

v. 62 #1

the
TRIANGLE
of
MU PHI EPSILON



OCTOBER 1967



ELIZABETH MATHIAS

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Founders



WINTHROP S. STERLING

November 13 will be a day of special meaning to members of Mu Phi Epsilon. For it is on this day we traditionally commemorate another November 13, in 1903, when Mu Phi Epsilon came into being.

The purposes and aims of Mu Phi Epsilon shared alike by all members, from those initiated in Alpha to those initiated in Beta Mu, our newest collegiate chapter, have unified our efforts throughout these sixty-four years.

The capabilities and attitudes of each succeeding sorority generation, however, have been reflected in the pursuit and fulfillment of the aims established for us by our Founders:

- The advancement of music in America
- The promotion of musicianship and scholarship
- Loyalty to the Alma Mater
- The development of a true sisterhood

Our increasing size and scope caused us some years ago to broaden that first aim to: The advancement of music in America and throughout the world.

Through the Mu Phi Epsilon Memorial Foundation and its innovations such as the Sterling Staff Concerts, the sorority pursues its traditional activities and develops new and timely projects to promote musicianship, scholarship, loyalty, and sisterhood.

The Triangle of Mu Phi Epsilon, having in its former size outgrown its capacity to serve the sorority adequately, with this issue introduces expanded form and content and reflects in still another way a development scarcely envisioned by our Founders and earliest members.

Founders Day 1967 marks another truly memorable year in our history.

Janet A. Wilkie

National President

The Triangle

OCTOBER 1967

Vol. 62 No. 1

of MU PHI EPSILON

international professional music sorority

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Front Cover: Claudette Sorel, National
Chairman of the Sterling Staff Concerts.

Inside Front Cover: Our Founders

* New

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for twenty-five years a radio program has been beamed to countries all over the world, carrying the message of America. little informatoin about it has been circulated within the country, yet its influence abroad has been impressive. we are privileged to hear about the part music has played in the

Voice of America

This year marks the twenty-fifth anniversary of the Voice of America. In the realm of international communications, radio is unique. It provides the only consistent means for a government and its people to talk to other peoples of the world directly and without delay.

The official radio of the United States Government is the Voice of America. It is one of the mediums of the United States Information Agency, the Government organization set up to tell men everywhere what America is and what its aims and aspirations are, both at home and abroad.

Leonard H. Marks, attorney and communications expert, is Director of the U.S. Information Agency; John C. Daly, noted radio and television personality, heads the Voice of America.

The Voice of America provides tens of millions of radio listeners in most parts of the globe with up-to-the-minute, straight, objective news, with facts about U.S. domestic and foreign policies and with information concerning the life, culture and activities of the American people.

Audience, the World

It broadcasts around the clock to reach its audiences at their peak local-time listening periods—usually before they go to work in the morning or when they come home at night. It speaks to them regularly in 38 languages and uses 28 more tongues in special programs.

More than half the Voice of America's programs are beamed to, or are audible in, communist countries.

In that connection, a recent report told about a salesman in a Moscow radio store who was overheard doing his best to sell some second-hand receivers. After pointing out how ornamental the cabinets were, he came up with what he obviously considered the clincher for the sale. He said: "The Voice of America comes in well on these sets."

A traveler in West Africa cited another example of VOA popularity. He was taking a trip on a river boat. When he looked over the side from the top deck, he saw what he thought were fishing poles protruding from a number of portholes. When he commented on this, he was informed that they were the extended antennas of portable transistor radios being held out beyond the shielding effect of the boat's steel hull. He listened closely and determined that, indeed, this was so—and that many of the sets in the various cabins were tuned to a Voice of America program!

At the end of 1965, according to a USIA survey, there were some 301 million radio receivers in use outside the U.S. and Canada, an increase of 15 million during the year. The myriad listeners to these sets are the tremendous potential audience of the Voice of America.

Birth of VOA

The VOA came into being during World War II, when the U.S. Government utilized the short-wave international radio facilities of a number of private companies because the U.S. wanted people on both sides of the enemy lines, and elsewhere, to hear the American story.

The first broadcast was in German, on February 24, 1942. The opening words were:

"The Voice of America speaks. Today America has been at war for seventy-nine days. Daily, at this time, we shall speak to you about America and the war—the news may be good or bad—we shall tell you the truth."

That historic broadcast established the Voice of America's policy. It has been continued for a quarter century. There is no value in being heard if one is not believed.

American traditions and the American ethic require us to be truthful, but the most important reason is that truth is the best propaganda and lies are the worst. To be persuasive we must be believable; to be believable we must be credible; to be credible we must be truthful. It is as simple as that.

Integrity in Reporting

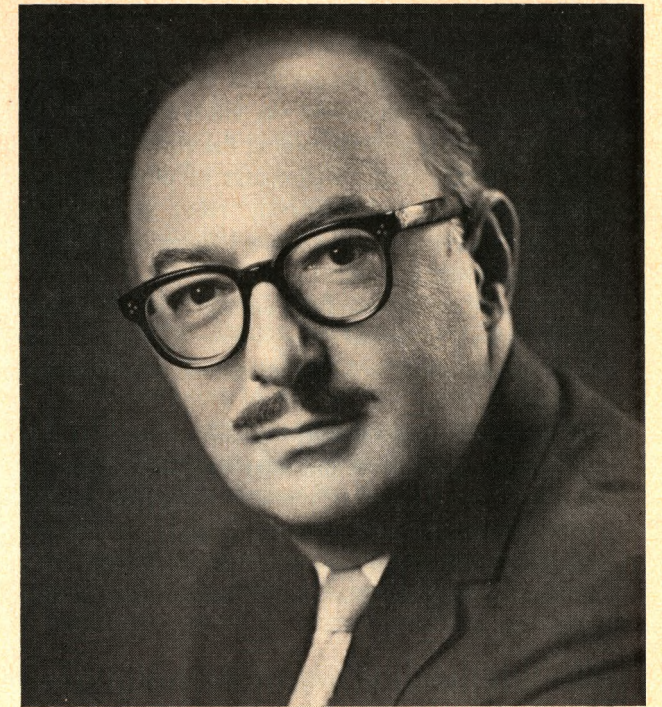
Obviously, we emphasize those aspects of American life and policy which are of greatest significance in furthering our foreign policy objectives. We report events in context; we explain why things happen. But we do not lie, we do not cheat, we do not suppress—and as a result, we are able to obtain a high degree of believability and persuasiveness.

Everywhere we seek to encourage constructive public support for what the President has described as "a peaceful world community of free and independent states, free to choose their own future and their own system so long as it does not threaten the freedom of others." We present the United States as a strong, democratic, dynamic nation qualified to lead world efforts toward this goal. We emphasize the ways in which U.S. policies harmonize with those of other peoples and governments, and underline those aspects of American life and culture which facilitate sympathetic understanding of our policies. We endeavor to unmask and counter hostile attempts on the part of communists and others to distort or frustrate American objectives and policies.

We have come a long way in developing a realistic appreciation of what this instrument can and cannot do—particularly in the face of the monolithic, well-financed world-wide propaganda effort of the communists. The Soviet Union does have certain advantages: It can conduct its affairs with a minimum regard for public opinion; it can speak publicly with one voice while following contradictory courses of action; it operates in secrecy; it has disciplined fifth columns in the communist parties of other nations. But it has its disadvantages, too. To quote the late Edward R. Murrow, "We are in a war not to capture men's minds but to free them—and our free society of free men has a tremendous advantage over the communist society of coercion."

Our Cultural Depth

If I may now turn to one of the directives under which the USIA and the Voice of America operates which is particularly germane to this meeting. "To present abroad those aspects of American life and culture which will promote understanding of United States policies and objectives." In terms of objectives, this would seek:



MR. HAROLD BOXER

Mr. Boxer's career in music has been extremely wide and varied. A graduate of Columbia University with degrees in music and psychology, he began his musical studies in his childhood as a violinist. While in his teens the music educators in New York City discovered his singing voice and encouraged studies which eventually produced a successful concert and opera career on stages throughout the United States and Europe. Mr. Boxer continued to pursue other facets of the music world by performing as a conductor and music director of symphony orchestra, opera companies, and musical comedies.

Prior to the war, Mr. Boxer was actively engaged by radio networks in the production of musical radio programs. Following his wartime service Mr. Boxer was invited by Nelson Rockefeller, then director of the Office of Inter-American Affairs, to join that organization as its music director. Subsequently, the Office of Inter-American Affairs merged with the Office of War Information, becoming known as the Voice of America.

