

the
TRIANGLE
of
MU PHI EPSILON



MAY 1966

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

ALASKA

Anchorage music capital of the far north

*The Alaska Festival of Music
will start its
second decade, bringing
the sound of music
to our 49th state*

Now firmly established as a major contributor to Alaska's musical history and future, the Alaska Festival of Music completed its first decade in 1965, proudly looking forward to an even more exciting second ten year period to begin in 1966. From its first season the Festival included a series of performances by visiting artists and local musicians, always varied in interest but never compromising with the Festival ideal of bringing to Alaskans the world's greatest music.

The anniversary year of 1965 coincided with the fiftieth birthday of the city which is the Festival's home. Anchorage was a vigorous forty-year-old when founder Mary Hale persuaded

Robert Shaw and his gifted associates to come north for the first Festival endeavor.

Only the vision of its originators could have foretold the success and growth of the Festival. Local participants are numbered in hundreds, and each year the list of those who contribute their time and talents adds new dimensions to the many phases of the program. Top American vocalists and instrumentalists have been willing to come again and again to the Festival.

Each year a final concert highlights the Festival schedule. Major works performed at these concerts have been the Mozart *Requiem Mass in D Minor*

(1956), the Bach *Passion According to St. John* (1957), the Brahms *German Requiem* (1958), Haydn's *The Creation* (1959), the Verdi *Requiem* (1960), Beethoven's *Missa Solemnis* (1961), Haydn's *The Seasons* (1962), the Bach *Mass in B Minor* (1963), Schubert's *Mass in E Flat Major* and Poulenc's *Gloria* (1964), and a repeat, Verdi's *Requiem* (1965).

The philosophy of the Festival was

well expressed by Mary Hale in a 1964 *Choral Review* article, in which she pointed out the "immensely exciting process when great music is studied, rehearsed, and then performed under the combined leadership of teacher and conductor, with intelligent and dedicated amateurs as the performers . . . with allied arts drawn in by the magnetism of the music to enhance the festival."



J. Malcolm Greany, Mt. View, Alaska

Festival Orchestra and Anchorage Community Chorus

decade of achievement

Eugene F. Short, resident director of the College, speaks of the Festival as "one of our most rewarding community endeavors."

"It is our hope and firm belief," he says, "that these first ten years of Festival achievement are only an indication of what the future holds in store

for musical and artistic development in Anchorage and in Alaska."

So the Festival goes on, its high peaks of music a melodic match for the enduring mountains of Alaska, its growth a continuing tribute to the dreams of its originators, ten Festivals ago.

sixteen days devoted to music

The 1965 Festival spanned a period of almost three weeks. During that time it presented a violin recital, a recital by the four soloists of the *Requiem*, the Festival Symphony Orchestra Concert, the Anchorage Civic Ballet program, two programs by folk-singer Guy Carawan, two concerts by the Los Angeles String Quartet, and the final concert, Verdi's *Requiem Mass*, presented by the Festival Orchestra, Anchorage Community Chorus and soloists under the direction of Robert Shaw.

Opening the Festival was Marilyn Wojcik, violinist, a winner of a National Federation of Music Clubs' scholarship and a graduate student at Indiana University. Her recital accompanist was Mr. Willard Straight.

The *Requiem* soloists were soprano Saramae Endich, contralto Florence Kopleff, tenor Seth McCoy and basso Ara Berberian. It was the fourth Festival appearance for Miss Kopleff and the second one for Miss Endich.

The Anchorage Symphony Orchestra, organized in 1945, was augmented by twenty-six guest instrumentalists to

make up the Festival Orchestra. Its program included *Symphony No. 52* by Haydn, Henk Badings' *Concerto for Two Violins and Orchestra* with Paul Shure and Bonnie Douglas, of the Los Angeles String Quartet, as soloists, and the *Romeo and Juliet Suite No. 2* by Prokofiev. Among the visiting musicians with the Festival Orchestra were the following MU PHI EPSILON members: Lois Gordon, 'cello, National Second Vice President, Patricia Miller, viola, and Sally White, violin, of *Portland Alumnae* chapter, and Lyndl Fowler, violin, of Los Angeles. Jeanne Ray, 'cello, whose work with the Anchorage Youth Orchestra is so outstanding, is a regular member of the Anchorage Symphony.

The Anchorage Civic Ballet, whose founder and director is Lynda Kaiser, presented Act III of *Coppelia* and Act II of *Swan Lake* with the company. *Don Quixote*, by Minkus, presented Patricia Carleton as guest ballerina. Miss Carleton is head of the Ballet Department of the Interlochen Arts Academy.

It was the first appearance at the

Festival for the Los Angeles String Quartet whose members were Paul Shure and Bonnie Douglas, violins, Allan Harshman, viola, and Frederick Seykora, 'cello. Of their evening program Mr. Buske wrote, "Exciting programming was evident in [their] concert. They are a foursome that plays with precision and rapport. The Bartok and Berg works were vividly exciting and it was difficult to imagine anything more meltingly beautiful than the Mozart work they performed."

The folk-singer, Guy Carawan, de-

lighted young and old alike with his two programs.

The climax of the Festival was the moving performance of the Verdi *Requiem* on the final night. Conductor Robert Shaw led the soloists, the Chorus and the Orchestra in a thoroughly satisfactory presentation. His very capable associates were Elvera Voth, director of the Anchorage Community Chorus, Frank Pinkerton, conductor of the Anchorage Symphony Orchestra, and Daniel Lewis, associate conductor of the Festival.

there are workshops and lessons, too

In keeping with the Festival's philosophy that "understanding and participation are vital to the accomplishment of Festival aims," there were not only concerts, but lectures, workshops and instruction periods offered as well.

LORRAINE KORANDA, *Tau*, formerly head of the Music Department of the University of Alaska, conducted five sessions of a seminar on Eskimo music. Lorraine, it will be remembered, is an authority on native Alaskan music. In 1962 she began a research project in this field under a \$17,000 grant from the Z. J. Loussac Foundation of Anchorage. Her interest in this area of musicology had already been established and her previous research had inspired her to write *The Legend of Denali*, a choral work based on the Athebascan Indian legend concerning the origin of Alaska's famous Mt. McKinley. She has visited many Eskimo villages and hamlets in Alaska and taped the folk music of the various native regions.

At present she is working on her doctorate in ethno-musicological studies at UCLA and has, in manuscript, a book entitled "Eskimo Music and Folklore" and a partially completed manuscript for a book on Eskimo ritual music. Articles by her have been published in music magazines and University of Alaska publications.

At the last Alaska Festival of Music the MU PHI EPSILON MEMORIAL FOUNDATION presented the Festival Association with a check for \$1,000 for use in making and distributing tapes of Eskimo music to musicological scholars and students for continued research in Alaskan music.

(See page 28 for picture)

WILLARD STRAIGHT was a busy young man during the Festival weeks. He conducted thirteen score study sessions, gave eleven television lectures, gave nine recorder workshop sessions, wrote the extensive program notes for the Festival program book, and was

Los Angeles String Quartet—in the round



pianist for the recitals given by the guest violinist and the guest vocal artists.

Mr. Straight is director of the Anchorage Community College (University of Alaska) Lyric Opera Theater and is head of the Theory Department of the Academy of Fine Arts, School of Music, in Anchorage.

He was commissioned, through a grant from the T. Lloyd Kelly Foundation, to compose an orchestral composition for the 1966 Festival, and the result is *Structure for Orchestra in One Movement; Resurgence*. This will be premiered during the 1966 Festival season under conductor Donald Johanos.

He was also commissioned to write the only required work to be played by all entrants in the 1966 Van Cliburn International Piano Competition.

In 1965 he received one of the annual awards presented by ASCAP in recognition of outstanding contributions to the American musical culture in the field of serious composition during the year. This is his fifth such award. Mr. Straight received his B.A. from the University of Kansas and his M.A. from Chicago Music College.

WILLARD STRAIGHT



it takes vision to build

MARY HALE, wife of Dr. George Hale, was the founder of the Festival when she presented the first High School Music Festival in Anchorage in 1955. In 1956 it became the Alaska Festival of Music, and Mary was its executive director until 1962 when she was given the title of founder-adviser, with special attention to expansion.

Mary was born in Louisiana and received bachelor degrees in music and English from Louisiana College. On a full fellowship she attended Louisiana State University, graduating *cum laude* with a masters degree in English.

Following her marriage to Dr. Hale she lived in Boston, Philadelphia and Washington, D.C. In all places she continued her music work, studying and teaching. Her teachers included Everette Titcomb, authority on liturgical music, Harris Shaw, organist, Louisa Burt Wood and Edward C. Currie.

Mary was active in choir work, taught piano, general music, speech, choral sight-singing and theory and continued her studies in choral direction and music education.

In 1949, when the Hales moved to Anchorage, Mary was the only qualified public school music teacher at the secondary level, and her husband was the only surgeon in Anchorage.

Mary became very active in the

music life of the young city. She taught school, organized the first state high school music festival, wrote and directed community music shows, and trained elementary grade music teachers.

She became Fine Arts chairman for the Anchorage Women's Club which brought to Anchorage its first art exhibition, and organized groups for creative activities such as painting, ceramics, discussion of good books, listening and learning about good music.

From 1952-59 Mary directed the Anchorage Community Chorus which began with 22 members (mostly military men!) and grew to a membership of 120.

Her dream of a Festival received impetus in the summer of 1955 when she attended the Choral Arts Workshop in San Diego and studied with Robert Shaw and Julius Herford. It resulted in the two men agreeing to come to Anchorage to assist in organizing what was to become the Alaska Festival of Music. The men functioned as artist co-directors, and Mary was responsible for the executive coordinating. They have all been associated with the Festival ever since.

Mary has been honored by Beta Sigma Phi and Soroptimists International for her outstanding community service. In 1959 she received a Distinguished Service Award from the Anchorage Community Chorus, and, in 1961, a personal citation from Mrs. Blant Burford of the Public Relations Department, National Federation of Music Clubs, "for special services rendered this organization." In 1962 she became secretary of the International Festivals Association, received a commission from the Governor of Alaska to serve on the Advisory Committee for the state's forthcoming cen-



Blackstone-Shelburne, N.Y.
MARY HALE

ennial celebration in 1967, and served on the Greater Anchorage Chamber of Commerce Committee that planned and prepared the chronicle of life in Anchorage, "Spotlight Anchorage."

