accompanied Elizabeth Wysor in her annual concert on the faculty series. This year she was Staff Accompanist for Northwestern University School of Music. . . . Elizabeth has appeared in many recitals the past year including Yoho National Park, British Columbia, while vacationing in the Canadian Rockies last year, and in April she gave a concert on the Artist Series at the Chicago Teachers College North in Chicago. . . . Helen Fulton Shockley, pianist was the producer of an unusual and interesting performance sponsored by the Chicago Lyric Opera Guild, Northwest chapter, entitled *L'Opera Symphonique* given in May in Barrington. The orchestral score included excerpts from Mozart, Puccini, Ponchielli and Bizet, and was transcribed for two pianos by her husband, Professor Chester B. Shockley. . . . Elizabeth Kidd has done a wonderful piece of work in arranging the monthly fifteen-minute MU PHI EPSILON broadcasts over station WEAW-FM. The interesting programs have included tapes of portions of programs given by members of this chapter and *Sigma*, plus selections taped at the last National Convention and also selections taped from the famous Bayanihan Dance programs at the Philippine Women's University. We are grateful to Elizabeth and her husband, Eugene, who has been responsible for making most of the tapes used.

BOSTON: Our Spring Concert was held on March 10 at the Brookline Public Library. Soloists were Mary Bovey, flute, accompanied by Mr. Vaughn Bean, piano, and Armenne Kechichian, 'cello; Adele Trytko and Maria-Pia Antonelli, pianists, playing as duo pianists; Adele played two Chopin groups as well. Mary, from Portland, is a flutist with the Brookline Symphony. Adele and Maria-Pia are on the Staff at Perkins Institute for the Blind. . . . In April the new Boston Alumnae Quintet made its first appearance at chapter meeting: Frances Ruggiero, first violin, Elizabeth Swist, second violin, Hope Wright, viola, Carolyn Kaufman, 'cello, and Annette Paquin, piano. They played the Schumann *Piano Quintet Op. 44*.

SALEM: The Topping Singers made their debut with the Salem Pops Orchestra last winter. All are members of this chapter, are trained soloists and are under the direction of Clorinda Topping, member of the Willamette U. faculty. They include Betty Anderson, D'Anne Hunegs, Coralie Rhoter, Alice Jones, Myra Brand, Nancy Weeks, Edith Gunnar and Gayle Smith. All have been pupils of Clorinda.

TOPPING SINGERS



MARY BECK

WASHINGTON: This year we presented a series of three concerts at the Arts Club, featuring our own members. Appearing were: Rilla Mervine, mezzo-soprano, and Sylvia Meyer, harp, in February; Lydia Bernstein and Bonnie Eisenstadt, four-hand piano, and Mary Beck, soprano, in March; Edna Mae George, contralto, and Carol Tarr, 'cello, in April. Pianists for the concerts were George Manos, Emma Lou Diemer, Vivian Ripley and Elizabeth Kiehl. . . . Our contribution to the Musicale with Sigma Alpha Iota and Delta Omicron in March was the rarely-heard Haydn *Quartet in D Major* performed by Betty Dove, guitar, Dorthlyn Smith, violin, Peg Hoenack, viola, and Carol Tarr, 'cello. Mary Beck gave a recital at Howard University, the proceeds from which will be used for local cultural activities and the promotion of local talent. Earlier, in February, she gave a concert at the Corcoran Gallery. In September she sings in Carnegie Recital Hall with other students of Frederick Wilkerson. Soon after this performance she will leave for Germany to audition for opera managers and companies. Mary also sang at the

Biennial Career Achievement Luncheon of the D.C. chapter of PPA.

DETROIT: The Detroit Women's Symphony String Quartet includes Lotta Winkler, viola, and patron Lucille Zocharski, violin. The Quartet played Beethoven's *Quartet, Opus 18, No. 6* at our May concert; others performing were Patricia Cravens, voice, with Elenora Skillman accompanying; Collette Rosner, piano; and piano duo, Ollene Nicolai and Mari- anne Harris. Guests on the program were Ella Villa, second violin, and Ruth Yzquierdo, 'cello, of the Quartet. The Afterglow chairman was patron Karlene Salon and the Concert chairman was Barbara McFarlane.

composers

SACRAMENTO: At the April meeting Norma Brown presented her own two-piano transcription of the Bach *Chaconne*.