Today, in addition to his duties as music director for the Voice of America and the Television Division of the United States Information Agency, he is a member of the U.S. National Committee on Music for UNESCO, the Inter-American Music Council of the Organization of American States, and a member of the Advisory Board of the Interlochen Arts Academy and Music Camp in Michigan.

This article is the speech which Mr. Boxer gave at the meeting of the National Music Council, held in New York City in May 1967. It is printed here with his kind permission.

- A. To establish a cultural inter-respect of peoples by demonstrating the cultural maturity, diversity, interest, developments, and achievements of the American people in the fields of music and the allied arts while at the same time freely acknowledging the surfacing and mingling of some of the wellsprings of other peoples.
- B. To consistently and effectively rebut the communist propaganda claim that the United States is a nation and a people devoid of cultural values.
- C. To correct misunderstandings among other peoples who, while generally favorably regarding the United States, consider its culture to be but a thin and recently acquired veneer.
- D. To present a comprehensive picture of musical life in the United States with the inter-relation between music and other arts. It must be borne in mind that music does not function in isolation but is a social activity closely connected with other aspects of American national and communal ways of life with a cultural impact that is multi-lateral.

Perhaps in the minds of most people, music is generally equated with entertainment or something broadly associated with culture and therefore its justification as a valid political, sociological instrument becomes obscure or non-existent.

Music in Communication

Music is considered as the greatest common denominator in attracting and holding a radio audience. Music is one of the few genuine American products which can be given to foreign listeners first hand. Most speeches, news stories, drama and cultural activities are presented through the personality and voices of script writers, actors, announcers or that of government officials. We, at the Voice, do not think of music solely in terms of entertainment but rather as a means of conveying a message, telling a story. And this story, the story of musical life in America, presents a tremendous challenge and a formidable undertaking. The challenge is to make these programs attractive enough to hold the interest of the unsophisticated listener of musical programs as well as the discriminating music lover. The programs must be balanced to reach the widest possible audience at all economic, cultural, and educational levels. We create programs that cut across historical, educational, cultural and religious lines. For example, by projecting a series of programs of "Music From The World of Learning," of performances acquired from universities and conservatories, we show the activities, interest, and talent of American youth in cultural fields. Another series, "Music In Industry," depicts the interest of the American worker in cultural activities and the relationships between labor and industry. We can, in the use of music programming, and do, relate the entire history of the founding and development of the United States. This series is called "Musical Folkways."

Programs featuring American concert artists in solo recital or with orchestra are standard fare on our broadcasts. So too are programs featuring popular music performers, folk music

entertainers, and rock-and-rollers. All programmed within a framework of balance and perspective.

Music on Tape

We make a great effort to acquire tape recordings of live performances of American contemporary music which are not available on commercial recordings. The works of U.S. composers are programmed along with standard repertoire of performances in the United States. This method of programming makes for greater acceptability of contemporary music. For the past year, the Music Advisory Panel of the Agency and my colleagues have been exploring potential means and methods of further implementing the performance of American contemporary music abroad. Surveys have been made, reports and recommendations have been written, and various actions have been taken. This is a highly complex problem not given to an easy solution.

The summer music festivals are covered; they include the Aspen Music Festival in Colorado; the Berkshire Festival in Massachusetts; the Newport Jazz Festival in Rhode Island; the Monterey Jazz Festival in California; a Folk Festival in North Carolina; an opera festival in Central City, Colorado; the Casals Festival in Puerto Rico; and many more. The Inter-American Festival held in Washington every three years is recorded and rebroadcast. From the National Music Camp we acquire and broadcast the series "Music from Interlochen."

On religious holidays, we program appropriate music gathered from churches and synagogue services. From the barrenness of live music on the radio networks, we can only acquire complete performances of the Metropolitan Opera. The Boston Symphony, Philadelphia Orchestra, Chicago Symphony, Cleveland Orchestra are acquired direct from the orchestra associations. From the Library of Congress, we broadcast the complete concert season, and I may emphasize that this is truly a prestige series.

Radio's appetite for new programs is insatiable. This appetite continually stimulates new approaches to subjects depicting musical life in the United States. For example, by developing a series on the history of the American musical theatre, we not only bring the best of the musical theatre to our overseas audience but relate the many foreign influences which have effected this development, the significant contributions by American composers, librettists, and choreographers who are constantly striving to improve and expand the horizons of the American musical theatre.

Using the same approach, we have produced a series of programs on American Opera which presents a survey of operas by U.S. composers from 1800 to the present.

Jazz to Stokowski

Jazz is one of the most successful forms of American music that we broadcast. Jazz has an attraction for the youth audience which is undeniable. Our most popular jazz program is titled Music USA. Its host is Willis Conover, probably the only jazz programmer with an international reputation. As part of the promotional efforts for this program, an invitation was ex-

tended to jazz lovers around the world to form jazz clubs. Today there are 1300 clubs called Friends of Music USA in 89 countries and additional ones forming, with the exception of China and Albania. The clubs range in membership from a minimum of 12 to as many as 150. It is estimated that the total membership is approximately 20,000. They receive a frameable certificate, lapel pins, a monthly newsletter and, occasionally, a few albums. So successful has the impact of jazz been that in the Soviet Union all former declarations of decadence attributed to jazz made by the Soviet officials have been withdrawn, and Soviet musicians are being encouraged to create their own style of jazz.

In our daily broadcasts, a listener will hear news reports of cultural events quite often with music illustrations, lectures, panel discussions and interviews with representatives from all the facets of our musical life. A current series devoted to "Distinguished Americans" from such fields as Science, Law, Government, Politics, Arts and Letters, the Theatre, also includes interviews in depth with Leopold Stokowski, William Schuman, Igor Stravinsky, Richard Rodgers, Isaac Stern, and many, many others. These interviews touch on the past twenty-five years of musical development in their respective areas of interest and some projection of the future.

Special projects play a significant part in the music programming of the Voice. It may be difficult to realize that as recently as sixteen years ago the only American Symphony Orchestras known overseas were the Boston, Philadelphia and New York Philharmonic—and mainly through commercial records.

In December of 1951, we initiated a project titled "Musical Salutes." Our objective was to devise a formula which would provide overseas audiences with an opportunity to hear American orchestras other than the known big three, in addition to providing a showcase for the works of American composers . . . thereby giving a more comprehensive picture of the diversity and accomplishment of musical life in the United States.

The problems were formidable. Direct short-wave broadcasting of symphonic music was plagued by distortion, fading and lack of sufficient air time. To ship discs or tapes for placement on foreign radio stations required the relinquishing of two hours of air time by a foreign radio station against local programming interests and competition. Furthermore, even if local air time could be secured, we were concerned with the advance promotion which would call the attention of a wide public to a unique international broadcasting event.

Musical Salutes

A formula was devised which would permit an American city and its symphony orchestra to dedicate a concert to a city or country overseas. The matching of cities and orchestra involves many considerations, among which are natural affinities between American cities and foreign cities such as foreign population centers, trade relations, historical relations, and cultural heritage. Other considerations are the quality of the American orchestra, a suitable and appropriate program which must include a work by an American composer and a work by a composer of the country saluted. Obviously, the full coopera-

tion of the conductor, the orchestra management, the unions, and city officials is required.

The "program" is produced "live" from the concert hall, although tape recorded. The continuity is voiced in the language of the country saluted. The script, in addition to introducing the musical sections, contains information re: the city, its industries, cultural activities, the orchestra, conductor, and other relevant material.

During the intermission, a brief ceremony is conducted on stage, the Mayor extends greetings, presents the key to the city to the Ambassador, the Ambassador replies. All remarks are translated for the benefit of the overseas audience.

Since the beginning of the Musical Salute project in 1951, over 120 "Salute" programs have been produced and broadcast on foreign stations in every part of the world. Over 40 different symphony orchestras have participated in the project. Approximately 65% of the cities saluted have reciprocated with programs which are broadcast in the originating city. The foreign radio station devotes up to two hours of prime listening time which provides an audience of millions for each Salute program.

The residual benefits have been too numerous to detail. Mayors have exchanged visits, delegations of business and fraternal groups have exchanged visits, conductors have been invited for guest appearances. Quite often, school children have started correspondence clubs.

The "Musical Salutes" have demonstrated that the people of the United States are interested in exchanging cultural values, not measurable in terms of dollars and cents, with people abroad; that the United States has many good-to-excellent ensembles which demonstrate the proficiency of American musicians and solo artists comparable to similar ensembles and artists anywhere in the world, and that the United States has a vigorous, dynamic, diversified cultural life enjoyed by the people of communities across the country.

"Nippon Bunka Hoso" Competition

Another special project, although not related directly to broadcasting, shows the extent of Voice of America involvement.