In 1962-63 Mary traveled over 12,000 miles to present the story of the Alaska Festival of Music. In 1965 she received the first Community Service Certificate from the Anchorage City Council, commending her efforts in developing the Alaska Festival of Music.

The Hales have three children. The two boys are 14 and 11, and the daughter is 8. Nancy was born seven weeks before the first Festival, and the Festival took place on schedule! The whole family are ski enthusiasts.

Mary is the administrator, through the Festival and the University of Alaska, of the \$17,000 grant for Eskimo Music Research from the Z. J. Loussac Foundation.

She is an initiate of *Epsilon Psi* chapter at Juilliard and a member of *New York Alumnae* chapter.

ROBERT SHAW has been closely associated with the Alaska Festival of Music from its inception. He has returned as conductor to all but two of the succeeding Festivals when his absence was due to a U.S. Department of State commitment.

Mr. Shaw and his famed Robert Shaw Chorale, of which he is founder and director, have traveled extensively in the United States, Europe, Scandinavia, the Middle East, the Soviet Union and South America. Several of the tours were under the auspices of the State Department.

Mr. Shaw is one of our outstanding choral and orchestral conductors. Under his baton the Cleveland Orchestra Chorus, 120 members, has twice appeared at the Festival Casals in San Juan, Puerto Rico. Both times were followed with concerts at Carnegie Hall. The last time, in 1963, a performance in the Dominican Republic was sandwiched in between the San Juan and New York engagements.

He has been conductor of the San Diego Symphony, associate conductor of the Cleveland Orchestra, guest conductor for many of the country's leading symphony orchestras, and is now the recently appointed conductor of the Atlanta Symphony.

Mr. Shaw has received honorary doctorates from six colleges, a Guggenheim Fellowship (1944), the Alice M. Ditson Award (1955), and was named, in 1943, "the outstanding

American-born conductor of the year" by the National Association of American Composers and Conductors. He has been affiliated with Juilliard and the Berkshire Music Center, and is in demand continually as choral and orchestral director for summer festivals.

DANIEL LEWIS, violinist and associate conductor of the Festival Orchestra, has been with the Festival for seven seasons. He comes from Southern California where he is musical director at the Museum of Art in La Jolla. He is Associate Professor of Music at California State College in Fullerton. In these two positions he is conductor of the Sherwood Hall and Repertoire Study orchestras and the Fullerton College Symphony. He is also associated with Idyllwild Society of Music and the Arts, sponsored by USC, and was guest conductor at the University of the Pacific Festival this past summer.

Mr. Lewis, well-known in San Diego for his participation in orchestral and string ensemble activities, has made a distinguished place for himself with the Alaska Festival of Music as conductor, performer and organizer.

In past seasons the Festival has presented artists from Norway, France and Japan. In 1964 conductor Robert Fountain of Oberlin College took the place of Robert Shaw. Jean-Paul Billaud, French pianist, guest pianist at two previous Festivals, and his wife, Christiane, were featured at the ninth annual Festival. Other artists in past years have been Evelyn Mandac, soprano, the Interlochen Arts Quintet, David Cuffel, pianist, and lecturer Dr. Paul McIntyre. The latter was com-

missioned to write an original composition for the 1962 Festival, and the

work, *Fantasy On An Eskimo Song* was performed by the composer.

festival gifts—expression of faith

The history of the Alaska Festival of Music tells a story of faith realized, of a belief in great music fulfilled, year after year, by gifts, large and small, from many who have shared the dream of the founders.

The late Z. J. Loussac, former Anchorage business leader, expressed his love for the city which, he claimed, "has been good to me," by establishing the Z. J. Loussac Foundation. A grant of \$17,000 made five years ago commissioned Lorraine Koranda to make a study of native Alaskan music and folklore. This preservation of an ancient heritage, too long neglected, will surely remain as one of the most enduring symbols of the generosity of an outstanding Alaskan.

Thanks for another distinctly Alaskan gift are due the Sears-Roebuck Foundation, which has brought to the Festival a remarkable group of guests, young people of Eskimo or Indian descent from all over Alaska. The "Sears Scholars" bring back to their distant towns and villages the Festival story and, in some cases, inspiration of wide-reaching effect from their visits here.

The T. Lloyd Kelly Foundation has already commissioned two compositions for Festival performance. Paul McIntyre's *Fantasy On An Eskimo Song* was premiered in 1962, and Willard Straight's orchestral work will be presented in 1966, both Festival firsts. Mr. Kelly was a long-time friend of the Festival.

Among benefactors most vital to the

life of the Festival are those whose gifts enable Alaskans to hear the finest artists as guest performers each year. For 1965, the Rockefeller Foundation provided a substantial grant specifically for "the costs of performance and instruction by professional musicians."

At no time in the existence of the Festival has the sincerity of its supporters been made more evident than in the difficult year of the earthquake. Deep in the hearts of all who are dedicated to its purposes is enduring gratitude to those who wrote to ask, "What can we do?" and to the numbers who responded to published appeals for "Festival dollars."

Letters of encouragement came with amounts from one to one thousand dollars (this last from Dr. Terris Moore, former head of the University of Alaska).

A most generous contribution from the Martha Baird Rockefeller Fund for Music, Inc., was offered as an "unrestricted gift" to be used in assuring that original plans might be carried out as nearly as possible. So it was that another truly wonderful Festival miraculously came about. This was 1964, year of tragedy—year of greatest faith!

Recorder class of "Sears Scholars"



ROBERT SHAW



Artist Depicts "Whaling Dance"

With special permission of the artist, Mr. Fred Machetanz, the full color oil painting of the Alaskan whaling dance is reproduced in muted tones on the cover of this issue.

Mr. Machetanz is one of Alaska's foremost artists, and he works in oil, water color and lithography. He has studied at the Chicago Art Museum, the American Academy and Ohio State University. It was from the latter he received his masters degree.

The artist first went to Alaska in 1935 and spent a large part of his time in the Eskimo village of Unalakleet from where he derived much of his subject matter. His wife Sara, well-known Alaskan writer, and he have produced many Alaskan books together. He has exhibited at the Detroit Art Museum, Columbus Art Gallery, the traveling exhibit of the Ford Motor Company, and the permanent exhibit of the University of Alaska Museum. He was appointed "Distinguished Associate of Art," University of Alaska, in 1963.

He describes the scene in the painting as follows:

"The painting depicts the celebration which takes place every year at Pt. Hope, Alaska, after a successful whaling season. Called *Nulukatuk*, this is the time when all the crews come in after the whaling is over. It is usually in June and the successful captain of the crew chooses the day when to begin the celebration.

"The *umiak* and boats of the successful hunters are arranged as wind

breaks for the dancers and other parts of the celebration, the giving of gifts and food, and athletic contests such as the 'skin toss.' On the final day the dances are held with the key men and women doing the dancing and others, equally gifted, playing the drums and singing.

"The white objects in the painting are the jawbones of the whale. Some of these are twenty feet high. Dancing is done on a split walrus skin which in turn has been used for the 'skin toss' earlier.

"Cloth *parkee* covers are over the skin *parkees* underneath, worn by the people. White *parkees* are used as camouflage when hunting, while the covering of the women's *parkees* are used for the decorative color. All cloth coverings are used to keep snow, dirt or grease from the skin *parkees* beneath."

We are grateful to Mr. Machetanz for his permission to use his picture and for his descriptive words concerning this famous dance.

In Anchorage . . .

The Alaska Methodist University this year will celebrate its sixth anniversary. Its enrollment is close to 500.

The Chicago Symphony gave two performances here last spring. The Anchorage Community Chorus sang the *Te Deum* by Verdi at one of the performances.

The International Academy of Arts, Jean-Paul Billaud, Dean, was founded in 1964, offers an extensive music curriculum.



in Portland
"city of roses"

38th National Convention

at the Portland Sheraton

Edmund Y. Lee, Portland



from August 28
to September 1

Allan J. de Lay, Portland



The Mall, Lloyd Center

Invitation

To Members of Mu Phi Epsilon, Everywhere:

Portland—the "City of Roses"—will welcome you August 28 to September 1 at our 38th National Convention (2nd International). This is a very special invitation to visit the Pacific Northwest this summer. The thirteen collegiate and seven alumnae chapters of the Pacific Northwest Province will be your host chapters. They are all enthusiastically working on their assignments, and with our very capable co-ordinators and their efficient committees we anticipate an inspirational experience.

Our Convention theme, "Where Nature Sings," will be the springboard for many ideas for your enjoyment. Our headquarters will be the Portland Sheraton with its colorful atmosphere, cheerful conference rooms, air conditioning, free parking for cars and a swimming pool. The Sheraton is located in fabulous Lloyd Center which has an outdoor ice skating rink, beautiful malls landscaped with native trees, shrubs, seasonal flowers and regional art, and—over one hundred stores and specialty shops.

Four snow-capped mountain peaks may be visible from Portland vantage points on clear days: Mt. Hood and Mt. Jefferson in Oregon and Mt. St. Helens and Mt. Adams in Washington.

Plan to bring your families and do some sightseeing in Oregon and the Northwest before or after Convention. Within easy driving distance of Portland are Mt. Hood, the Columbia River Gorge, with its many waterfalls, Bonneville Dam, a salmon hatchery and fish ladder, and the Pacific Ocean. Within the city boundaries are nine golf courses, an art museum, a zoo (famous for its locally born elephants), the International Rose Test Gardens, beautifully Marian Shrine (the "Grotto"), and many parks. Maybe father would enjoy deep sea fishing at the ocean! Your family may enjoy attending some of the Convention events. We are all looking forward to the thrilling experience of meeting Mu Phis from all over the country—and beyond—and seeing old friends and making new ones.

Loyally,

Lillian Pettibone

General Chairman of Convention, 1966



AURORA UNDERWOOD



JEAN HARPER

Maxwell Allara



Gladys Gilbert

Convention Committee

MARGARET GABRIEL



Edvis Morrison

LILLIAN PETTIBONE
General Chairman



JEAN COMPTON

Picture Break—Standing: LYNDA DONACA, JEAN HARPER, AURORA UNDERWOOD, PEARL MITCHELL, BELVA JUNE MAYER, MAUDE SARDAM. **Seated:** MARGARET GABRIEL, MOLLY STEHN, JEAN COMPTON, JUNE COAD, LILLIAN PETTIBONE.