INDIANAPOLIS: The North Central Division of the Music Educators National Conference was held in our city in March, and Friday, March 19, was designated Indianapolis Night with program including Indianapolis composers. We were proud to be represented by Marjorie Gaston whose musicale setting for the pledge of Allegiance was performed.

WASHINGTON: Dr. Emma Lou Diemer composed a cantata, performed by more than 600 members of the All-Maryland students music groups in honor of the Maryland State Teachers Centennial at a special Baltimore Civic Center concert in October.

Service projects

WICHITA: A new project for us, started this summer with **Eunice Boardman** as chairman is called The Music Therapy Project, and it assisted the Brotherhood Presbyterian Summer Day Camp and the Back Yard Peace Corps. The overall aim of all concerned is the War on Cultural Poverty. Our purpose is to give cultural training to children whose parents are unable to do so due to lack of money or opportunity. Some of the first projects were to make drums and to play song flutes, emphasizing informal music-making. . . . Over \$50 was cleared in a rummage sale which will go into our budget for philanthropies. . . . In April and May four programs were planned for the Childrens' Home. The children were invited and taken to a *member's* home where the program was given. Those presenting such programs have been: **Ruth Scheer** and family, **Dorothy Addy**, **Nelle Taylor's** piano students, and **Mary Bickford** and **Carol Holman** who performed together. . . . **Barbara Nicholson** wrapped and mailed 131 pounds of music overseas.

PORTLAND: Over 100 pounds of music was sent to the Philippines in May. . . . The Portland Children's Center and the Patton Home are our two outlets for music therapy volunteer work. Weekly visits are scheduled. . . . On March 12 a program was presented at Dammasch Hospital featuring the Bell Choir, **Audrey Prindle**, director, **June Coad's** Junior Choir, and **Kay Thomas'** daughter **Kristen**,

dancer. The program was in charge of **Rosalie Yunker**, with **Betty Balmer** our music therapy general chairman.

PHILADELPHIA: Our biggest project for the year was a benefit concert for the Delaware Valley Association for Retarded Children, at the Walnut Park Plaza on March 25. It was entitled "Of Song and Story." A film, "The Delarc Story," describing the work of the Association preceded the program given by **Delphine Desio**, cellist, **Janet Abel**, soprano, and **Marguerite Watson**, pianist.

SAN DIEGO: In January an open program was arranged for the patients at Crest Convalescent Hospital by **Anne Morrow**, assisted by **Helen Knechtel**, **Sandra Patton**, **Virginia Cox**, **Caroline Lasker** and **Norvada Smedley**. Our audience was most appreciative.

EVANSTON-NORTH SHORE: **Electa Tideman** set up a monthly schedule to provide entertainment for the soldiers at Downey Hospital. This is part of our service activity and a most rewarding experience.

ANN ARBOR: Mrs. Harlan Hatcher, wife of the President of the University of Michigan, opened her home in May for our yearly tea benefiting the music therapy program at the local Veterans Administration Hospital. **Frances Throop** was in charge.

CINCINNATI: We are proud to announce that our chapter ranked second in the sale of Cincinnati Summer Opera tickets in the Music Club division for 1964.

DENVER: **Janet Stark** and **Grace Peyton** spent many hours performing at the Fitzsimons Hospital as part of our service program.

following is only a sampling of the large individual scholarship program supported by MΦE alumnae chapters in addition to their contributions to the national program

DETROIT: The silver donation at the close of the Spring Concert was sent to the Detroit Music Settlement School for their Scholarship Fund. . . . The Clara Ellen Star MΦE Scholarship awarded annually to a member of *Phi Kappa* for further study in voice or instrument was won by **Darla Da-Deppo**, concertmistress of the Wayne State University Orchestra. She was soloist with this group on May 11 and performed at our May chapter meeting.