In Japan, the Nippon Bunka Hoso radio network, which is the good music network, inaugurated a national competition for performers in piano, strings, and voice. The winners were to receive all manner of prizes and performances.

We suggested to the Japanese officials that perhaps a method could be found which would facilitate bringing the winners to the United States on scholarships to study at an American School of Music.

With the cooperation of the Juilliard School of Music, a plan was devised which provided for tape recordings of the finalists to be sent to the School for auditioning by faculty members. The faculty members would review the performance and write a detailed analysis. The analyses are returned to the Japanese judges who then select the winners. Many of these winners, if qualified by other Juilliard requirements, have subsequently received scholarships. In turn several of Juilliard's

faculty members have visited Japan to perform concerts and meet with their colleagues.

This year marks the Fourteenth Annual Nippon Bunka Hoso Talent Competition. The success of this project is marked with values that are obvious.

VOA Output

Understandably, I have touched on relatively few of the music programs and projects which pour out daily over the Voice of America, illustrating the vast cornucopia that is musical life in the United States. The Voice of America broadcasts some 850 hours a week, about 20% of which represents music. The major effort, however, in presenting our music programs is in the form of taped packages offered to local stations overseas through some 200 USIA posts in 105 countries. We produce approximately 1,000 hours of music programs per year, broadcast by over 2,000 radio stations overseas. This method provides for recurring air time, good listening quality, and an audience of immeasurable millions.

The Voice of America is not alone in the field of international broadcasting. The USSR broadcasts about 1,374 hours a week, Red China about 1,027, the United Arab Republic, 827 hours and the United Kingdom about 725 hours a week. Many other nations also broadcast internationally. All offer substantial amounts of music programming. There are areas and times around the world when the competition is as keen as any which exists in the field of commercial radio in the United States.

The contest for a listener's ear, wherever it may be, can only be won with sustained quality.

Exposure, not Conversion

It is extremely important to understand that we do not seek to necessarily convert others to our way of life nor impose our culture upon theirs, but rather to expose our culture with a view toward creating a sympathetic reaction, thus furthering respect and cultural understanding.

The programming of music for such a world-wide diversified audience demands special considerations. The considerations are as varied as the countries to which we broadcast, for each country has its own culture, its own musical tradition, and to some extent a degree of familiarity with western music.

Appreciation Must Be Mutual

It is not enough, however, to let the world know of our culture and our expressions of it. We must continue to appreciate the musical works of other nations; we must recognize their creators and learn from other cultures the values they describe. For if we fail in this, we have gained but little in dissipating a fixed and firm idea abroad that we are a culturally introverted nation.

VOA Reflects, not Creates

The Voice cannot create America; it can only reflect the America that exists. It cannot presume to speak for America; it can only act as a channel through which America speaks. In a

real sense, it is not the voice of America; it is the flexible and powerful instrument of America's many representative voices.

Without the wholehearted co-operation of the entire American music industry, the huge network that is the Voice of America would sing with a cracked voice. Individual musicians, organizations and unions, domestic radio networks, commercial sponsors, controllers of performance rights and copy-right, all contribute substantially to the success of the Voice. Without such assistance, the annual budget of the organization would not be able to provide more than a fraction of the musical programs now made available to the world at large. These individuals and groups do not receive credit on the air for the contribution—any more than do taxpayers who provide the public funds that support the operation—but they share in the successful export of a good product, plainly labeled "Made in U.S.A."

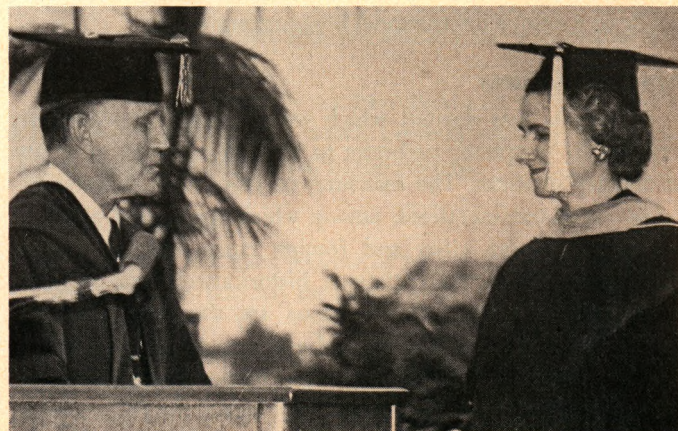
The musical Voice that is heard around the world speaks for millions of Americans as they might speak for themselves. It counteracts distortions fostered by a highly vocal opposition, and it corrects the impression left by some American entertainment media, which seek an international audience for commercial reasons—that the people of the United States are materialistic, deficient in culture, and too rich for their own good. The Voice of America speaks at its best not because music is an international language, but because music expresses well what words cannot—the soul of a people.

Honor Bestowed

National Music Adviser Mildred Andrews was one of five recipients of the 1967 Distinguished Service Citations from the University of Oklahoma. This is the highest honor bestowed by the University. The selection of people to be so honored is made by an anonymous committee of faculty and alumni, and the number chosen each year is limited to five. Mildred is one of the foremost organ teachers in the country and is a concert performer as well. In 1964 she was named a David Ross Boyd professor of music by the University of Oklahoma.

DR. CROSS

MILDRED ANDREWS



Pride of Mu Phi Epsilon

Seven State School Systems Adopt Series by MΦE Co-Authors

"Exploring Music"
off to good start

Co-authored by Beth Landis, *Gamma, Riverside Alumnae*, and Dr. Eunice Boardman, *Xi, Wichita Alumnae*, a new series of elementary school music text books, "Exploring Music," has been adopted this year for use by the state public school systems of California, Arizona, Indiana, Alabama, Oregon, Arkansas, and Mississippi. The Cleveland City School System, long considered a leader and a trend-setter, has also purchased the series. The California order is for 2,305,000 books with the purpose of providing each child, from kindergarten through eighth grade, and each teacher with a copy.

Beth, who has long felt that school music textbooks have needed enriching, has fulfilled her dream, bringing to this achievement the personal experience of thirty years of teaching



EUNICE BOARDMAN



BETH LANDIS

music in schools and colleges of Colorado, Indiana, Michigan, and California. She also worked for two years as Music Supervisor of U.S. Army Schools in Europe, 1959-61. Her professional activities include the chairmanship in 1964-66 of MENC, Committee on Music in the Elementary School, and serving as a member of the Project Policy Committee of the Ford Foundation Contemporary Music Project. Articles on various phases of music education have been authored by Beth for professional periodicals.

Eunice, co-author on the twelve texts (six student texts and six teacher editions), is Associate Professor of Music Education at Wichita State University. (TRIANGLE, March 1964, p. 44, December 1966, p. 45.)

Lucrecia R. Kasilag, *Mu Upsilon*, adviser to *Alpha Tau*, and dean of the College of Music and Fine Arts, Philippine Women's University, served as consultant to the authors.

In this beautifully illustrated series, published by Holt, Rinehart and Winston, Inc., New York, children are "Exploring Music" through singing, listening, dancing, playing melody and harmony instruments, and through experimentation and children's compositions. They are also presented elements of rhythm, melody, and structure of music, as well as appreciation of great works of the masters.

On leave from her professional position with the Riverside schools, Beth is also collaborating with Dr. Lara Hoggard, conductor of the Midland-Odessa Symphony and Chorale, Midland, Texas, on a textbook at the junior high level and one at the senior high level.

—Betty Bown
Riverside Alumnae

Piano Workshops Have Her Up in the Air

June Weybright, *Theta*, a past member of the *St. Louis, Evanston-North Shore, Indianapolis* and *Cincinnati Alumnae* chapters, is now a member of the *San Francisco Alumnae* chapter, which she served as president from 1961 to 1964.

A composer, music educator, pianist and lecturer, June has



JUNE WEYBRIGHT REEDER

been actively engaged in the field of music education for many years. She has taught piano, harmony, theory and school music in several outstanding schools in St. Louis, on Chicago's North Shore, and in Cincinnati. Her first published works appeared in 1934 and there are now some four hundred of them in print which are among the standard repertoire of teachers both in this country and abroad.

For the past two years June has conducted short normal courses in piano to teacher groups in over one hundred and fifty cities. She does much of her traveling by plane and follows the slogan of the mail service about sunshine and snow and sleet and storm! And she catches up on some of her work jet-high in the sky. In the course of her extensive lecture tours she has been entertained by many MU PHI EPSILON sisters in true Mu Phi hospitality of which she has fond memories.

She is the composer of *A Mu Phi Epsilon Chorale* and

Hail We Mu Phi Epsilon.