Allan J. de Lay





LILLIAN PETTIBONE
and ROSS BELL,
Sheraton manager,
check seating plan.

Allan J. de Lay

Allan J. de Lay



Budget conscious are
PEARL MITCHELL, MAR-
GARET GABRIEL and
MOLLY STEHN.

Three collegiate chapters are located in Portland. A Convention concert will be held in Evans Hall, Lewis and Clark College, and pre-Convention affair will be at Marylhurst.

Epsilon Delta
Lewis and Clark College



Allan J. de Lay
Convention Co-ordinators

Alpha Lambda
Portland State College



Alpha Phi
Marylhurst College



behind the scenes are busy people . . .

LILLIAN PETTIBONE is one of Portland's most prominent musicians. She graduated with honors from Washington State University, B.A. in music, where she was initiated by *Mu Beta*. She is a professional pianist and teacher, and was at one time associated with Ruth Bradley Studio. She has had her own Portland studio since 1936. Lillian has been soloist with numerous symphony orchestras, recitalist, accompanist and duo-pianist. She is affiliated with Portland State College and the University of Portland. Long active in *Portland Alumnæ* chapter she has been their music and business delegate to three Conventions and has served as their president. She is a member—and in some, an officer—of M.T.N.A., Oregon M.T.A., Pro Musica, A.A.U.W., Alpha Chi Omega and Phi Kappa Phi. Her students follow her example and win honors, awards, scholarships and engagements. Lillian's hobby? One is collecting miniature pianos, naturally.

MARGARET GABRIEL is in charge of all the Finance of the Convention, which includes budget, housing, and meals. She was a charter member of *Phi Delta* at the University of Missouri, where she was a piano major, and has done two-piano work in Portland. She is a past president of the *Portland Alumnæ* chapter, and a delegate to the Convention in Detroit, Michigan. For the past seven years she has been the accountant and bookkeeper for her husband in his manufacturing business.

JEAN HARPER, the co-ordinator in charge of Hospitality and Exhibits, was initiated into *Nu* chapter at the University of Oregon, and is an organist, pianist, and teacher. She has been twice president of the *Portland Alumnæ* chapter, and has been a delegate to two conventions. She is also a past Dean of the Portland, Oregon, Chapter of the American Guild of Organists.

JEAN COMPTON, Publicity co-ordinator for the Convention, is out-going president of the *Portland Alumnæ* chapter, and was a delegate to the Lincoln, Nebraska, Convention. She was first pledged to *Mu Chi* at Southern Methodist, and later pledged and initiated by *Epsilon Delta* at Lewis and Clark College, where she was a theory major. She also has a degree in Journalism from the University of Oregon, and in her spare time she teaches piano and looks after her husband and two young children.

AURORA UNDERWOOD, whose committee is concerned with Music, Ceremonies, Local Arrangements, and the Banquet, is a busy and successful piano teacher and performer, working closely with the local colleges. She and her late husband have been on the staffs of the University of Oregon and the University of Portland. She was initiated by *Nu* chapter, University of Oregon, and was their delegate to the St. Louis Convention. Aurora and her daughter-in-law, Julie, a *Portland Alumnæ* 'cellist, perform together frequently. She has also been vice-president of Oregon M.T.A., has presented many programs for them, and is chairman of their awards committee.

you will hear . . .

DONALD THULEAN . . . Mr. Thulean will give the address at the Convention Banquet. He is the musical director and conductor of the Spokane Symphony Orchestra, a position he has held for four seasons. A graduate of the University of Washington, he has studied conducting with Stanley Chapple, 'cello with Eva Heinitz, and chamber music with Alexander Schneider and Emanuel Zetlin. He is also conductor of the Spokane Junior Symphony . . . Mr. Thulean has been associate conductor of the Portland Symphony, conductor of the Portland Junior Symphony and guest conductor of the Baltimore Symphony . . . From 1956 to 1962 he was chorumaster of the Aspen Music Festival, and for six years he served as Dean of the School of Music at Pacific University, Forest Grove, Oregon . . . He participated in the American Conductors' Project, one of four out of 164 applicants, sponsored by Ford Foundation and Peabody Conservatory . . . In addition he has sung in opera and oratorio in the Pacific Northwest.

EVA HEINITZ . . . Miss Heinitz, *Tau, Seattle Alumnae*, is an internationally known 'cellist and artist of the viola da gamba. She has been gamba soloist on Bach programs under Otto Klemperer and the late Wilhelm Furtwangler, and was assistant first 'cellist with Pittsburgh Symphony under the late Fritz Reiner . . . She came to New York from Berlin in 1939 at the invitation of the late Artur Schnabel to play for the "New Friends of Music" Series. She later became a citizen of this country and has done extensive concertizing here, on return trips to Europe and in South America . . . At one time she appeared extensively with harpsichordist Alice Ehlers, and has also performed with the famous harpsichordist Ralph Kirkpatrick . . . She has taught at the University of California, Mannes College in New York City and the University of Washington . . . Eva recently returned from a European tour where she played concerts in Germany, Switzerland and Italy with the Zurich Chamber Orchestra. She concertizes on both instruments and this spring performed a 'cello concerto and a viola da gamba concerto with the Seattle "Little Symphony" under Milton Katims. For her Convention Concert she will play the viola da gamba. She will be assisted by Mr. Malcolm Hamilton at the harpsichord.

DONALD THULEAN
Brown's, Spokane



EVA HEINITZ



DIANA STEINER



FRANCES STEINER



MALCOLM HAMILTON

DIANA STEINER . . . Diana, *Epsilon Psi, Los Angeles Alumnae*, is a pupil of Efrem Zimbalist and Jascha Heifitz and a graduate of Curtis Institute of Music. At nine she made her debut with the New York Philharmonic Symphony, and since then has made solo appearances with the Philharmonic, the Philadelphia Orchestra under Eugene Ormandy, the Chicago, National and Baltimore Symphonies, and others. She has been soloist at Tanglewood, Hollywood Bowl, Brevard, and other Music Festivals . . . She has become widely known through her Community Concert tours in United States and Canada and her four years on NBC-TV "Great Music" . . . She has received awards from NFMC, Koussevitsky, the Naumberg Foundation and Washington's Friday Morning Music Club.

FRANCES STEINER . . . Frances, *Beta, Los Angeles Alumnae*, is also a graduate of Curtis Institute of Music. She has appeared as a soloist with the Philadelphia Orchestra and last year played her New York concert debut at Town Hall . . . She has studied with Leonard Rose, Gregor Piatigorsky, Nadia Boulanger and Gabor Rejto . . . She is receiving unanimous acclaim from critics and audiences for her nation wide performances . . . Before coming to Los Angeles she was a member of the *New York Alumnae* chapter.

The two sisters will give the Artists Concert at Evans Hall, Lewis and Clark College, and will be assisted by **SIMA MANNICK**, pianist, of the *Los Angeles Alumnae*.

MALCOLM HAMILTON . . . Mr. Hamilton is a concert harpsichordist who will appear with Eva Heinitz on the Concert following the Banquet . . . A native of Victoria, British Columbia, he has concertized actively on the West Coast . . . He received his bachelor and masters degrees from the University of Washington and is now completing his doctorate at the University of Southern California . . . He has been teaching harpsichord at the University of California at Los Angeles for the past three years.

*pre-convention day
is a fun day . . .*

Patrons of the three Portland collegiate chapters, at Lewis and Clark, Portland State, and Marylhurst Colleges, are planning a truly gala event for the early arrivals to the convention. Early in the evening of Saturday, August 27, delegates and visitors will have the opportunity to board a bus which will take them to Marylhurst College, home of *Alpha Phi* chapter, about ten miles south of Portland. There will be an opportunity to see the campus, which is situated on a lovely wooded site along the Willamette River. It will be a time to renew old acquaintances and to make new friends. Later, a dinner will be served in the beautiful new Marylhurst College Commons.

The Patrons of the Portland collegiate chapters are especially happy to have secured the services of Art Kirkham, well-known Portland radio and television personality, who will provide the evening's entertainment. Art is especially dear to the hearts of the convention committee, since it was he who gave them the theme, "Where Nature Sings." Appropriately enough, his program will be an illustrated talk on "The Beauty Spots of Oregon."

Art Kirkham is known as the dean of Northwest broadcasters. He has



MRS. ALBERT ZION, president of *Alpha Phi* Patrons, MRS. FREDRICK VAN ANTWERP, president of *Epsilon Delta* Patrons. *Not present*, MRS. JOHN TRUDEAU, president of *Alpha Lambda* Patrons.

been in radio work for 42 years, 36 of them with KOIN, Portland's CBS affiliate. His face and voice are well-known in Portland, since he has also been on KOIN-TV for the last eleven years. He has been active in Portland Chamber of Commerce and other civic projects, such as the Oregon Museum Foundation, Portland Forest Park Committee, and other groups dedicated to preserving the scenic beauty of Oregon. In 1962, for his outstanding service to the state of Oregon, he was presented with the Edith Knight Hill award by the Portland Chapter of Theta Sigma Phi, the national professional fraternity for women in Journalism.

This pre-convention event promises to be a most exciting one. Don't miss it!

Also scheduled for this pre-Convention day are the final auditions for winner of the 1966 Sterling Staff Concert Series competition, and two sight-seeing tours. The auditions are open to those who wish to attend.

Two tours are also offered for your

(Continued on page 22)



ART KIRKHAM

VISITORS REGISTRATION BLANK

Note: Alumnae Music Delegates, please use this form also.

38th National Convention MU PHI EPSILON **Portland, Oregon**

August 28-September 1, 1966

Portland Sheraton

Hotel reservations will be made in order of date received. Deadline, August 1.
Deposit of one night's rate required **only** if arriving after 7:00 p.m.
Fill out blanks pp. 19-20 and mail **with check**, payable to **MU PHI EPSILON**, to:

Mrs. Wm. M. Mitchell, 6500 S.W. Hamilton St., Portland, Oregon 97225

Please Type or Print

Name present chapter affiliation

Address Zip Code.....

Check positions held past or present:

National Officer National Chairman District Director

Year of initiation by what chapter

Preference for roommate present chapter affiliation

Address Zip Code

REGISTRATION FEE: \$3.00 (or \$1.00 a day) Program Booklet—\$1.00 extra

(over)

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convention schedule

Activities of Convention week will start the day before National Convention officially opens. Registration of delegates and visitors will begin on their arrival.