PORTLAND: Scholarship auditions this year were divided into two classes: one, open to members of MU PHI EPSILON and under 23 years of age; and the other, open to all women who are high school graduates and under 23 years of age. The auditions were held in the studio-home of **Aurora Underwood** with **Lynda Donaca** in charge of arrangements. Winner of the first class was **Patricia O'Banion**, *Epsilon Delta*, and second place to **Barbara Arnold**, *Alpha Lambda*; both are pianists. In the open contest the winner was **Pamela Patrick**, voice, and second place to **JoAnne Freck**, voice. The winners' awards are financed by the annual Spring Musicales, and the runner-up awards are made possible by individual donations and memorials.

ALBUQUERQUE: Our Lynn Lewis benefit concert was very well attended and very successful. Lynn played magnificently. Our scholarship of \$75 was won by a member of Sigma Alpha Iota at the University of New Mexico.

NEW YORK: Scholarships were given to Juilliard and Camp Solitude this year.

SAN FRANCISCO: To raise money for our Scholarship we held a picnic, swim and barbecue at **Melba Palmer's** home in San Rafael. Our Award was won by **Carol Lee**, piano, and **Renata Scharf**, soprano, both from San Francisco State College. The Scholarships were \$50 each.

CINCINNATI: This year, as in the past, our members have donated \$1,500 in scholarships, plus many gifts and awards. Some of the donors are: **Bertha Krehbiel**, **Helen Meyer**, **Martha Siegfried**, **Talitha Kluver**, **Dr. Elizabeth Taylor**, *Alpha Alpha* chapter and our own chapter.

CONNECTICUT VALLEY: Our Scholarship Awards went to three members of *Alpha Beta*: **Jean Canfield**, organist, **Marie Talaber**, voice major, and **Madeline Pigage**, composition major. They performed at the March meeting, a reception for senior members of *Alpha Beta*.

ST. LOUIS COUNTY: In November, in cooperation with the *St. Louis Alumnae* brunch was given for the sponsors of our scholarship concerts of last year, and a program was given by MΦE members. . . . Annually our chapter presents \$50 awards to MΦE juniors. This year the winners were **Nyla Grosse Hensley** of Washington University and **Cheryl Biscontin** of Southern Illinois University.

Beloved Patron

Margaret Gilmore MacPhail, a patron of *Mu Epsilon* chapter of MU PHI EPSILON since its installation at MacPhail School of Music in 1922, passed away June 23, 1964.

After her childhood in Aberdeen, South Dakota, where she was born November 4, 1883, she moved to Minneapolis where she studied piano at the Northwestern Conservatory.

She continued her studies in Europe and upon her return married William MacPhail, founder of the school bearing his name. With her husband, a violinist, and Carlo Fisher, 'cellist, both members of the Minneapolis Symphony Orchestra, she concertized extensively throughout the Northwest.

Sincerity, warmth, charm and friendliness are words which come to mind in remembering Mrs. MacPhail. She was always most interested in the activities of *Mu Epsilon* chapter, attending all the open programs with praise and encouragement for student performers.

We will remember her as a gracious hostess for many of our monthly programs. We are happy that her daughter, Mrs. Verne W. Moss, Jr., is now a patron of *Mu Epsilon*, carrying on her mother's interest in our sorority.

MR. and MRS. MACPHAIL



Leadership

honors
education
community

EVANSTON-NORTH SHORE: In January Kathleen McKittrick Haight, pianist, was given a Merit Award by President J. Roscoe Miller at the presentation of the Alumni Achievement Awards following the Founders Day Convocation at Northwestern. The Merit Award is conferred in recognition of worthy achievement in a profession or field of endeavor which has reflected credit on the University and her alumni. Kathleen was a member of the Northwestern University Board of Trustees from 1948-1952 and is a former secretary of the Alumni Association. She won an alumni Service Award in 1947.

SIOUX CITY: Jayne Marie Barnes was chosen winner of the seventh annual scholarship for advanced study at Aspen Music School, awarded by the Women's Committee of the Symphony Orchestra Association. She is concertmaster of the Sioux City Symphony Orchestra. The Committee presents the Award to an outstanding member of the Orchestra whose talent proves deserving of advanced work. Jayne is in the College of Arts and Science, and teaches stringed instruments at Briar Cliff College.