In addition to MU PHI EPSILON, her music service work has included Board Memberships in the Little Symphony and the Student Symphony of St. Louis, the Music Teachers National Association, the North Shore Musicians Club of Chicago, the Pacific Musical Society of San Francisco and the California Federation of Music Clubs.

June and her husband, Leland Reeder, are the proud grandparents of a one-year-old granddaughter, Kimberly Ann Reeder, who can just reach up to the keyboard to play a bit of "atonality" with great glee! A future Mu Phi? Grandmother said, "Well, of course. Why not?"

—Rosemary McFadden
San Francisco Alumnae

Award Won for Chamber Opera

Ruth B. GoodSmith, *Sigma* and former member of *Columbia Alumnae*, this year won third place in the short opera category of the NFMC composition contest. Her hour-long chamber opera *Lolita* was one of seventy-four entries from twenty-three states. (If you saw the announcement of winners she was the *Goldsmith!*)

Ruth won first place in the MU PHI EPSILON 1953 Composition Contest with *God's Riders*, an orchestral tone poem.

After retiring from her position on the music faculty of Stephens College in 1958 Ruth lived for six years in Honolulu where, for several of them, she was second harpist in the Symphony.

"The opera," says Ruth, "has not yet been performed, but it



RUTH
GOODSMITH

Pride of Mu Phi Epsilon

is available for use and with complete piano score and a simple orchestration." The cast includes four men, three women, small chorus of girls, and a mixed chorus. "The two acts," she continues, "are set in two different centuries with thematic material stepped up to suit the times."

Ruth now lives in Montrose, California, not far from Los Angeles.

Juilliard Project

Mary Ruth McCulley, Assistant Professor of Music Education and Organ at West Texas State University, has served as a music education consultant for the Juilliard Repertory Project since the Spring of 1965. The late Vittorio Giannini, distinguished composer and former teacher at the Juilliard School of Music, was serving as Project Director at the time the invitation was issued to Mary Ruth.

The Project, which is financed through a grant from the United States Office of Education, is a research project to find music that can be used in grades kindergarten through six. Included in the personnel are four music education consultants:

MARY RUTH MCCULLEY



Dr. Sally Monsour, University of Colorado; Dr. Louis G. Wersen, Philadelphia School System, Dr. Allen Britton, University of Michigan, and Mary Ruth McCulley. Their responsibility is to select the music that is suitable for use in these grades from the material that is submitted by research assistants. The ultimate goal is to compile an anthology of music that has been tested and proved satisfactory for these grades.

The materials will include choral, vocal, and instrumental music of many countries and from many style periods. The study is divided into the following six broad style periods: Early Monody up to Renaissance, Renaissance, Baroque, Classic and Romantic, Post-Romantic and Contemporary, and International Folk Music from all periods. For the process of collection and collation, consultants and assistants research each particular period.

The school systems which are testing the material are Amarillo, Texas; Ann Arbor, Michigan; Boulder Valley District No. 2, Colorado; Elkhart, Indiana; New York City; Philadelphia, Pennsylvania; and Winfield, Kansas. From recommendations made by the testing consultants, an editorial board will screen and prepare materials for publication. The published series will be known as "The Juilliard Series."

Administrative personnel includes the Project Director and an assistant. The ultimate responsibility of administrative, musical, and artistic decisions relative to the project will be assumed by Dr. Peter Mennin, President of Juilliard School of Music, and Dr. Gid Waldrop, Dean of Juilliard School of Music.

Mary Ruth has long been adviser to *Alpha Nu* and has served as District Director.

Music School Director

Alice Conway, *Mu Upsilon, Rochester Alumnae*, is the new permanent director of the David Hochstein Memorial Music School after serving the previous year as the school's acting director. According to the president of the school's board of directors, Mr. Peter Cunningham, the board was "impressed with Miss Conway's work in expanding the school's program, enlisting the interest and participation of the community and broadening the school's relationships with other organizations in the city." Alice has taught harp and theory at the school, developed its choral program, and organized the summer programs which bring music to the city's settlement houses.



EDITH ROSE

Sir Joshua Steele:

The discussion of musical notation as a device for the analysis of English verse rhythms began in the eighteenth century at a time when both poets and musicians were becoming conscious of the interrelationship of their respective arts. Even in the two preceding centuries, certain metrists were groping with music theory, trying to express an instinctively felt kinship. By far the most important work of the eighteenth century on this subject was Sir Joshua Steele's *Prosodia Rationalis*, or *an Essay toward Establishing the Melody and Measure of Speech to be Expressed and Perpetuated by Peculiar Symbols*, published in London in 1775, with a second edition in 1779. Of this work, T. S. Omond, in his *English Metrists of the Eighteenth and Nineteenth Centuries* says:

For the first time (I believe) in the history of our literature, a writer proclaims that verse is essentially a matter of musical rhythm, and applies musical methods frankly and fully to the notation of metre. . . .

These ideas had been "in the air" throughout the century. . . . It was felt that in modern England, as in ancient Greece, verse and music had been artificially separated, their close relationship lost sight of; and it was desirable to bring them together. But while earlier writers merely played with the notion, Steele put it into practice. . . . Discarding the whole doctrine of syllabic feet—a doctrine . . . which was taken from classical prosody and had never been shown really applicable to ours—he substituted for this, the conception of "cadences" similar in all respects to musical bars, and to be similarly treated.¹

And again:

No "rational prosody" of the future . . . can neglect Steele's analysis. . . . The real student will hail Steele as a master and will pronounce his the first really living work in the evolution of English prosody.²

Sir Joshua Steele (1700-1791) was born in Ireland, but lived many years in London, where he was a member of the Society of Arts. He had a thorough knowledge of music and

¹ T. S. Omond, *English Metrists of the Eighteenth and Nineteenth Centuries* (London, 1907), p. 57.

² *Ibid.*, p. 63.

contributed two papers on musical instruments to the *Philosophical Transactions*. In 1780, he retired to Barbados where he had large holdings of land and where, as a member of his Majesty's Council, he was influential in bringing about many social reforms.

The *Prosodia Rationalis* was designed to refute certain statements in a six-volume work by the Scottish Lord Monboddo (James Burnet) entitled *Of the Origin and Progress of Language*, Book II, Part II (1744). Lord Monboddo says of Steele's work:

Upon the whole, it is my opinion, and I find it is the opinion of all the musical men here to whom I have shewn it, that Mr. Steele's Dissertation is a most ingenious performance. It is reducing to an art what was thought incapable of all rule and measure; and it shews that there is a melody and rhythm in our language. . . . If ever I publish another edition of my second volume, I shall certainly make that part of it which treats of the melody and rhythm of speech, more perfect from his observations if he will allow me to make use of them.³

Steele says, "let us . . . (since the measures of time and speech are the same) adopt the names by which the different quantities, or proportions of time are distinguished in common music. . . ." His symbols are meant to express five properties of speech:⁴

1. Accent: acute /, grave \, and circumflex ^ or v .
2. Quantity: ♯ (semibreve or ∞), ♪ (minim or ♩), ♫ (crotchet or ♪), and ♮ (quaver or ♩).
3. Pauses or Silences: ■ (semibreve), ■ (minim), < (crotchet), and ♮ (quaver).
4. Emphasis or Poize: heavy Δ, light ∴, and lightest (••).
5. Force or Quality.

He uses "accent" in the Greek sense of the word to denote the rising and falling of the voice, which he rightly declares to proceed by slides. These are incapable of being notated by

³ Sir Joshua Steele, *Prosodia Rationalis, or an Essay toward Establishing the Melody and Measure of Speech to be Expressed and Perpetuated by Peculiar Symbols*, 2nd ed. (London, 1779), p. 61.

⁴ *Ibid.*, p. 8.

⁵ *Ibid.*, p. 24.

an eighteenth century music metrist

by Edith Rose

music symbols, inasmuch as all modern nations use the diatonic-chromatic system which has no way of notating intervals smaller than half-steps; so Steele combines his "grave" and "acute" accents with his note symbols.

Steele conceives of *time* as measured by pulsation. "The pulsation of any one sort of time must continue as uniform as the swinging of a pendulum . . . but the intervals between the pulses of the pendulum may be filled variously."⁶ He calls the interval between the pulses a "cadence"—equivalent to a musical bar. Cadences are of equal duration, marked off by pulses. They always begin with a strong beat, or thesis (Δ); and end with a weak beat, or arsis (••). The cadence may be subdivided into unequal fractional quantities of time, provided their sum does not exceed the duration of the bar.⁷ He sees that, while Greeks had only two proportions, long and short, English has more.⁸

1 (♩) = 1; 1 (♩) = 1½; ♫ (♩) = 2; ♫ (♩) = 3; ♪ (♩) = 4; ♪ (♩) = 6; ♮ (♩) = 8; ♮ (♩) = 12.