Saturday, August 27: (the day before Convention opens)

11:30-4:30, Tour to Mt. Hood and Timberline Lodge . . . 1:00 Sterling Staff Concert Series Final Auditions, Open . . . 2:30-4:30, Tour, West Hills of Portland . . . 7:00, Dinner, Marylhurst College, hosts: Patrons of EΔ, AΛ, AΦ.

Sunday, August 28: forenoon, Tour of Columbia Gorge; Church of your choice

. . . 1:00, Luncheon . . . 2:00, **OPENING SESSION** of 38th National and 2nd International Convention . . . 6:00, Awards Dinner, hosts: Seattle, Tau . . . Concert by winner of SSCS auditions and Reception for her and National Council.

Monday through Thursday forenoons will be devoted to business sessions, instruction periods, panels and special music.

Monday, August 29: Luncheon, hosts: Spokane, Epsilon Iota, Alpha Psi . . .

6:30, Dinner honoring 40-year members, hosts: Eugene, Nu . . . 8:30, Alumnae Music Delegates Concert.

(continued)

VISITORS AND ALUMNÆ MUSIC DELEGATES (continued)

ROOM ACCOMMODATIONS: Please check your preference: Single room: \$9.50 per day

Double room: \$12.50 per day 3 to a room: \$15.50 per day

..... a.m. a.m.

Arrival date hour p.m. Departure date hour p.m.

MEALS: Please check the ones for which you wish reservations.

	<i>luncheon</i>	<i>dinner</i>		TOTAL
Sunday		\$4.20..... (Awards)		Room deposit
Monday	\$3.00.....	4.50..... (40-year members)		Registration fee
Tuesday	3.00.....	4.75..... (Salmon Bake)		Meals
Wednesday	3.00.....	5.75..... (Formal Banquet)		Pre-Conv. fees
Thursday	3.00.....			Total \$.....

PRE-CONVENTION DAY, August 27, 1966 (Saturday) Check reservations desired.

Dinner, Marylhurst College, leaves Sheraton 6:30	\$4.50
Tours: Mt. Hood-Timberline Lodge 11:30-4:30	5.00
West Hills of Portland 2:30-4:30	2.75

SUNDAY, August 28

Tour: Columbia River Gorge 9:30-1:30	5.00
--------------------------------------	------------

or: Church of your choice

(Mt. Hood and Columbia River tours include luncheon)

MAKE CHECKS PAYABLE TO **MU PHI EPSILON**

(clip here)

schedule (continued)

Tuesday, August 30: forenoon, MΦE Memorial Foundation Report . . . Luncheon, hosts: Pullman, Mu Beta, Mu Zeta, Epsilon Rho . . . 5:00, Salmon Bake at Lewis and Clark College, hosts: Epsilon Delta, Alpha Lambda, Alpha Phi . . . 8:30, Artists Concert, Evans Hall, Diana Steiner, Frances Steiner and Sima Mannick.

Wednesday, August 31: Luncheon, hosts: Tacoma, Epsilon Sigma . . . 6:30, Formal Banquet, host: Portland . . . Speaker, Donald Thulean, Conductor, Spokane Symphony Orchestra . . . Concert following: Artists, Eva Heinitz, viola da gamba, and Malcolm Hamilton, harpsichord.

Thursday, September 1: Luncheon, hosts: Salem, Phi Lambda, Epsilon Theta . . . afternoon, Closing Session, Installation of National Officers . . . 4:00, Convention Adjourns.

National Council will meet August 24-26 and September 1-2. The Board of Directors of the MΦE Memorial Foundation will meet September 1-2.

"where nature sings" . . .

June Coad

Portland Alumnae

Nature sings a thrilling oratorio of many contrasting movements in Oregon. The towering chorus of the snow-capped mountains provides a foil for the pastoral aria sung by the lush green valleys. The soft lullaby of the tall trees can be heard in the western part of the state. The scherzo-like rustling of the sage brush and juniper is ever-present in the eastern part of the state. There is the lonesome song of the high desert, the murmuring counterpoint of countless streams and rivers, and finally the mighty chorus of the ocean.

The main theme of the songs is Oregon's beautiful scenery. The secondary theme is the places to go and the things to see, especially if you are travelling by car. Coming from the east, drive over the Old Oregon Trail, the route of the wagon trains, through Baker, a former gold-mining town, and through Pendleton, home of the Round-Up, down the ever-beautiful Columbia River to Portland. If entering Oregon from the south, allow a few days to attend the Shakespeare Festival at Ashland, their productions are brilliant, or the Peter Britt Music Festival at Jacksonville. From there, take a side trip to Crater Lake before proceeding north on Interstate 5 to Roseburg, Eugene, and down the Willamette Valley to Salem, the state capital, and on to Portland.

A leisurely route from the south is that along the coast. Oregon has miles and miles of public beaches, some featuring sand and dunes, others of a more rocky nature, all breath-takingly

beautiful. Or, coming from the east, take off across the high desert from Ontario to Burns, a cattle town, and on to Bend, a lumbering and resort city close to the Cascade Mountains. The city is dominated by the Three Sisters and The Bachelor, all peaks of an altitude around 10,000 feet. It is possible to see some geologically recent lava flows, and to drive the car to the top of a cinder cone. Then it's over the mountain pass to Salem and north to Portland.

The development section enlarges upon all these themes with the addition of new ones. Oregon has an excellent highway system, beautiful state parks, fine restaurants and motels, and activities for everyone—including fossil-hunting, spelunking, camping, fishing, golfing, hiking, beach-combing, rock-hounding, sight-seeing, or just plain resting.

The recapitulation repeats the main and secondary themes and adds a coda. Come to Oregon for convention! Come early, stay late! Bring your family, there is plenty to see and do!

For more detailed information write: Travel Information, Oregon State Highway Department, Salem, Oregon.

notes . . .

The Dinner honoring 40-year-and-over members, to be held on Monday, August 29, will, this year, refer to those who reside in the Pacific Northwest Province, and specifically those

who are affiliated with an alumnæ chapter or who are subscribers to the TRIANGLE.

Do be reminded that the concerts, luncheons, dinners and tours are open to friends, family and relatives as well as to members, Reservations must be made and tickets purchased for all of these except the concerts.

Assisting the Convention General Chairman, Lillian Pettibone, and Coordinators are:

Meal tickets: Molly Stehn; Housing: Pearl Mitchell; Registration: Elinore Coogan; Invitations: Anna Marie Beebe; Transportation: Maude Saram; Hospitality: Ariss Englund; Exhibits: Belva-June Mayor; Friendship Corner: Lynda Donaca; Philippine Display: Elsie Groh.

Local arrangements: Kay Thomas; Music: Bertha MacDougall; Ceremonies and Memorial Service: Sharon Gilbert; Banquet: Mary Tooze; Publicity: June Coad; TV and Radio: Dorothy Venables; Advertising: Nellie Tholen; Printing: Marilyn Bryant; Pre-Convention Dinner: Leonora Van Antwerp and Patrons; Pictures: Beulah Mushen.

The Pacific Northwest Province will be host to the 1966 National Convention. Chapters included are: Portland, Eugene, Salem, Seattle, Tacoma, Spokane and Pullman Alumnæ chapters; Nu, Tau, Mu Beta, Mu Zeta, Phi Lambda, Epsilon Delta, Epsilon Theta, Epsilon Iota, Epsilon Rho, Epsilon Sigma, Alpha Lambda, Alpha Phi and Alpha Psi.

Arrivals will be greeted at the airport by the hospitality committee. Limousine fare to the hotel is \$1.50.

PRE-CONVENTION

(Continued from page 18)

choice on this same Saturday. One, (11:30 a.m. to 4:30 p.m.) is to magnificent Mt. Hood, the best known landmark in the state. Here, Timberline Lodge was built at the cost of \$1,750,000 and dedicated by President Franklin D. Roosevelt. Recreation area surrounding the Lodge encompasses 600 acres of beautiful wildflowers, fabulous ski-runs, and the longest single chair lift in the world. Luncheon is included on this trip.

The second tour (2:30 p.m. to 4:30 p.m.) is through the West Hills section of Portland. It includes the elephant-famous Zoo, the International Rose Test Gardens and Council Crest.

On Sunday, before the opening of National Convention, a tour from 9:30 a.m. to 1:30 p.m., has been arranged, taking you for a bus trip up the scenic Columbia River Gorge. There are many beautiful waterfalls along the way, and at Crown Point there is a magnificent panoramic view of the mighty Columbia. At the famous Multnomah Falls, fourth highest in the United States, time is allowed for luncheon. Included are Bonneville Dam, the fish hatcheries and fish ladder.

Plan to include your choice of tours and the fabulous Saturday night dinner sponsored by MΦE Patrons.

You don't have to be a delegate to attend a National Convention! Come as a visitor. Enjoy the friendship, music and harmony of hundreds of other Mu Phis. See old friends, meet new ones. It's an unforgettable experience.

SSCS: 1966 Auditions

American Composers

have generously donated new, ready-to-be-published compositions for use by SSCS contestants

Six well-known American composers have generously donated new compositions, ready for publication, for use in the final auditions of the 1966 Sterling Staff Concert Series competition to be held on August 27, the day preceding the opening of our National Convention in Portland, Oregon.

The compositions and their composers are:

For The First Time, piano suite, by Howard Hanson.

Prelude and Dance, for piano, by Gideon Waldrop.

To A Lost Love, song for soprano, by Vittorio Giannini.

Three Love Songs, for mezzo soprano, by Emma Lou Diemer (MΦE).

Violin Sonata, for violin and piano, by Nicolas Flagello.

Parable, for flute, by Vincent Persichetti.

Dr. Hanson*, a member of the MU PHI EPSILON MEMORIAL FOUNDATION, Honorary Board of Directors, has long been one of America's beloved figures in music. He was the Director of the Eastman School of Music, University of Rochester, from 1924-64. He received his Mus.B. from Northwestern University and holds honorary degrees from twenty-six other colleges and universities. He has received countless honors and awards during his long career for his distinguished achievements in composition, music education, conducting etc. He has been a member of many committees including, to name a few, National Music Council, UNESCO, Advisory Committee of the Arts of the Academy of Arts and Science.