COLUMBIA: The winner of the chapter's Award this year was Miss Ryunghy A. (Aggie) Won, a senior in the College of Arts and Sciences, University of Missouri.



MΦE luncheon, NFMC Convention, Miami. Early *Alpha* members, JEANNETTE SAYERS, and LOUISE STERLING BURKHART. National President JANET A. WILKIE and *Mu Psi* pledge AILENE GODDICKER.

ATLANTA AREA PPA
NAOMI SATTERFIELD, ΦΧΘ; WILLA LORRANCE, MΦE; ORDRY RAY, ΦΧΘ and Nat'l Sec'y PPA.



Prof. Frank Moyes, conductor of Des Moines Symphony, and MIRIAM PIPER RYAN, *Des Moines Alumnae*.



AGGIE WON
receives *Columbia*
Award from
MARIAN DAVIDSON,
president



JAYNE MARIE
BARNES, *Sioux*
City, receives
Aspen Award

Spokane Alumnae



Scholarship
Concert

ANNETTA FARR
DORIS SWANSON
PAULA TENDLER

MIRIAM MERRITT



BERKELEY: Eileen Coogin is current Dean of the San Francisco chapter of A.G.O. . . . Margaret Rowell, 'cellist, is vice president of the American Strings Teachers Association, Northern California Branch. . . . Rosamund Davis is directing a new choral group at the Hillside Club in Berkeley.

DENVER: Janet Stark was appointed to the voice faculty of Lamont School of Music, University of Denver. . . . Fern Heiny had an article and her picture in a spring issue of the Colorado Music Educators Journal. The article was entitled "Piano Instruction for Deaf Children."

FARGO-MOORHEAD: Evelyn Johnson Davis is Dean of Women and Professor of Music at Oral Roberts University in Oklahoma, beginning this fall. She is working on her doctorate at the University of Maryland.

CHICAGO: Marie Culjak, supervisor in the Chicago public schools, is a member of the committee completing the Music Curriculum Guide for kindergarten through eighth grade. It is planned that the Guide can be put into use in September. . . . Miriam Knauf, Dean of Women at the American Conservatory of Music, will be chairman of the Registration Committee when the National Association of Teachers of Singing holds its Convention in Chicago in December 1965.

DES MOINES: Our chapter president, Miriam Piper Ryan, is one of the busiest persons in town. Her leadership is felt in many organizations. She is president of the Des Moines Symphony Guild and the Gertrude Huntoon Nourse Piano Teachers Club

and treasurer of the Junior Counselors Club. She is first vice president and program chairman of the Evening Guild of St. Lukes Episcopal Church where she is the organist. And she is a member of the Treble Clef and Madrigal music clubs and the Soroptimist Federation of the Americas, Inc. For the latter she is chairman of the International Goodwill and Understanding committee. For many years she has been a judge for the Federation of the 5th District in Iowa, NFMC. We salute her ability, energy and accomplishments.

SPOKANE: A recently-affiliated member is Miriam Merritt, from Rochester, New York. She was appointed interim director of the YWCA. She retired in August 1964 but was persuaded by the National YWCA officials to return to active status in Spokane, taking the vacancy caused by illness of the director here. Miriam has studied at Harvard and Columbia Universities and in London, and has taught piano, harmony and music history at Wellesley College and Bradford Junior College. During World War II she entered the war effort via the United Service Organization which led her eventually to her career with the YWCA.

WASHINGTON: On July 15 the Wilkies, Janet, Dick and Richie, left Washington to return to their home in Seattle. It has been not only an honor but a happy pleasure to have had Janet and her family with us during the past two years. We shall miss them all greatly. The chapter gave the Wilkies two portfolios of selected reproductions of Paintings in the National Gallery of Art as a token of farewell.