These note-equivalent signs must be kept in mind when interpreting Steele's examples given later in this paper. He does not argue that his symbols are simpler than the equivalent music symbols; only that he can conveniently combine them with his pitch symbols.⁹

For the notation of the "pause," Steele employs the symbol for the "rest" in music without alteration, since silences are not concerned with pitch. Omond says:

This idea was wholly new. The pauses spoken of by earlier writers were merely caesural divisions, affecting the delivery rather than the substance of the line. Steele was the first to treat them as factors of metre. That this should be so, is truly surprising, and shows the artificiality of previous prosody. For, surely, it is a self-evident proposition that in any ordered succession of articulate or inarticulate sounds, an interval of silence may . . . be substituted for utterance, and may count toward the total result;

⁶ *Ibid.*, p. 69.

⁷ *Ibid.*, p. 115.

⁸ *Ibid.*, p. 145.

⁹ *Ibid.*, p. 72.

just as in . . . music . . . rests . . . are an integral part of the bar. Incredible as it may seem, this obvious fact had escaped notice and was not admitted even after Steele called attention to it. Succeeding metrists, except a few avowed followers of Steele, ignored it in their teaching, as to this day it is ignored in the Prosody sections of our grammars.¹⁰

Because these succeeding metrists ignored the use of rests for silences, Steele presumes "it was not intelligible to them or they would not have omitted so material a part of both *rhythmus* and *metre*."¹¹

A few examples will show how logical, how keen and discerning Steele is in his use of music notation for verse. We need not pay heed to his "accent" symbols, although they are probably as accurate as any notation can be. Neither need we have a care for the thesis and arsis symbols, since a stress is presupposed for the first beat or pulse of a normal measure without additional marking. Steele shows his reading of a passage from Hamlet's soliloquy in contrast with the reading of the actor, David Garrick:

To be, or not to be; that is the question:

To die, to sleep, no more; and by a sleep to say we . . .

Nymph in thy orisons be all my sins remembered.¹²

Steele's notation of Garrick's reading:

To be, or not to be; that is the question:

To die, to sleep, no more . . .

Nymph in thy orisons . . .

¹⁰ Omond, *op. cit.*, p. 58.

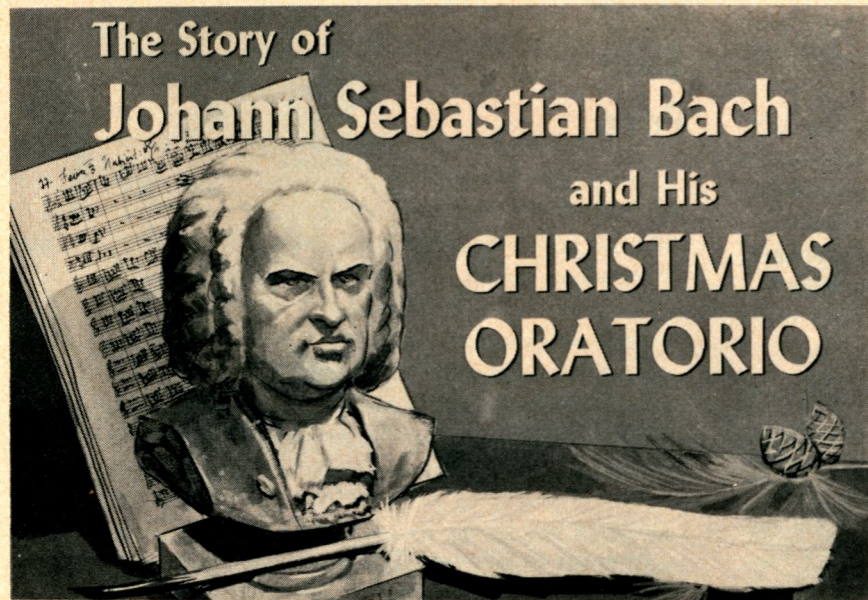
¹¹ Steele, *op. cit.*, p. 79.

¹² *Ibid.*, p. 40.

¹³ *Ibid.*

¹⁴ *Ibid.*, p. 47.

¹⁵ *Ibid.*, p. 48.



As Told On Filmstrip

by Mary V. Hartley

The Christmas Oratorio of Johann Sebastian Bach, one of the world's great musical masterpieces! And . . . the opportunity as well as the challenge of producing it in sound filmstrip form for the audio-visual medium so widely used in classrooms today!

How should a writer producer go about meeting this challenge? Can her past experience as a teacher and performer be of any help? What factors must be considered to make the production a dynamic success?

First came the overall planning with many questions to be answered. How timely is the subject, the *Christmas Oratorio*, for what age level will it be presented, and how will it fit into the school's curriculum? How long can this sound filmstrip production be? (After all, there are limitations to the individual's interest span as well as in the projection equipment used for screening audio-visual productions.)

The question of length also determines the production's content. Shall it be limited to the story of the *Christmas Ora-*

torio, why it was written, and its first performance? Or, can a brief history of the composer's life also be included? Can the production be made human, direct, correct, terse, and authentic—qualities which it must possess to be successful? Can it be produced and released at the best time possible for the school market?

And what about the budget? Money is always an important factor: artwork must be bought and recording rights and studio time must be purchased. Not to be excluded are the salaries of the writer producer, the cameraman, the narrator, and the advertising executive who publicizes the production when it is completed.

When these and many other questions were answered and finalized, my real work began. Countless hours were spent analyzing the music of the *Oratorio*, determining what excerpts could be woven together into logical sequences, as well as listening to the recording from which the excerpts were to be taken. More hours were spent reading Spitta, Schweitzer,

Geiringer, David, and any other Bach authority who had made comments or criticisms about the *Oratorio*. Eminent musicologists were consulted for their valuable opinions, too.

Writing a script or story to fit around the music for the *Oratorio* was not difficult, but time consuming since research and writing take a great deal of time. My analysis, research, and writing on the *Oratorio* equalled that of a Master's thesis! (One fact that a producer must always keep in mind is that every viewer is a potential critic!)

The script was divided into frames or scenes, each one a unit within itself. Narration for each scene, though varied in length, could not be too long or too short. And it had to have a continuous flow from one scene to another.

For each frame or scene, it was also necessary to plan and describe a piece of artwork. Planning the artwork, or visuals, for the production was vital, since artwork has the most impact on the viewer. It was not easy to plan more than seventy pieces of artwork, many of which dealt with the same subject.

After having been approved, the script sent to two artists . . . one of whom would paint the scenes depicting Bach's life and the presentation of the *Oratorio*, the other who would paint the scenes depicting the Nativity. These men were not only talented artists, but Bach fans and musicians as well!

For each scene, the artists submitted pencil sketches which were checked for detail and continuity. Copies of the sketches were also photographed—in black and white—to serve as a "scratch print" or working print from which I could proceed to a recording session more easily and quickly. (Another fact to be remembered is the *ever-present deadline for release*. One error or delay can play havoc with a production's effectiveness!)

With the final artwork in process, preparations for the all-important recording session began. A carefully marked musical score, a good pair of ears, and a recording engineer made it easy to "spot" and time musical excerpts from the choruses, some of the chorales and arias, and many of the recitatives.

Using my own small tape recorder, I narrated the script as well. From this "scratch tape," I timed the narration, determined its most suitable interpretation, and prepared for any problems that might arise. With the tape, I was also able to sing as well as play the musical excerpts and determine where they could best be placed.

Having received approval based on the "scratch tape and print," I began the long-awaited professional recording session. My narrator gave a reading that was full of warmth and understanding. And, he "paced" the narration well. Too much narration would have upset the entire production.

In the mixing of the musical excerpts with the narration, all my preliminary work proved invaluable. The complicated task was completed within a few hours. From the master tape, an acetate or test record was made, to be checked later against a test print of the artwork.

With the recording completed, I could now concentrate on reviewing all of the artwork which had arrived ahead of schedule, something of a rarity for any production. Faces,



"Slumber, beloved, and take thy repose," from Part II of the *Christmas Oratorio*. Artist for Nativity scenes was GENE ALMQUIST of Detroit, Michigan.

figures, costumes, musical instruments, settings, and continuity . . . all of these details were scrutinized in each frame and corrections made wherever necessary.

After one last careful check against the script, the artwork, now called an assembly, went under camera. As complicated as any production could be, this one posed few problems for the cameraman, and a test print—in color—was soon available.

Combining both test print and test acetate, *The Story of Johann Sebastian Bach and His Christmas Oratorio* was finally ready for management screening and approval. From the screening came orders to print filmstrips and press records, and the "show was on the road."