* See TRIANGLE, Sept. 1965, pg. 45.

HOWARD HANSON



GIDEON WALDROP



VITTORIO GIANNINI



Dr. Waldrop*, also a member of the MU PHI EPSILON MEMORIAL FOUNDATION's Honorary Board of Directors, received his B.M. from Baylor University and his M.M. and Ph.D. from Eastman School of Music. He has been Dean of the Juilliard School of Music since 1963. His compositions include orchestral, choral, chamber, vocal and instrumental works. He was editor of *Musical Courier* from 1953 to 1958, and from 1958 to 1961 he was music consultant for the Ford Foundation, Young Composer-Public School Project.

Vittorio Giannini studied at the Royal Conservatory "Giuseppe Verdi" in Milan, Italy, returning to his native Philadelphia where he was awarded two fellowships to Juilliard Graduate School of Music. Mr. Giannini has been Professor of Composition on the staffs of Juilliard and Manhattan Schools of Music and Curtis Institute of Music. He is now president of the North Carolina School of the Arts. He has written seven operas and compositions for orchestra, chamber ensemble, symphonic band and voice. He is also associated with the Juilliard Repertory Project.

Dr. Diemer, a member of *Washington D.C. Alumnae*, received her B.M. and M.M. from Yale School of Music and her Ph.D. from Eastman. She was a Fulbright scholar at Brussels and a composition student at Berkshire Music Center. She has received nu-

* See TRIANGLE, Sept. 1965, pg. 50.



EMMA LOU DIEMER

merous composition awards (including MU PHI EPSILON) and commissions, and has had forty choral and instrumental works published. Emma Lou has been a Ford Foundation composer-in-residence for Arlington, Va., and Baltimore schools, and she is now Professor of Composition and Theory at the University of Maryland and a church organist in Washington D.C. She was initiated by *Mu Upsilon*.

Nicolas Flagello received his masters degree from Manhattan School of Music and the Diploma of Superior Studies in composition from the Accademia Nazionale di S. Cecilia in Rome. He is an outstanding young composer and conductor. He has been on the faculty at Manhattan since his graduation and teaches composition and conducting. He is also head of the composition department of Curtis Institute. Among his published works are four operas, six concerti for various instruments and orchestra, works for chorus and orchestra, orchestral, vocal and chamber music. He is the recipient of many honors and engagements here and abroad.



NICOLAS FLAGELLO

Vincent Persichetti, composer, author, performer and educator, is a graduate of Combs College, Philadelphia Conservatory and Curtis Institute. He was head of the Philadelphia Conservatory from 1942 to 1962. He joined the composition faculty of Juilliard in 1947 and at present is head of that department. He has been editorial adviser at Elkan-Vogel Co. since 1952. Over sixty of his compositions have been published as well as a book on the art of music. He has been music critic for leading journals and a contributor of many articles. Throughout the country he has given lectures, performed and conducted at universities. His list of awards and commissions is a long one.

VINCENT PERSICHETTI



ISME To Meet At Interlochen

A star spangled array of some of the world's most distinguished names in music—conductors, composers, performers and educators—will highlight the gala convention festival of the International Society for Music Education at the National Music Camp at Interlochen, Michigan, from August 18-26.

The event, the seventh biennial conference of ISME, is one of special significance to American education and culture, as it marks the first time for the conference to be held in America, or in the western hemisphere. Previous locations have been in Prague, Brussels (sponsored by UNESCO and establishment of ISME), Zurich and Lindau, Copenhagen, Vienna and Tokyo.

Dimitri Kabalevsky, Russian composer and an ISME vice-president, once commented at a cultural-political meeting in Washington, D.C.,

"If governments could get along together as well as musicians, there would never be any cause for war."

Participants will include Van Cliburn; the Detroit Symphony; choirs from Budapest, Paris, Berlin-Hanover, Helsinki; orchestras from Russia and Germany, and other groups. Speakers will include ISME president Karl Ernst (California), Zoltan Kodaly and other internationally famous music educators. Over 3,000 delegates and visitors from 45 countries are expected.

Some MU PHI EPSILON members plan to attend both ISME and MU PHI EPSILON conventions.

FUN AND \$4,000,000 TOO

Pearl Allison Peterson
National Editor

Jack Benny, comedian. These are familiar words to millions. Jack Benny, concert violinist. These words are becoming recognized by symphony orchestra audiences all over the United States. People have come to symphony benefit concerts presenting Jack Benny as guest artist with interest, skepticism and curiosity. They have stayed to applaud and admire this man who has done so much to raise funds for these orchestras and other worthy causes.

Mr. Benny has been appearing with symphony orchestras since April of 1956 when he made his first official appearance with the Oklahoma City Orchestra under Alfred Wallenstein. The \$66,000 proceeds benefited the Symphony Association and Retarded Children funds.

With the Florida concerts in Orlan-

JACK BENNY and friend



do and Tampa in February of this year, the money raised by Mr. Benny has gone over the \$4,000,000 mark. A great deal of it has benefited maintenance and pension funds of the orchestras themselves. Other proceeds have gone to bonds for Israel, City of Hope and numerous specific local needs such as the Music Center in Waukegan, Illinois (Mr. Benny's home town), a stage for Ravinia, the Santa Fe Opera, the Israel Philharmonic, the music building for the University of Hartford, the Atlanta Memorial Cultural Center and the Indianapolis Symphony Endowment Fund.

In November 1957, performing with the Toronto Symphony Orchestra under the direction of Walter Susskind, \$1,200,000 was raised and pledged for bonds for Israel. Seven years later, with the Oakland Symphony and Gerhard Samuel as conductor, the receipts were \$121,000, the largest amount yet raised for an orchestra fund.

In the past ten years Mr. Benny has performed with close to fifty symphony orchestras and under such directors as, in addition to those already mentioned, Leonard Bernstein, Enrique Jorda, Theodore Bloomfield, Izler Solomon, George Szell, Milton Katims, Maurice Abravanel, to name a few. He accepts no fee for these performances. He travels to the engagements

with only his manager, Mr. Irving Fein. He uses his own personally planned "script." His whole routine is one calculated to achieve the effect he works for, a satire on the concert violinist.

"I am not a concert artist," Mr. Benny told me. "Everybody knows it, and it would be foolish of me to act a if I were. I hope that what I do is a satire on a concert violinist. And," he emphasized, "you still have to play reasonably well to pull off a satire."

At the rehearsal with the orchestra Mr. Benny goes over the planned continuity of his particular part of the program. Several MΦE instrumentalists who play in the Portland Symphony had these comments to make after rehearsing with Mr. Benny:

"It was a delight to rehearse with Jack Benny. He knew exactly what he wanted, what effect he wanted to achieve and how to get it."

"His timing was superb, and while he was fun to work with he never let us forget that the routine was a carefully planned one."

"We have a real respect for Mr. Benny; not only for the quality of his playing, taking into account his training and experience, but for the well-planned manner in which he performs his particular contribution."

The financial benefit was not lost on them either. Yes, orchestras have a great deal to thank Mr. Benny for, and the public which delights in hearing symphony orchestras and desires this continued privilege owes Mr. Benny a vote of thanks.

The obvious questions were asked of Mr. Benny early in the interview.

"How did this unremunerative musical moonlighting get started, and why do you continue this strenuous schedule?"

He answered my last question first.

"I play these concerts for fun."

Hours of practice, traveling, tension—*fun? At 39?*

"Yes," he smiled, evidently noting my disbelieving look. "I enjoy it and it is fun, and when it ceases to be fun I'll pack my Stradivarius away in its case for good."

This may be, but I have a feeling Mr. Benny would unpack it in response to an orchestra's need. And I don't believe that the "fun" will fade for him. He is too much of a "pro" to get bored.

As to how it all started, that is quite a story. Jack began violin lessons when a very young boy in Waukegan, Illinois, where he was considered a local prodigy. He played well enough while still in grammar school to join the local theater orchestra. When he was sixteen he teamed with a lady pianist in a vaudeville duo. This led to a comedy routine in which he used his violin to bolster his confidence. As his patter improved he discarded his four-stringed prop. Comedy was his forte and has been his life long profession.

With the increasing demands of vaudeville work—and later, radio, movies and television—the violin stayed in its case, only to be brought out occasionally for personal use. Finally, this, too, no longer claimed his time and for at least thirty-five years he rarely touched the instrument. There was an unforgettable brush with *The Bee* in radio days, but it was in the mid-fifties when his television writers came up with a dream sequence in which he would play his violin with a symphony orchestra. This meant a good deal of practicing for the man who was now around sixty years old—Gregorian calendar, that is. However, he played the dream

sequence with a concert orchestra, and, through the encouragement of his close friend, Isaac Stern, he accepted an invitation from the Oklahoma City Symphony Orchestra to do a benefit with them.

What followed has been history and daily practicing on Mr. Benny's part. There have been other performances as well. Mr. Stern has several times played with him on Jack's television show; and four years ago they performed the Bach *Double Concerto* on a program in Carnegie Hall on which other artists performed in tribute to Mr. Benny's work with the symphonies. Last September Mr. Benny played a benefit performance at the United Nations for their employees with John Browning as his accompanist. Among the numbers he played was his own composition, *Kreutzer*. In January of this year, on the San Diego Symphony Concert, he performed the *Zigeunerweisen* by Sarasate, the *Violin Concerto #2* (condensed) by Wieniawski, and the *Capriccio Español* by Rimsky-Korsakov.

Mr. Benny carries his Stradivarius with him at all times, whether his engagements are concert or comedy. Before and after rehearsals he can be found playing a little jam session of Bach or Mendelssohn with some of the orchestra members. He works with a coach in Los Angeles and, like all other performing musicians, practices every day. When you've been 39 as long as he has your fingers can stiffen up on you with little encouragement.

Jack's daughter Joannie was once asked by a reporter, "Just how good a violinist is your father?"

"Well," she answered hesitantly, "he isn't as good as Heifetz. But then," she added brightly, "who is?"

Mr. Benny is, first and foremost, a

comedian and a highly regarded professional. But his "fun" demands and gets from him a professional's meticulous attention, concentration and effort. That he enjoys his concert work is obvious. He loves and appreciates "serious" music and having any part in producing it must bring a satisfaction to him.

Long ago, at the beginning of his radio career, he was a guest on Ed Sullivan's show. His first words were, "Hello, folks. This is Jack Benny. There will be a slight pause for everyone to say 'who cares?'"