MΦE Members at Aspen

JoAnn Lanier
scholarship winner



JOANN LANIER, JANET FRALEY, JUNKO ELLIS, SANDRA KARIAKDES, SOON-HEE LEE

Under the Memorial Foundation the MΦE Scholarship to Aspen for 1965 was won by JoAnn Lanier, *Phi Omicron*. During the summer season she studied with Adele Addison, artist-teacher at the famed Festival and Music School.

JoAnn is a scholarship student at Cleveland Institute of Music and sings with the Robert Shaw Cleveland Orchestra Chorus.

Only a small number of the Mu Phi's who attended Aspen this past summer are pictured at the right. Pictured are JoAnn; Junko Ellis, *Alpha Lambda*, student of Szymon Goldberg, attended on scholarship from Portland

Junior Symphony; Soon-Hee Lee, *Mu Kappa*, who studied with Jennie Tourel; *in back*: Janet Fraley, *Mu Beta*, who studied flute with Maurice Sharp; and Sandra Kariakdes, *Mu Gamma*, horn student of Philip Farkas.

Ruth Buot, *Alpha Tau*, the Manila chapter's first president, studied with Mme. Rosina Lhevinne on a grant from the Institute of International Education. Ruth is a graduate student at Western Michigan U.

Contributions to MΦE Memorial Foundation from chapters, members and friends support such scholarships as this one to Aspen.

Help the Memorial Foundation

buy from Friendship Corner

Help Gads Hill MΦE School of Music

buy Magazine Subscriptions

Awards Contests Competitions

Viola Moen Anderson
National Sixth Vice-President

GRASS ROOTS OPERA NATIONAL COMPETITION: Michigan Federation of Music Clubs, in recognition of "Grass Roots Opera" suitable for use in music clubs. For unpublished one-act score using women's voices, with or without chorus. Dr. Barre Hill, Interlochen, Mich.

BRUSSELS INTERNATIONAL CONTEST FOR SINGERS: May 1966. Solos, men and women. Age limit 32 at date of contest. Last date of application, February 1, 1966. Les Amis de Mozart, 39, rue Fritz-Toussaint, Bruxelles 5 Belgium.

BROADMAN PRESS ANTHEM COMPETITION: Composers to direct their abilities toward choral music for the average church. Broadman Anthem Corporation, 127 Ninth Avenue, N., Nashville 3, Tenn.

BROADCAST MUSIC, INC.: Student Composer's Award. Applicant must be under 26 on December 31, 1964. No limitations as to instrument or length. Oliver Daniel, Director SCA Project, Broadcast Music, Inc., 589 Fifth Avenue, New York, N.Y. 10017.

AMERICAN OPERA AUDITIONS: Talented American singers to appear as principals in a debut opera performance in Milan, Italy. American Opera Auditions, 4511 Carew Tower, Cincinnati, Ohio.

AMERICAN ACADEMY IN ROME: A limited number of Fellowships for mature students and artists for musical composition. American Academy in Rome, 101 Park Ave., N.Y., N.Y.

MEDORA A. FEEHAN CATHOLIC CHURCH MUSIC AWARDS: Copies of the proposed texts and official entry forms can be secured from the Liturgical Music Commission, 111 Boulevard of the Allies, Pittsburgh, Pa. 15222

NATIONAL FEDERATION OF MUSIC CLUBS: For the many competitions, scholarships and prizes offered write to the NFMC office, 600 So. Michigan Ave., Suite 1215, Chicago 5, Ill.

VAN CLIBURN INTERNATIONAL PIANO COMPETITION: September 26, 1966, Fort Worth, Texas. Mrs. Grace Ward Lankford, 2211 West Magnolia Ave., Fort Worth, Tex. 76110.

SPOLETO FESTIVAL COMPETITION FOR CREATIVE ARTS: New chamber music work. Spoleto Festival Competition, Boston University, School of Fine Arts, 855 Commonwealth Ave., Boston 1, Mass.

JOHN SIMON GUGGENHEIM MEMORIAL FOUNDATION: Fellowships to scholars and artists for musical research. John Simon Guggenheim Memorial Foundation, 551 Fifth Ave., N.Y. 17, N.Y.