All that remained were the reviewers' criticisms to be seen in national educational magazines and final public reaction through comments and purchases.

Final results can only be measured over a span of years. I hope that my best critic was correct when he stated, quite succinctly, "I think that Bach will make it!"

Mary V. Hartley, Mu Xi, is National Public Relations Officer of MU PHI EPSILON. She is on the editorial staff of the *Society for Visual Aid, Inc.* (TRIANGLE, February 1967, p. 31.)

Information concerning purchase of this filmstrip, back-to-back record, and Teacher's Guide (\$15.00), may be obtained from Society for Visual Education, Inc., 1345 Diversey Parkway, Chicago, Ill. 60614.



MARY V. HARTLEY, Public Relations Officer, making a final research verification on the script for the filmstrip

WINFIELD NASH, staff artist, finishing a border design for a piece of artwork



Al Levine NYC

The National President of Mu Phi Epsilon, JANET ADAMS WILKIE, *right*, meets in New York with the National President of the National Federation of Music Clubs, MRS. CLIFTON J. MUIR (*seated, center*) and members or patrons of the sorority who served on the 1967 biennial NFMC convention. MRS. WARREN KNOX, Vice Chairman of the Convention Committee, a New York Alumnae chapter patron, is seated at the left of Mrs. Muir. *Standing, l. to r.*, GERTRUDE OTTO, the convention Ticket Chairman, MME SERGE KOUSSEVITZKY, Honorary Patron of the convention; MRS. G. WALTER ZAHN, New York Chairman, a patron of the New York Alumnae chapter. DR. MERLE MONTGOMERY, who was not present when the photograph was taken, was National Chairman of the convention.

National Federation of

The Thirty-Fourth Biennial Convention of the National Federation of Music Clubs, held at the New York Hilton Hotel in New York City April 14-18, 1967, drew many members of MU PHI EPSILON from all over the country. National Chairman of the Convention was Dr. Merle Montgomery of New York, NFMC Vice-President in Charge of the Northeastern Region, Board Member-at-Large, and member of the Executive Committee and Editorial Board.

Hildur Shaw, Minneapolis, the NFMC Vice-President in Charge of Central Region, also was there as Board Member-at-Large and member of the Executive and Legislative Action Committees.

Both of these Federation officers are past national officers of MU PHI EPSILON. In recognition of the particular honor each has brought to MU PHI EPSILON by her high office in the NFMC, National Council of MU PHI EPSILON gave them special citations during this Convention. The presentations were made by MU PHI EPSILON National President Janet A. Wilkie during the MU PHI EPSILON Luncheon held during the Convention.

Edythe Burdin, President of our *New York City Alumnae* chapter, was chairman of this well-attended luncheon enjoyed by many members prominent in both the Federation and the sorority, patrons, and friends. Gertrude Otto, Editor of *Metro-nome*, Lola Sanders Faust, National Artist Members Chairman, and Bettylou Scandling, Chairman of the Board of the MΦE Memorial Foundation, were among those present. The luncheon opened with the following prayer by Dr. Grace Spofford:

"Great Spirit of the Universe, the source of all light and love, we bring ourselves to Thee, to be refreshed and made whole. In these difficult times, we ask for vision to see the potential of simple human beings, striving valiantly to do the right.

"An old proverb says that 'Music is that which unites.' As we near the close of this great conference of the National Federation of Music Clubs, and meet this noon as MU PHI EPSILON members and friends, may we dedicate ourselves anew to the use of Music as a power in the search for unity and mutual understanding.

"Under Thy blessed guidance, may we have faith in ourselves, our families, our nation, and all peoples everywhere in the quest for universal truth and understanding and peace. Amen."

Claudette Sorel, pianist, National Chairman of our Sterling Staff Concerts and member of the Board of the Memorial Foundation, was heard in concert following the International Banquet the last night of the Convention. A NFMC Young Artist Winner in 1951, Claudette has gone on to become known as an internationally famous pianist and teacher. She also was one of the judges of the 1967 Young Artist Competition, the finals of which preceded the opening of the Convention.

The winner in the Oratorio Division of the 1967 Young Artist Competition was Carol Stuart, mezzo, *Mu Alpha* initiate now living in Richfield, Minnesota.

Virginia Marks, pianist, one of our MΦE Sterling Staff Concerts winners in 1964, Naomi Farr, concert singer and another former NFMC Young Artist Winner, and Donna Brunsmma, pianist, were other MU PHI EPSILON members who performed during this Convention. The winning composition in the 1966 NFMC Adult Composition Contest, *Toccata Espanola* by Carolyn Hughes Davenport of *Miami Alumnae* chapter, was one of the works performed by Virginia Marks.

Dr. Howard Hanson, President of National Music Council

and Honorary Member of the Board of the Memorial Foundation, gave the principal address at the International Banquet. Other members of the Honorary Board of the MΦE Memorial Foundation who spoke during the NFMC Convention included Dr. Herman Neuman, Oliver Daniel, Madame Olga Koussevitzky, Paul Creston, and Gene Bruck.

Taking a significant part in the deliberations of this very important Convention were many members of MU PHI EPSILON who are State, District, and National officers of the National Federation of Music Clubs.

State Representative serving on the NFMC Board of Directors include Rowena Clark Cook, Indiana, Mary L. McKay, Kansas, Mrs. Rex Brown, Texas, and Luna Chipman Wootton, Utah. Among the presidents of State Federations of Music Clubs are Eugenia Wright Anderson, Illinois, Elizabeth Krueger, Indiana, Jeannette C. Sayre, West Virginia, and Vera Frey Beason, Utah.

At the conclusion of the Convention, Mrs. Maurice Honigman of North Carolina, Sigma Alpha Iota, was installed as the new National President of the National Federation of Music Clubs, succeeding Mrs. Clifton J. Muir of Florida, Sigma Alpha Iota. Dr. Merle Montgomery, MU PHI EPSILON, was elected First Vice-President, and Hildur Shaw, MU PHI EPSILON, will continue in the office of Vice-President in Charge of Central Region.

Music Clubs Convenes



Doré, Miami Beach

l. to r.: DR. MERLE MONTGOMERY, JANET A. WILKIE, HILDUR SHAW



Doré, Miami Beach

l. to r.: BETTYLOU SCANDLING, GERTRUDE OTTO, DR. GRACE SPOFFORD, EDYTHE BURDIN, LOLA FAUST

Dr. Karl Haas Chosen for Interlochen

administrator
from detroit

A year-long global search for a successor to the late Dr. Joseph E. Maddy, founder of the National Music Camp and Interlochen Arts Academy, ended in April only a short distance from "home."

Dr. Karl Haas, internationally known pianist, music educator, lecturer and broadcaster, was elected to succeed Dr. Maddy as head of the renowned 40-year-old educational institution on 1,400 acres in the heart of the Michigan vacationland 250 miles from Detroit.

Dr. Haas, a resident of Bloomfield Hills, is director of fine arts of radio station WJR in Detroit. His daily "Adventures in Good Music" broadcasts are known to millions of Americans and Canadians and in 35 countries served by 300 outlets of the United States Armed Forces Radio and Television Network. He is in frequent demand as a speaker, lecturer, and lecture-recitalist in the field of fine arts.

Roscoe O. Bonisteel Sr., chairman of the Interlochen board of trustees, announced the election of Dr. Haas at a news conference in Detroit. Mr. Bonisteel, regent-emeritus of The University of Michigan and a lawyer, said the search for the "right man" to succeed Dr. Maddy was begun shortly after Dr. Maddy's death on April 18, 1966, at the age of 74.

Scores of men, here and abroad, were considered for the post, which called for a person with a musical reputation, educational skills, administrative ability, and a talent for motivating people, Mr. Bonisteel said.

"We know also that the man we chose would have to be something of a dreamer to carry on the dreams of Joe Maddy, and this is what Dr. Haas is," Bonisteel said.

"Not only does Dr. Haas have the technical and professional know-how that is required, but he also has imagination and a concept of what Joe Maddy's dreams were. He has even suggested additional developments for Interlochen that would please anyone who knows the possibilities there are for building on the foundation laid by Joe Maddy.

"In short, we feel we have found the man who fits most nearly the pattern that Dr. Maddy exemplified in his lifetime."