A lot of people care these days, some forty million television fans, for instance. And a lot of symphony orchestra players and *their* fans care, too.

The interview with Mr. Benny was arranged through the courtesy of the Public Relations staff of Harrab's Club of Reno and Lake Tahoe at a time when Mr. Benny was appearing in the South Shore Room of Harrab's Club in Lake Tahoe.

ALASKA—Koranda

(See pg. 5 for story)

LORRAINE KORANDA with daughter ANNE and son JOHN RUSSELL, examining two "Deyoomiet" fans used in ritual dancing along lower Yukon and Kuskokwim Rivers.



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ALASKA—Koranda

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LORRAINE KORANDA with daughter ANNE and son JOHN RUSSELL, examining two "Deyoomiet" fans used in ritual dancing along lower Yukon and Kuskokwim Rivers.



Around the SSCS* Circuit with Virginia Marks



With GAIL BONHAM, *Alpha Mu*.

*Sterling Staff Concert Series



SEATTLE:
Getting ready.



She's "on".

With JANET LAVERS, *Tau* president.



Portland: with JEAN COMPTON, president of *Alumnæ*, and KAY THOMAS, chairman of concert.



The reception.

Juilliard: with DOROTHY FRENCH, president of *New York Alumnæ*; and ANNE PHILLIPS, president of *Epsilon Psi*.

Paul Cordes, N.Y.



On the road again.

Pilot Project in

Music Creativity

Emma Lou Diemer

Washington, D.C. Alumnae

"Now we will sing *Stout-Hearted Men* on page 102. Ready? Here we go! 1 . . . 2 . . . 3 . . . 4 . . ." Perhaps school-children are *lucky* the music teacher's visit is so infrequent if a song book, a few instruments to bang on, and a complete lack of imagination are the only props to the children's musical education! No wonder music is often an equivalent to recess, a poor step-child to science and math.

Music education is receiving a boost these days from the Contemporary Music Project for Creativity in Music Education under the auspices of the Music Educators National Conference with funds provided by the Ford Foundation. The purpose is to bring the ideas of musicians, composers, music educators and administrators closer together on all levels from elementary to graduate school. It is a far cry from singing *Stout-Hearted Men* to listening to and writing 12-tone music, but it can be and is being done.

The writer was teacher-consultant in a pilot project under the Contemporary Music Project during last year, held forth every Friday in two elementary schools in Arlington, Virginia. A sixth grade class divided into two groups (above-average and gifted) in each school was chosen for the project. An attempt was made to compare creativity, giftedness, and musical aptitude by introducing the children to the rudiments of musical composition.

In one school 25 out of 30 had

studied an instrument, in the other school 9 out of 30. Of course those with some musical background could progress more quickly.

No course of study was available, but certain elements and techniques needed to be covered during the year, certain skills developed, and creative talent discovered and encouraged.

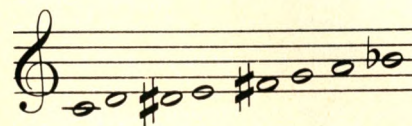
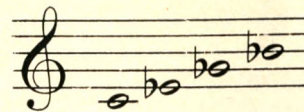
The project began with a review of the principal elements in music, and proceeded with the following studies and assignments.

1—Music of John Cage, Varese, and Ussachevsky was heard and discussed. The students were asked to bring an object from home on which to produce a sound. The usual pans, lids, rubber bands, glasses, cans partly filled with beans, etc. were brought in. The sounds produced were discussed from the standpoint of vibration, resonance, duration. Sounds produced by striking different objects in the classroom were also analyzed. Varying tape recorder speeds were used to record and play back sounds.

2—Rhythmic patterns within the same meter were discovered by the children and labeled A, A1, B, etc. These were combined to form a rudimentary percussion score and played on the sound objects and on classroom instruments (with original instrumentation).

3—Intervals, Indian ragas, and folk tunes were listened to and sung. The students were asked to write or be able

to play an unusual scale. Scales brought in ranged from four notes to eight notes



and were quite varied, most making liberal use of accidentals. Improvisations were attempted on individual scales using bells and later adding percussion. Some students were able to divide their improvisations into coherent phrases with varied rhythm; others could do nothing but play up and down in aimless or monotonous fashion.

4—Their song books were used in a discussion of phrases—alike, and different, cadence, melodic contour, word setting. Some of them wrote melodies based on their scales.

5—Regular and irregular meters were examined in Bartok, Brubeck, etc. They were asked to invent their own meter by grouping 8th notes. For example, 11/8 could be grouped:



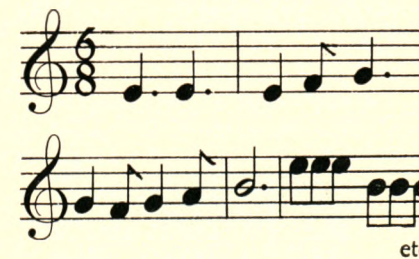
and so on. They had to be able to clap their meters with the proper accents on the first of each small group of 8th notes:



or play them on a drum. Drills for this proved fun: clapping on every 8th note, tapping the foot on each accent, nodding the head on the first beat of every measure!

Later assignments incorporated still more elements: intervals and chords derived from their scales and used harmonically, motives to add melodic interest, ostinatos to provide rhythmic and harmonic enrichment. Their elaborate plans for their pieces were put on the board, with letters representing different elements, number of measures and instrumentation indicated. The pieces were rehearsed and conducted by individual students, and taped, providing the composers with an incentive to learn what they had created. Evaluation of unity and variety of ideas and timbres proved helpful.

Another assignment was to transpose a familiar melody into a mode (dorian, etc.), and this brought some interesting reactions. *Row, Row, Row Your Boat* in phrygian mode:



etc.

Some students were able to add modal harmonizations.

One assignment involved writing a descriptive piece. This followed a listening session of program music minus titles (the students first used their imaginations). In fulfilling the assignment, productions ranged from stories accompanied by sound effects (and then played without the story) to

fairly lengthy piano and percussion pieces describing such things as a sunrise, thunderstorm, recess, Friday, running and walking.

After a study of piano music by Krenek and Finney, the students wrote their own tone rows, played them in the rhythm of familiar songs, or combined them contrapuntally in various ways. Evaluation was in terms of avoiding too many familiar broken chords and chromatics.

Some brief post-project observations:

- 1—Classroom teachers saw indifferent students take an interest in an activity for the first time.
- 2—Groupings of 10-12 students enabled each child to make a contribution.
- 3—Gifted children, especially, grasped quickly and appreciatively an intellectual approach to music, but all enjoyed a challenge.
- 4—Contemporary techniques freed the children from rhythmic melodic and harmonic straitjackets.

5—Chaos did not equate creativity: a cooperative classroom still achieved the best results.

6—A general correlation on the basis of testing and observation was found to exist between musical aptitude, musical inventiveness, and to a certain extent I.Q.

7—Musical activity of this nature should begin earlier in the child's education.

As a final clarification, it should be said that quite a few private as well as some public school music teachers approach music lessons or classes in this way. It is for a more general acceptance that this and other projects have been undertaken.

For further information regarding similar projects write to

Contemporary Music Project Music Educators National Conference
1201 Sixteenth St., N.W. Washington, D.C. 20036

See page 24 for information about the author.

Verrett Honored

Shirley Verrett, *Epsilon Psi*, *New York Alumnae*, was honored at a reception given her by *Wichita Alumnae* following her appearance with the Wichita Symphony under James Robertson last October. Distinguished guests were Mr. and Mrs. Robertson and Mr. and Mrs. Kirke Mechem. Mr. Mechem was the guest composer.

Left to right: BETTY MCGEEHEE, MR. ROBERTSON, VIRGINIA FISER (ascending) NANCY SHORT, SHIRLEY VERRETT, and LOIS HUBBARD (president, *Wichita Alumnae*).

Wichita Eagle



University of Southern California to Establish School of Performing Arts

The University of Southern California will bring together its distinguished School of Music and the Departments of Cinema and Drama in a new and unique School of Performing Arts which will occupy a \$4.5 million Center to be built on the University campus.

The announcement came in January of this year from USC President Norman Topping. Dr. Raymond Kendall, Dean of USC's School of Music, will head the new School of Performing Arts as its Dean. Dr. Bernard Kantor, now chairman of the Department of Cinema, has been named Associate Dean of the new School, while Dr. James Butler, chairman of the Department of Drama, will head a new and expanded Division of Drama.

Although Music and Drama frequently share in the organizational structures of Schools of Fine Arts in American colleges and universities, the uniting of Music with Cinema and Drama in a professionally oriented School of Performing Arts is without counterpart in the nation.

Oldest and largest in the nation, USC's Department of Cinema has an enrollment of about 200, more than half of which is at graduate level. In addition to its teaching role the Department is currently involved in government research contracts in the audio-visual field. It produces enviable professional work by its students.

Eighty-five years old, the Department of Drama has a well-established reputation in professional circles. This summer it has been invited to participate in the Festival Fringe Society

during the Edinburgh Festival, the first from an American University to have been so invited.

USC's School of Music dates back more than 82 years. The faculty numbers nearly 90 members, 40 of which are fulltime. Jascha Heifetz and Gregor Piatigorsky were distinguished additions in 1961. The total enrollment in all programs approximates 500. It is the only school in the nation which trains music critics, under a project supported by the Rockefeller Foundation.

Among the many MU PHI EPSILON members who have been initiated by *Mu Nu* chapter at USC and who have gone on in professional careers are: Marilyn Horne, soprano, Margery MacKay, mezzo, Joy Kim, soprano, the late Muriel Kerr, pianist, Marilyn Neeley, pianist, Lynn Lewis, pianist and SSCS winner, Joanna De Keyser, 'cellist, Marie Manahan, 'cellist, Mary Jane Barton, harpist, Dr. Pauline Alderman, musicologist, Dr. Ruth Watanabe, music librarian at Eastman School of Music and Dr. Mary Hobson Crow, Director of Speech Foundation. These are only a few of *Mu Nu's* illustrious alumnae. *Mu Nu* was installed at USC in 1923.

MARILYN NEELEY and JOANNA DE KEYSER, *Los Angeles Alumnae*, gave a concert in February for *Alumnae's* scholarship program. Both are former MΦE Sterling Achievement medalists.