MARJORIE MERRIWEATHER POST STUDENT COMPETITION: For piano, violin. Write M. Robert Rogers, National Symphony Orchestra, 2101 16th St. N. W., Washington, D.C.

HUNTINGTON HARTFORD FOUNDATION COMPOSITION FELLOWSHIPS: Fellowships in Musical Composition open to U.S. citizens and foreign-born permanent

residents who have applied for citizenship. Huntington Hartford Foundation, 2000 Rustic Canyon Rd., Pacific Palisades, Calif.

SALZBURG OPERA PRIZE: For full information write Herm Wilfried Scheib, Executive Secretary, Internationales Musikzentrum-Wien, Lotringerstrasse 18, Vienna III, Austria.

ROTH ORCHESTRA COMPETITION CONTEST: Sponsored by the National School Orchestra Association. Sam Mages, NSOA Composition Contest Chairman, 1229 Ash St., Winnetka, Ill.

HATTIE M. STRONG FOUNDATION: Student loan fund. Students must be within two years of their final degree from college; must be American or naturalized students staying in this country. Fields unrestricted. Hattie M. Strong Foundation, 409 Cafritz Building, 1625 Eye Street N.W., Washington, D.C. 20036

NATIONAL DEFENSE PROGRAM: Student Loan Programs. Fields unrestricted. Write Student Financial Aid Branch, Division of College and University Assistance, Office of Education, U.S. Department of Health, Education and Welfare, Washington, D.C. 20202

DANFORTH FOUNDATION: *Kent Fellowships.* Open to men and women, preferably under thirty, who have completed some graduate study and seek the doctorate, and who intend to teach at the college level. Fields unrestricted. Dr. James Swift, 607 North Grand Boulevard, St. Louis 3, Mo.

Further information may be obtained from the address of each.

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

MILDRED McMANUS, *Tau*, August 1965

SUSIE FORD PERKEY, *Iota Alpha, Pasadena Alumnae*, August 1965

MU PHI EPSILON Sterling-Mathias Scholarships to National Music Camp at Interlochen, Michigan, were won by the following girls: (see picture on right) *standing:* Susan Poliacik, 'cello, Trenton, N.J.; Martha Walters, oboe, Battle Creek, Mich.; *seated:* Evelyn Elsing 'cello, Mansfield, S.D.; Rebecca Gates, violin, Fayetteville, N.C.; Anne Lofgren, clarinet, Rochester, Minn. This was Martha's fifth year at Camp.

Interlochen Winners



PROFESSIONAL PANHELLENIC ASSOCIATION

(Condensation of a speech given at the Kappa Epsilon (Pharmacy) National Convention on September 9, 1965, Lawrence, Kansas, by Virginia Porter Fiser, MΦE National Executive Secretary-Treasurer, and National Chairman of City/Area PPA.)

"If a man is to be completely happy, he must give something of himself."
ALBERT SCHWEITZER

Membership in the Professional Panhellenic Association becomes meaningful and rewarding as one involves oneself in its activities. There are great benefits to be had from knowing other professional fraternity women who have similar objectives and ideals, though diversified professional fields.

There are 10 professional fields within PPA and the 17 member organizations have a total membership of about 181,000. PPA is one of four conferences within IRAC—the Interfraternity Research and Advisory Council—which also includes men's professional fraternities, and men and women's general social fraternities. IRAC has a membership of about 4 million. Each division and subdivision in the fraternity structure is important and of great value in working for the advancement of interfraternity spirit, and of furthering the causes and projects common to all fraternities.

One of the main values of PPA and the PPA conventions is that of providing an opportunity for the exchange of ideas. Any time an opportunity arises for you to attend any professional panhellenic affair, be it local or national, I urge you to attend, for you will benefit greatly. You will be amazed at all the wonderful projects carried out by the various member fraternities. Particularly inspiring are the service projects sponsored by each fraternity.

One might surmise that if all fraternities do so much that is worthwhile we would get only excellent publicity. We are keenly aware, however, that there are those who would destroy the whole fraternity system. All of us who are leaders in the fraternal world—whether we be

local, state or national leaders—must do our part to correct poor or erroneous fraternity information, and must do much more to show others what we are accomplishing and what we represent.