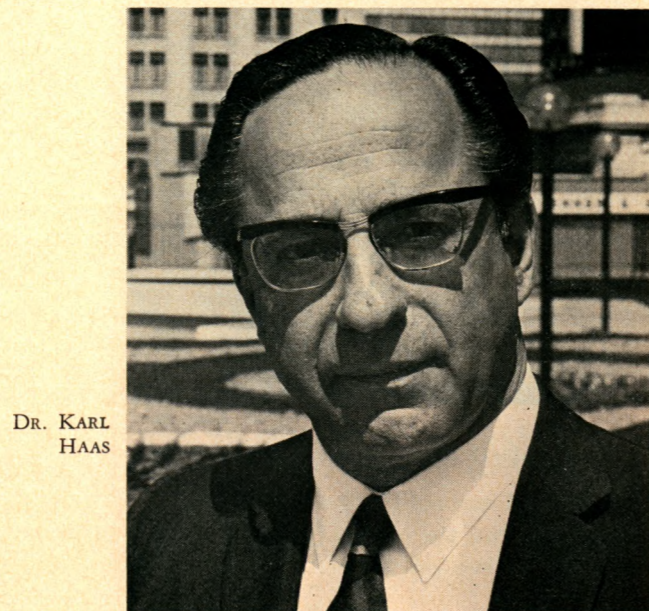
Dr. Maddy, who dedicated his life to music education, established Interlochen in 1928 as a summer home for the National High School Orchestra. The camp has grown from 50 acres and an enrollment of a few hundred summer students to a year round institution with an average of more than 1,500 summer campers.

In 1962, Dr. Maddy saw the fruition of his long-cherished dream of establishing a preparatory school for gifted youngsters. The Interlochen Arts Academy now has an enrollment of 320.

Still another of Dr. Maddy's hopes will be realized under Dr. Haas' leadership with the establishment of a college at Interlochen. Dr. Haas said that it would be a two-year college at its inception and later a four-year school. This will mean that gifted youngsters will be able eventually to receive their schooling at Interlochen from the eighth grade through college.

In accepting his appointment as president of Interlochen, Dr. Haas said:

"It is humanly impossible for anyone to replace Dr. Maddy. To my mind he ranks with America's cherished generation of pioneers of the spirit. His vision and devotion have brought his dreams to fruition and Interlochen stands today on the threshold of an untold national and international potential.



DR. KARL
HAAS

"With the realization of the Creative Arts College it will be unique in the world in offering unbroken continuity of highest standards of learning in the arts from the elementary through the college level.

"In addition, I foresee for Interlochen a meaningful position in the cultural lives of foreign countries as an American center of exchange and collaboration among world-famous artists and scholars and serving the gifted youth of the world."

Dr. Haas will take over his new duties in the fall. He also will continue his broadcasting activities as director of fine arts of WJR. At Interlochen, he will administer an annual budget of \$3,000,000 and supervise a summer staff of 950, including 150 faculty members, and a winter staff of 230, including 80 faculty.

Born and educated in West Germany's Rhineland, Dr. Haas received his early music training from private teachers. Later he studied at the Conservatory of Mannheim and the University of Heidelberg.

After appearing in piano recitals throughout western Europe, Dr. Haas came to the United States in 1936 as a member of the faculty of the Bendetson Netzorg School of Piano in Detroit. He continued his piano studies with Netzorg and later in New York with Artur Schnabel, who became a good friend.

Close friendships with Bruno Walter, Dame Myra Hess, Leonard Bernstein, and Isaac Stern also have been important influences in Dr. Haas' musical life.

Dr. Haas is founder and president of the Chamber Music Society of Detroit. For three years he conducted weekly programs on WWJ in Detroit for the Detroit Symphony Orchestra. Subsequently he conducted similar programs for the Canadian Broadcasting Company's Trans-Canada network. During part of this period he played Sunday morning piano recitals and provided commentaries in English and French.

He became director of fine arts for WJR in May, 1959. His "Adventures in Good Music" was recognized nationally in 1963 when he won a George Peabody Award for distinguished and meritorious public service through the program. Columbia Records has recorded a number of the "Adventures" programs.

Recently he completed a series of 115 15-minute programs under commission from the Detroit Board of Education for use in public schools across the country.

Dr. Haas was named chairman of the music committee of the Michigan Cultural Commission in 1960. Gov. George Romney appointed him chairman of the new State Council for the Arts in 1963. He also writes a weekly cultural column titled "Spectrum" for the Detroit News.

International musical affairs have attracted much of Dr. Haas' attention also. He was appointed an "Officier d'Academie" by the French government in 1956 in recognition of his outstanding service to French music. This honor brought Dr. Haas annual radio and concert appearances in France and other European countries.

In 1958, he represented the United States as a delegate to the UNESCO Music Congress in Paris. Four years later he became a consultant to the Ford Foundation and in 1963-64 he accepted a Ford Foundation assignment as resident director in

Berlin in charge of cultural activities. The President of West Germany decorated him in 1964 with the Officers Cross of the Order of Merit, First Class.

Also in the international sphere, Dr. Haas was an American delegate to the UNESCO International Music Congress in Rotterdam, the Netherlands.

Honorary degrees have been conferred on Dr. Haas by Albion College in Michigan, Findlay College in Ohio, and Bowling Green State University in Ohio. He also has been honored by the Adult Education Association of Michigan, the Detroit Junior Board of Commerce, and the Detroit Musicians League.

Roll Call Increases

new chapters
bring total to
187

MU PHI EPSILON at the beginning of the 1967-1968 academic year numbers 187 chapters. Collegiate chapters are located in 106 universities, colleges, and conservatories in the United States and the Philippines. There are 81 alumnae chapters established in cities across the country.

Four new collegiate chapters have been granted charters since January 1, 1967, and two alumnae chapters have been added to the chapter roll.

Beta Iota at Southern Illinois University, Edwardsville campus, was installed January 7, 1967. Charter members of the chapter were officers:

Carolyn Hadfield, president, Gayla Shaw, Carla Lamb, Rachele Tietze, Mary Ann Williams, Joanna Hale, Donna Randall, Carol Ann Luer, Shirley Simmons, and Katherine Dasal

other undergraduate women:

Sharon Chamberlain, Marilyn Langelle, Gladys Long, Sharon Moeller, Barbara Newhouse, Linda Sue Pikey, Pauline Schiller, and Frances Thomas

and Special Election members:

Karen Brown, Virginia Campagna, Rita Czervinske, Judith Galligos, Daphne Gillespie, Estelle Hilberry, Ila Lowery, Marie Mitchell, and Nancy Owens.

The chapter was installed by Janet A. Wilkie, National President, assisted by Madge Gerke, National Alumnae Adviser, Marian Davidson, District Director, and representatives from *Epsilon Kappa*, *Phi Theta*, *Epsilon Tau*, *St. Louis* and *St. Louis County Alumnae* chapters.

Beta Kappa was installed at Trinity University in San Antonio, Texas, January 14, 1967. Charter members of the chapter were officers:

Carol Connor, president, Donna Lee, Christiana Anderson, Robin Michel, Connie Kent, Diane Mayo, Frances Parsons, Sara Lynn Plapp, Evelyn Hopkins

and other undergraduate women:

Melinda Atkins, Shirley Cover, Jane Houze, Donna Johnston, Cathy Owen, Robin Pullen, Mary Lou Ribble, Irene Rodriguez, Suzanne Sexauer, Suzanne Vaupel, and Mary Wilder.

The chapter was installed by Janet A. Wilkie, National President, assisted by nine members of *Mu Theta*, who came from the University of Texas in Austin for the occasion.

Beta Lambda at Chico State College in Chico, California, received its charter on February 11, 1967. The charter members included officers:

Janice Peterson, president, Rebecca Ashworth, Cheryl Swanson, Barbara LaPlante, Mary Birkedal, Patti McCargar, Arlene Domecq, Janet Fendt, Marilyn Reiff, and Jean Dunham and other undergraduate women:

Judith Jacobsen, Margaret Kinnee, Diana Lyon, June Nygard, Mary Lynn Place, Karen Seipert, and Barbara Wend.

Janet A. Wilkie, National President, was the installing officer. Ann Scammon, National Collegiate Adviser, Mary Bremner, District Director, Jean Kopf, President of *Sacramento Alumnae* chapter, and members of *Alpha Delta* and *Sacramento Alumnae* chapters assisted with the ceremony.

Beta Mu at East Texas State University, Commerce, Texas, was installed May 22, 1967, with the following officers:

Geraldine Jones, president, Melba Wells, Jeanne Wright, Linda Turner, Mary Ann Rushing, Linda Mitchell, Judy Garland, Melinda Ledbetter, Mary Spitler, and Martha Clarkson

and also:

Mary Gwen Barker, Karen Coker, Lauree Grubbs, Anne Lacey, Suzie Raymo, Nancy Reynolds, Dawn Roberts, and Kay Rogers.