The Detroit Music Settlement School

Anna Husband
new director

Since its establishment in 1926 the purpose of the Detroit Music Settlement School has been to provide music instruction to underprivileged and otherwise handicapped and less fortunate pupils of all backgrounds and circumstances in the Detroit area. Schools, social agencies and churches refer many of the pupils to DMSS. Some of the children have been problem cases in their schools or homes. At the School musical abilities are discovered and interests awakened. Energies are rechanneled with new goals as challenges. The School has 275 pupils now with a waiting list of over 100.

MU PHI EPSILON is one of the contributors to the support of this School as is the *Detroit Alumnæ* chapter. Their members who are actively associated with the School are: Marjorie Gordon, Celeste Cole and Fontaine Zipf on the faculty; Celeste Cole and Alice Lungerhausen on the Board of Directors; and Camilla Ayers Boden on the Advisory Committee. And then there is Anna Husband.

Anna is the new director of the Detroit Music Settlement School. She is a distinguished pianist, piano teacher

ANNA HUSBAND



Detroit Music Settlement School

and music educator. She is a member of the applied music faculty of Wayne State University and was director of the Grosse Pointe Conservatory of Music for the previous four years. She was formerly on the faculties of Stephens College, the University of Missouri and Eastman School of Music, University of Rochester. It was here that she was initiated into *Mu Upsilon* and was active in the *Rochester Alumnæ*.

Anna is active as a performer, a lecturer, a contest judge and adjudicator. She is a member of the Michigan Music Teachers Association and the chairman of the State Board of Teacher Certification. Last year she received the Michigan Federation of Music Clubs Award in piano. These Awards were presented during Michigan Week to seven teachers in various fields of music "for abilities as music teachers and their contributions to the cultural growth of young people."

Anna was piano soloist on the program for the National Convention which was held in Detroit.

CELESTE COLE with pupil



Professional Women Are Busy Women

Service

dorothea allen



Rochester's David Hochstein Memorial School, located in the heart of inner city, has long had the support of Rochester chapters of MU PHI EPSILON. As collegiate members of *Mu Upsilon* many gave free lessons to pupils at the School. Alumnæ and patrons' continued interest through the years is reflected by yearly donations of music, instruments, money, furniture, talent and time.

This year marks a high point in enthusiasm for the School as two alumnæ have been honored. A Dorothea Pund Allen Scholarship has been given by Mr. and Mrs. Max Farash, and Alice Conway has been named Administrative Assistant to Dr. Paul Freeman, the director of the School.

Dorothea Pund Allen (Mrs. Warren), has brought the southern charm and gaiety of a gracious hostess from her childhood home, Atlanta, Georgia. Her love of violin led her to composing tunes for her Camp Fire Girls

group where she also learned the "joy of service so deep that self is forgotten." She attended Eastman School of Music and was initiated by *Mu Upsilon*. Her merry disposition inspired George Barlow Penny, a history of music teacher, to nickname her Sunny, a name she is lovingly called by to this day. While a student at Eastman, Sunny taught violin at the Hochstein School.

The Allens have one son and one daughter and five grandchildren. Sunny entertains regularly at the Canandaigua Veterans Home, the Association for the Blind and for Elder Citizens.

Administrative and organizational skill, sincere love and concern for persons as individuals, and the ability to find place and prominence for persons she touches have made Dorothea Allen dear to her community. The Rochester Morning Musical, the Rochester Civic Music Association, (Women's Division), and the Pitts-

ford Women's Republican Club all took new form and energy when Sunny served several years in the presidency of each. She has also served on the board of the YWCA and represented Pittsford as chairman of Community Chest. At present she is on the Advisory Board of the Rochester Civic Music Association and of the Hochstein Community School. As a Sunday school teacher for over thirty years, she has shared her philosophy of life and living with a steady flow of young people.

So it was that Mr. and Mrs. Farash gave to Hochstein a scholarship in the name of Dorothea Pund Allen, whose interest and inspiration in the field of music service is so outstanding.

alice conway

Alice Conway entered the Eastman School of Music in 1960 on a four-year merit scholarship, young, energetic, talented and promising. She studied harp, piano, violin and voice.



After initiation into *Mu Upsilon* she was also awarded the Marian Weed Scholarship for two consecutive years by the *Rochester Alumnae* chapter. While at Eastman her interest in the inner city children at Hochstein led her to giving service there as a theory, harp and violin teacher. She also organized a children's chorus. The musicianship and excellence of it have been featured in the Rochester press, and performances by the group, still under her direction, continue to delight audiences.

A major in music education her instrumental activity has been in the Eastman School Orchestra, Hochstein Sinfonia, Rochester Opera Theater, Alfred University Orchestra and Cornell Symphony in which she played harp and violin. She has also given educational programs for schools and churches with her sister Helen, a soprano.

After graduation Alice taught strings in the Rochester public schools and continued her teaching at Hochstein in spare hours. She was elected executive secretary of the National Guild of Community Music Schools and was appointed coordinator of summer extension programs at Hochstein in 1964. The next year she was named Administrative Assistant of Hochstein Community Music School which serves over 600 students.

Truly gracious manner, versatility in music and administrative skill make Sunny Allen and Alice Conway the pride of Rochester MU PHI EPSILON.

—Suzanne La Grandeur Clayton

Educator Editor Executive

louise goss



The musical influence of Louise Lindsey Goss extends far beyond her home and work in Princeton, New Jersey. The piano study books she edits are used around the world, her lectures on music are eagerly attended by piano teachers everywhere, and the effects of her writing and study make a continuing contribution to the world of piano education.

Louise was initiated into *Gamma* chapter while a graduate student at the University of Michigan. She taught there and also at Kalamazoo College and Westminster Choir College.

Early in her career she met piano teaching expert Frances Clark who was formulating plans for her now famous *Frances Clark Library for Piano Students*. From its inception, Louise has been the *Library's* general editor. One of the first volumes to appear was the then revolutionary reading-readiness book, *Time To Begin*. Later, Louise's talents as a musicologist were put to use when the *Library* was expanded to include many volumes of expertly edited piano classics. Today, it contains 50 volumes of music for piano study—beginning books: baroque, classic, romantic and contemporary literature; technical

etudes; keyboard theory books; and supplementary recreational music—all designed to cover seven or eight years of piano study. Louise oversees all editorial aspects of the *Library*.

In 1960, Louise joined Miss Clark to open the New School for Music Study in Princeton. The school is the only one of its kind anywhere, existing solely for post-graduate professional study in piano teaching. She lectures frequently to teacher groups throughout the country as part of the school's large program of extension study courses and continues her editorial work.

Louise admits that she enjoys being the "busy executive," but occasionally a clear, warm week-end brings forth her innate nautical spirit, and she can be seen sailing on nearby Barnegat Bay. Louise waxes most eloquent about the charms of rural-suburban life in Princeton, but her friends will tell you that one of Princeton's charms is certainly Louise Goss herself!

—Nancy Slininger Tomlinson

Alla Breve . . .

ABROAD: Jeanne Rychak, *Phi Omicron*, soprano, received a study grant from the German government and is at the Musikhochschule in Frankfurt for a year's study. . . . Willa Lowrance, National First Vice President, was accompanist for her husband's choir on their 1965 European tour and in Poland met three Mu Phis from San Jose: Sydney Wood, Adrienne Mihaly and Elaine Ikemoto. They were touring with the American Community Orchestra. . . . Jane Kiser, *Phi Theta*, will spend next year at Royal College of Music in London under the Junior Year Abroad program. She will study piano, violin, counterpoint and foreign language. . . . Marjorie Gordon, *Detroit Alumnae*, director of Detroit's Piccolo Opera Company, will tour Greece, presenting a series of recitals with her husband, violinist Nathan Gordon. . . . Lee Venora, *Alpha Beta*, soprano, appeared on BBC-TV in Busoni's *Arlecchino* last November (it was taped at Glyndebourne), and in Ravel's *L'Heure espagnol* in December. Also in November she sang her first *Mélisande* at the Deutsche Oper in Berlin. . . . Mary Hagopian, *Kappa*, mezzo, made her professional operatic debut last August at the Staetische Buehnen, Flensburg, West Germany. Under contract for the entire opera season, she studied for a year in Berlin's Hochschule fuer Musik on a scholarship awarded by the German government under the auspices of the Institute of International Education.

OPERA: Marguerite Willauer, *Beta*, and Elaine Bonazzi performed in premiere performance of Ned Rorem's *Miss Julie* given by New York City Center Opera Company last fall. . . . Mary Munro, *Zeta*, was with the touring company this season of the Metropolitan Opera National Company, singing Violetta, Donna Elvira, Fiordiligi and Lauretta. . . . Marilyn Horne and Lois Varga, *Phi Nu*, both sang with the Los Angeles Opera this year at the new Music Center. . . . Jean Madeira was the exciting Carmen in the new production given by the Cincinnati Zoo Opera. . . . Janet Day, *Epsilon Delta*, *Portland Alumnae*, and Maria Novak, *Alpha Lambda*, have been recent winners in opera auditions in Portland, but it is a bit hard to straighten out which one wins first place in what audition and which one wins second. They swap first place back and forth, but at least they control the two top places. Both girls have been prominent in the Portland Opera Guild productions. Maria is also a 'cellist in the Portland Symphony. . . .



JEAN MADEIRA

MARY HAGOPIAN

LEE VENORA

Kerr, N.Y.



Süssenbach, Berlin



PHI and *Alliance Alumnae* celebrated the golden anniversary of the former with a program and tea in Cope Music Hall, Mount Union College. In the picture to the right are Christine Mayer, president of *Phi*, Ellen Donaldson, Alta Bartchy, president of *Alliance Alumnae*, and Eileen Kendall, patron.

PHI



COMPOSER: Elizabeth Gould, *Toledo Alumnae*, received Honorable Mention for her composition *Music for Viola and Piano* in last year's Delta Omicron Composition Competition. She has been a winner in several of MU PHI EPSILON's Composition Competitions in the past. She performed at the 1962 National Convention in Bloomington, Indiana.

CONGRATULATIONS: to A. Walter Kramer, distinguished composer, patron of *New York Alumnae*, and husband of National Seventh Vice President, Merle Montgomery, who was recently honored by having his song *Now Like a Lantern* included in an album of Kirsten Flagstad songs. It was recently released by RCA.