We can do our part by increasing our awareness and knowledge of other fraternal activities, and by recognizing our own broad responsibilities. Here is what four recognized leaders have said recently:

ROXINE BEARD PETZOLD, PPA National President: "Never in history have women's contribution to leadership been more needed than right now. Women have long been the developers and maintainers of human personalities, but there are no academic titles or degrees for this essential function—but it is a function truly crucial at this particular time. Let each one of us be grateful for the chance that is ours to share in such leadership, and let us each one resolve to give of our very best."

MRS. LYNDON B. JOHNSON: "It is a good time to be a woman. The future of young women . . . looms bright. Your horizons are not finite. You were born at the right time . . . It is good to be alive . . . We've conquered so much in technology. We've learned to provide sufficient food, clothing, shelter with a minimum of time and a minimum of energy. What we haven't learned is how to get along together. . . . I hope we in this country, . . . more fortunate than any other women in any nation in the world, will not settle for less than all our talents demand. . . . It is a good time to be a woman because there are so many roads to take."

ADLAI STEVENSON: "It is only

through respecting the worth of others that we ourselves become worthy of respect. And out of mutual respect will come the understanding and friendship so necessary for the achievement of a truly peaceful world."

MARK HATFIELD, Governor of Oregon: "Brain power is the key to our national survival . . . The fraternity is committed to the purpose of training its members in the art and practice of living together, culturally and socially . . . idealism is a source of strength and a bulwark against indifference and apathy toward things spiritual and ideal."

And in the timeless words of **CICERO**: "Of all the bonds of fellowship, there is none more noble, none more powerful, than when good men of congenial character are joined in intimate friendship."

This year marks the 40th anniversary of PPA. The objectives and goals of our founders are still timely today. Take a moment to review PPA purposes and PPA fraternity publications every opportunity you have. Fraternity publications abound in interesting viewpoints which can inspire us all to greater attainments. The following is one example of many:

Matrix of Theta Sigma Phi: "Communication means more than just listening. It means listening with an open mind. It means being listened to. It means being willing to exchange ideas and trying to understand the other fellow's point of view," and "to help widen our horizons so that, individually and collectively, we may serve as a force for good in a changing world."

Even a few moments spent reading fraternity publications is worth your time and effort. Allow time for them whenever possible. You might think—"Well, of course,

Acknowledgment is made of the following photographers: page 10, courtesy of Portland Oregonian; page 14, The Seattle Times; page 23, Black-

it is good to review such materials when time permits, but to what practical purpose can I put them, beyond my own chapter?"

You can take part in campus or city panhellenic activities where they exist, or you can help establish panhellenics in areas where they are needed. We have scarcely scratched the surface of our great reservoir of potential local panhellenic groups. Panhellenics need the support of many individual members and chapters. It can not be the work of just a few. Those local panhellenics already in existence provide a valuable service to the community and nation through such activities as their collegiate scholarships, and their recognitions and awards to prominent professional women.

It is true that it takes a great deal of ingenuity, self-discipline, knowledge and mature thinking to schedule any other activities in our busy lives. But as Edna Ferber said, "Some people make the world, others just come along and live in it."

In a recent issue of the *Lyre of Alpha Chi Omega*, I noted an article about a successful Panhellenic House on the campus of Central Michigan University, where several social sororities live and work harmoniously.

If we had an IRAC house, we might find the University of Virginia, designed by Thomas Jefferson, as an ideal architectural plan for our use, with IRAC as the imposing central structure, surrounded by supporting individual structures of our four member conferences. The open central mall would be a place where all could meet for the exchange of ideas, and where one's vision could be directed upward.

We need places and time to contemplate on the truly worthwhile things in life. Robert Frost points the way—

*"Two roads merged in a wood and I
Took the one less traveled by
And that made all the difference."*

stone-Shelburne, N.Y.; page 44, Julianne Warren; page 45, Washington Post; page 51, Grant Zalba, Atlanta; page 53, Berko, Aspen.