MARILYN HORNE, *Mu Nu*, *New York Alumnae*, soprano, gave the Scholarship Benefit Concert for *New York Alumnae* this spring.

MINNEAPOLIS: Lenore Engdahl, *Mu Epsilon*, pianist, returned to her hometown last November to give a program for the Minneapolis Thursday Musical. In March she gave a Town Hall concert in New York. She now lives in Wellesley, Mass.

GAMMA received the sorority's gift to their golden chapters, a pair of candlestick-compotes, when Madge Gerke, National Third Vice President, made the presentation at a fall meeting. Shown in the picture below, beginning with the back row are: Marilyn Lawrence, Margaret Lamb, Brenda Clay, Susan Kauphi, Ruth Crandell, Connie Barron, Sheryl Cohen, Jane Meinhardt, Gretchen Gustafson, Madge Gerke, Cathy Corlette (president of *Gamma*), Pat Morton, Sarah Eaves, Susan Burgess and Claudia Kesler.

GAMMA



NEW YORK: The 27th Annual WNYC Festival of American Music presented an American composers program in February given by members of MU PHI EPSILON and guests. Performing were **Joyce Bennet**, flute, **Sarah Bostwick**, composer-piano, **Wendy Brennen**, 'cello, **Asuncion Deiparine**, mezzo-soprano, **Barbara Dirks**, flute, **Margaret Pocsik**, piano, **Natalia Raigorodsky**, composer and **Elaine Lewis**, flute. Elaine is director of the Juilliard Woodwind Quintet which performed on the program. This has been an annual MU PHI EPSILON program for a number of years.

INCLUDED in the first edition of *Outstanding Young Women of America* are three *Portland Alumnæ* members, all initiates of *Epsilon Delta*: **Janet Davis Day**, soprano, **Edith Kilbuck**, pianist, and **Dorothy Wymore Venables**, radio and television.

KARAN ARMSTRONG, *Phi Iota*, graduate of Concordia College and now living in Los Angeles, is winner of this year's Metropolitan Opera Auditions (contract and \$2,500) held March 27 in New York City.

OFFICIAL JEWELER TO MU PHI EPSILON



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

GENEVIEVE WHEAT BAAL, *Omega, Des Moines Alumnæ*, September 1965

DORIS DAVEY BENSON, * *Iota Alpha*, 1965

MAUDE BOHLMAN, *Epsilon Delta, Portland Alumnæ*, 1965

PAULA KLESTER, *Delta, Detroit Alumnæ*, 1965

DOROTHY HUTCHINSON MOORE, *Mu Beta, Pullman Alumnæ*, January 1966

JOSEPHINE RICE POLIVKA, *Nu, Portland Alumnæ*, October 1965

* A tribute to Doris Benson, former National President, will appear in the September issue of TRIANGLE.

Awards Contests Competitions

Viola Moen Anderson
National Sixth Vice President

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: Fellowships for mature students and artists capable of independent work. American Academy in Rome, 101 Park Avenue, New York City 10017.

NATIONAL FEDERATION OF MUSIC CLUBS: Many Scholarships and Awards available for students who are from 16 to 25 years of age. NFMC Office, 600 South Michigan Ave., Suite 1215, Chicago 5, Ill.

JOHN SIMON GUGGENHEIM MEMORIAL FOUNDATION: Fellowships to composers only and to scholars for music research. John Simon Guggenheim Memorial Foundation, 90 Park Ave., New York City.

JOHANN SEBASTIAN BACH INTERNATIONAL COMPETITION: Competitive audition for young people in the performance of clavier music of Bach. Ages 17 to 23. Write: 1211 Potomac St., N.W., Washington, D.C. 20007.

MARY LOUISE CURTIS BOK FOUNDATION: For the support of music and musical education. Mary Curtis Zimbalist, President, 1726 Locust St., Philadelphia 3, Pa.

BROADMAN PRESS ANTHEM COMPETITION: 127 9th Ave. No., Nashville 3, Tenn. Awards totaling \$1,000 plus publication by Boardman Press for choral works.

INSTITUTE OF INTERNATIONAL EDUCATION: Administers the Fulbright grants of the U.S. Government: open to U.S. citizens. 809 United Nations Plaza, New York, N.Y. 10017.

KOUSSEVITZKY MUSIC FOUNDATION, INC.: The Foundation commissions compositions and provides scholarships for study at the Berkshire Music Center. Mrs. Serge Koussevitzky, president, c/o Mrs. Margaret Grant, 531 E. 20th St., New York City 10010.

"A Selected List of Major Fellowships Opportunities and Aids to Advanced Education for United States Citizens." Contains Undergraduate, Graduate and Postdoctoral Sections plus Publications List. Prepared by: The Fellowship Office, Office of Scientific Personnel, National Academy of Sciences, National Research Council, Washington, D.C.

FRIDAY MORNING MUSIC CLUB FOUNDATION, Inc.: National auditions for strings, Spring, 1967. Kathryn Hill Rawls, auditions chairman, 1805 37th St. N.W., Washington, D.C.

Further information may be obtained from address of each.

11th Hour Reminder: Deadline for Musicological Contest entries is May 15, 1966.—See pp. 24-25 December 1965 TRIANGLE.

Next Year: MΦE Original Composition Contest.

MU PHI EPSILON MEMORIAL FOUNDATION

announces

Three Summer Scholarships

FOR: \$400

TO: Any initiated member of MU PHI EPSILON (State chapter of initiation in application, and brief description of musical background)

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117 West 57th Street—Dept. A
New York, N.Y. 10019
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Apply to: Ruth M. Cowan, Executive Director
Music Academy of the West
1070 The Fairway
Santa Barbara, Calif. 93103
Send: Tape of performance by applicant
Photo of applicant
3. **TRANSYLVANIA MUSIC CAMP** of Brevard Music Center,
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Apply to: Henry Janiec, Artistic Director
Brevard Music Center
P.O. Box 349
Converse College
Spartanburg, South Carolina 29301

Welcome to Lambda, Ithaca College, Ithaca, New York

March 13, 1966 (re-installed)

Pullman Alumnae Chapter, Pullman, Washington

March 1, 1966

Denton Alumnae Chapter, Denton, Texas

April 13, 1966

THE TRIANGLE OF MU PHI EPSILON / MAY, 1966



Directory

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

FOUNDERS

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

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THE TRIANGLE OF MU PHI EPSILON / MAY, 1966

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- 19—Roberta O'Connell (Mrs. J. F.), 1097 Arnott Way, Campbell, Calif. 95008
Mu Eta, Phi Mu, Phi Chi, Epsilon Mu, Epsilon Omega, Alpha Delta, Alpha Epsilon, Berkeley, Fresno, Palo Alto, Sacramento, Salt Lake City, San Francisco, San Jose, Stockton.
- 20—Sue Jones Campbell (Mrs. Bruce), 1416 Linda Vista Dr., Whittier, Calif. 90602
Mu Nu, Phi Nu, Epsilon Eta, Beta Alpha, Beta Delta, Beverly Hills, Fullerton, Long Beach, Los Angeles, Palos Verdes Peninsula, Pasadena, Riverside, San Diego, San Fernando Valley.
- 21—Helen Avery (Mrs. Harold), 336 Emerson Dr., Hattiesburg, Miss. 39401
Epsilon Gamma, Epsilon Zeta, Alpha Gamma, Beta Gamma, Hattiesburg, Jackson, New Orleans.
- 22—Georgie Lee Fitz Stutesman, 808 Catalina Pl., Coral Gables, Fla. 33134
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Edward MacDowell Association	Neighborhood Music School, Los Angeles, Calif.
National Music Camp, Interlochen, Mich.	Community Music School, Inc., St. Louis, Mo.
Aspen Festival and School, Aspen, Colo.	Detroit Music Settlement School, Detroit, Mich.
Brevard Music Center, N.C.	
Music Academy of the West, Santa Barbara, Calif.	

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National Federation of Music Clubs	National Ass'n for American Composers and Conductors
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1965-66 Collegiate Chapter Calendar

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

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

SEPTEMBER—OCTOBER 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.

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 46.

Be sure to include ZIP CODE

Alumnae Chapter Calendar

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

SEPTEMBER—OCTOBER 1965

Order supplies for year, 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 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.

SUBSCRIBE MAGAZINES

MAY

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.
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38th National Convention—Portland, Oregon

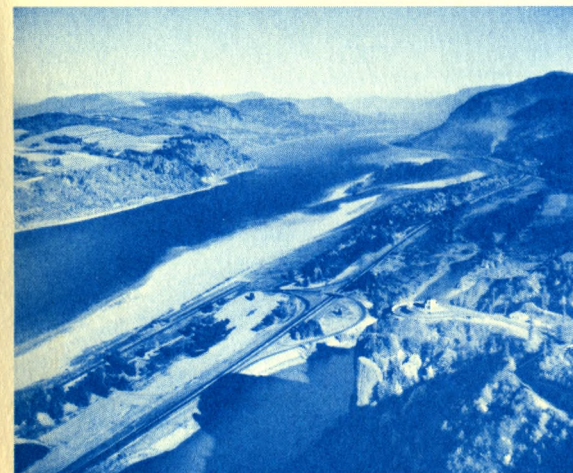
August 28-September 1, 1966

Sheraton Motor Inn

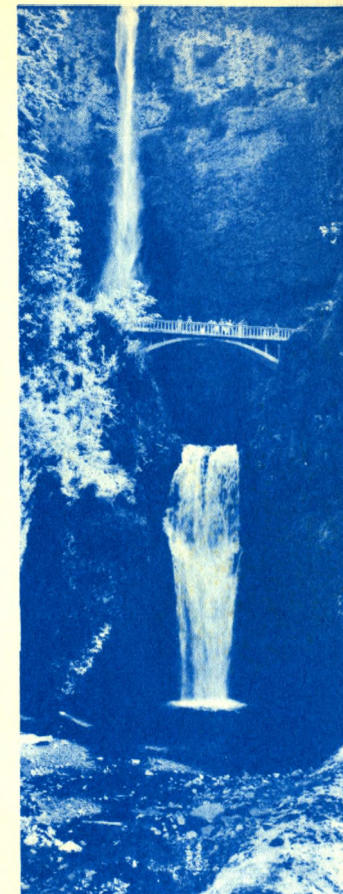
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