Important Announcement

PRE- and POST-CONVENTION TOURS will be available to delegates and visitors in AUGUST and SEPTEMBER 1966 in connection with the Aug. 28-Sept. 1 MU PHI EPSILON National Convention in Portland.

Pre-Convention Tours

TO ALASKA . . . 13 day tour leaving Vancouver by ship *AUGUST 14* cruising the beautiful inside passage with visits at Ketchikan, Juneau and Skagway. Bus tour to Valdez, Matanuska Valley, Anchorage, McKinley Park and Fairbanks. Air transportation to Seattle and Portland on *August 27*. (Optional extension to Nome and Kotzebue.)

TO HONOLULU . . . 9 day tour leaving Seattle or Portland by air *AUGUST 19* Tour to include hotel, Circle Island Tour, Hawaiian Luau, Pearl Harbor Cruise and many special features. (Optional Extension to the Outer Islands.) Air transportation to Portland *August 27*.

Post-Convention Tours

TO ALASKA . . . 13 day tour leaving Portland by air *SEPTEMBER 1*—8:40 P.M. (following convention). Flight to Fairbanks—reversing the pre-convention itinerary with visits to Mt. McKinley Park, Anchorage, Valdez, Haines, Skagway. Returning to Vancouver by Ship, cruising the Inside Passage with stops at Juneau and Ketchikan. Arriving Vancouver on *Sept. 13*.

TO HONOLULU . . . 9 day tour leaving Portland by air *SEPTEMBER 3*. Tour same as Pre-convention tour. Return to any West Coast City Sunday—*September 11*.

Ship space to Alaska is very limited. Reservations must be received no later than February, 1966. Reservations will be confirmed in order of receipt.

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SEPTEMBER—OCTOBER 1965

Order supplies replacements Form #3.
 Return Fall report of changes of officers, addresses and members.
 Urge magazine subscriptions.

NOVEMBER 13

FOUNDERS DAY. Special observance.
 Send voluntary contributions (62¢ 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: Musicological Research Contest.

JANUARY—FEBRUARY 1966

First month of second semester, or no later than Feb. 28, 1966:
 Election of new officers and Convention delegate and alternate.
 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.
 Also names of delegate and alternate.

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 Chairman. 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 May 15: Deadline for sending entries for Musicological Research Contest to National 6th Vice President.
 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.

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.

38th National Convention—Portland, Oregon

August 28-September 1, 1966

Sheraton Motor Inn

Send change of name and/or address to N.E.O. immediately. Use form, page 62.
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Urge magazine subscriptions.

NOVEMBER 13

FOUNDERS DAY. Special observance. Send voluntary contributions (62¢ per member) to N.E.O. Form #3.
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DECEMBER 15

Due: President's report of chapter activities and plans.
Remind: Musciological Research Contest.

JANUARY—FEBRUARY 1966

Deadline: January 15, National taxes due N.E.O.
Renew TRIANGLE subscriptions on same form.
February: election of new officers.
Election of Convention delegate and alternate.

MARCH 1

Deadline: Return to N.E.O. new officers list, 10 copies, use forms. Also report Convention delegate and alternate.

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MAY

Due May 15: President's report of chapter activities.
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Due from Magazine Chairman: Before May 31, send final magazine renewals and subscriptions to National Chairman.

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38th National Convention—Portland, Oregon

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The Speech of Music

Dorothy Stevens Humphreys
Mu Pi, Columbus Alumnae

Music is the one language, common to all, the world over,
yet it speaks in many languages and many forms.
It can be your master, if it drives you to create,
perform or instruct.
It can be your servant if you use it to give pleasure,
comfort or in worship.
It can be a language of love but also of hate;
the wail of bondage or the victorious cry of freedom;
the dirge of death or a triumphant song of life.
It can make you laugh and it can make you weep.
You can use it to soothe a restless child
Or to bring a gay and festive air to merrymaking.
You don't have to understand it to enjoy it—
yet the more you understand it, the greater
is your enjoyment of it.
It belongs to the rich and to the poor
and to every race and creed.
It can be heard in many ways—in the winds
and the waves and the song of a bird.
*There is music
in every phase of life,
And life
in every phase of music.*

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