National President Janet A. Wilkie was installing officer for the new chapter. Margaret Wheat, Beverly Lobitz, Sue Harris, Gwen Bauschka, four MU PHI EPSILON alumnae on the faculty at East Texas State University, assisted her. Geraldine Jones, who herself had been initiated in 1965 as a charter member of *Alpha Omega* chapter at Stephen F. Austin State College in Nacogdoches, Texas, also helped initiate the other charter members before being installed as *Beta Mu's* first chapter president.

Houston Alumnae chapter was added to the alumnae chapter roll with an installation ceremony conducted by the National President on January 15, 1967, in Houston, Texas. Daphne Dalton Garrett, *Sigma*, is president of the new chapter of 41 members. Assistant installing officers were Martha Barkema, District Director from Waco, Texas, and Lillian Curran and Alma Jean Ward, officers of *Austin Alumnae* chapter.

A concert in Guild Hall of Houston's Christ Church Cathedral followed the installation. Members of the new chapter who performed were pianists Mary Phillips Schoettle, *Upsilon*, and Suzanne Burke, as well as Kay Childers Guthrie, *Mu Chi*, soprano, accompanied by Mickey Franklin Rabin, *Mu Upsilon*, and Joan Harter Stanley, *Mu Upsilon*, violinist, accompanied by Sharon Gray Ley, *Mu Chi*.

Lawrence Alumnae chapter, consisting of 38 members headed by president Ann Murphy Bloomquist, *Epsilon Xi*, was installed April 15, 1967. Installing officer was Lois Ayres Gordon, past national officer and currently Vice-Chairman of the Board of the Mu Phi Epsilon Memorial Foundation, of Wichita, Kansas. Those who assisted her with the ceremony, which took place in Murphy Hall of the University of Kansas, were Virginia Fiser, National Executive Secretary-Treasurer, Nancy Thompson Jones, District Director, and Becky Rogers, the immediate past president of *Xi* chapter at the University of Kansas.

Joan Marie Moynagh, *Epsilon Xi*, Artist-in-Residence at the University of Kansas, performed on the beautiful concert which followed the installation. She was accompanied by Winifred Hill Gallup, *Xi*. Other members of the new chapter who participated in the concert were Ann Bloomquist, Bonnie Zilliox, Sara Beene, Shirley Kassinger, and Lynn Handel.

Matrix Table Honor

Marjorie Chandler Livengood, Tau, administrator of Helen Bush-Parkside School, Seattle's largest independent educational institution, was one of seven Seattle women honored for special achievement at Theta Sigma Phi's Matrix Table in April. Among the many outstanding women guests was Amy Worth, another *Tau* initiate who herself received Matrix Table honors several years ago for her achievements as a composer.

Other MU PHI EPSILON alumnae who were present at the invitational affair were Nancy Evans, *Mu Zeta*, the wife of Governor Daniel J. Evans of the State of Washington, Grace Bullock, president of the Ladies Musical Club, Ilo Carey Liston, Executive Secretary of the Western Association of Art Museums, Ruth Allen McCreery, Director of Regional Development and Federal Projects of the Seattle Symphony Orchestra, Winifred Leighton, Professor of Music at Seattle Pacific College, Beulah Russell, former president of Seattle Musical Art Society, Dorothea Peters, Administrative Assistant to the Vice President of the University of Washington, and Janet A. Wilkie, National President of MU PHI EPSILON.

AMERICAN COMPOSER

New

Listing

For Piano and Harpsichord

The AMERICAN COMPOSER LISTING is a new feature here introduced which will appear regularly in TRIANGLE. Beginning with the present PIANO SOLO listing, the AMERICAN COMPOSER LISTING will provide a selected catalog of American music in various categories, suitable for concert or recital performance, and currently or newly available for purchase in some printed form.

One of our purposes in instituting the AMERICAN COMPOSER LISTING is to bring to the attention of our members, collegiate and alumnae, the rich store of challenging, interesting solo and small ensemble music by our American composers. Another purpose is to promote the study and performance of recently composed or newly available music as well as of established and well-known works. MU PHI EPSILON, with the introduction of the AMERICAN COMPOSER LISTING, thus takes a new step towards fulfillment of one of its primary aims, the advancement of music in America.

Music for the piano is the category covered in this first AMERICAN COMPOSER LISTING. Harpsichord has also been included, in keeping with a practice frequently encountered in publishers' catalogs. In succeeding AMERICAN COMPOSER LISTINGS you will find composers, titles, and publishers of string solos (including harp), woodwind and brass solos, organ solos, small ensemble, and vocal music. As TRIANGLE readers indicate interest and need, other categories may be added until an annual pattern of different listings in each of the quarterly issues of TRIANGLE is established. The newest publications

by American composers will then appear in the AMERICAN COMPOSER LISTING as the pattern of categories is annually repeated.

In preparing a list of this nature, some arbitrary decisions have had to be made in defining "American composer" and in determining what compositions are "suitable for concert or recital performance." In addition to native-born composers, the AMERICAN COMPOSER LISTING includes some foreign-born composers who became naturalized American citizens before the age of 26 or who have regularly resided in and been part of the musical life of the United States for thirty years or more. In choosing which of a composer's works to include, the intention is to concentrate on compositions moderately advanced to advanced in difficulty. While evaluation is necessarily relative and subject to difference of opinion, selection of titles is based on grade classifications indicated in publishers' bulletins, reviews in music periodicals and books, and listings in syllabuses prepared for or by teachers.

The Catalog of Published Concert Music by American Composers, selected, compiled, and prepared by the Music Branch, Information Center Service of the United States Information Agency, September 1964, and its *Supplement No. 1, July 1965*, have been exceedingly useful in providing an authoritative basic list from which to start. Since inevitably in such an undertaking as this there may be inadvertent omissions, we are grateful that succeeding AMERICAN COMPOSER LISTINGS in TRIANGLE will afford opportunity to correct and add.

Listing

ABRAMSON, Robert
Dance variations GEN

ADAMS, George
Sonata (1959) CFP

ADLER, Samuel
Capriccio (in: New music
for the piano) L-G

AMRAM, David
Sonata CFP

ANTHEIL, George
Prelude in D-Minor (in:
U.S.A., Vol. II) LEE
Sonata No. 2 NME
Sonata No. 4 WEIN
Suite GS
Two toccatas GS

ARCHER, Violet
Habitant sketches MER
Sonatina No. 2 B&H

AVSHALOMOV, Jacob
Slow dance TP



AVSHALOMOV

BABBITT, Milton
Partitions (in: New music
for the piano) L-G
Semi-simple variations TP
Three compositions AMP

BACON, Ernst
Flight B&H
The pig-town fling (in: New music for the
piano) L-G
Sombrero (in: U.S.A., Vol. I) LEE

BALOGH, Erno
Caprice antique CF
Dirge of the north CF

BARATI, George
Rolling Wheels TP

BARBER, Samuel
Excursions, Op. 20 GS
Nocturne, Op. 33 GS
Sonata, Op. 26 GS
Souvenirs, Op. 28 GS

BARTON, Nevett
Variations and fugue OX

BAUER, Marion
Aquarelle SHAW
A fancy SHAW
Four piano pieces B&H
From New Hampshire woods GS

BAZELON, Irwin
Five pieces WEIN
Sonatina WEIN
Suite for young people PIC

BEACH, Mrs. H. H. A.*
Fantasia fugata TP
Five improvisations E-V
Prelude and fugue, Op. 31 GS

BEALE, James
Sonata No. 2 DOW

BEESON, Jack
Sonata No. 4 MIL
Sonata No. 5 MER

BERGER, Arthur
Rondo MER
Two episodes, 1933
(in: New music
for the piano) L-G

BERGER, Jean
Sonatina TP Ditson

BERGSMA, William
Tangents, Vol. 1 & 2 CF
Three fantasies HAR



BERGSMA

BERNSTEIN, Leonard
Five anniversaries GS
Four anniversaries GS
Seven anniversaries MPHCH

BINDER, A. W.
Variations on a Yemenite Theme MCA

BLACKWOOD, Easley
Three short fantasies, Op. 16 GS

BLOCH, Ernest
5 Sketches in sepia GS
6 Posthumous pianoforte pieces BB

BOWLES, Paul
Dance (in: U.S.A., Vol. II) LEE
El Indio MER
Huapango No. 1 & 2 SHAW
Six preludes MER
Sonatina E-V

BRIGGS, Ralph
Toccatina CF

BRIGHT, Houston
Four for piano (a short suite) AMP

BRITAIN, Radie
Epiphyllum RMB
Prelude NAK
Ridin' herd in Texas RMB

BROWNE, Earle
Perspectives (1952) AMP
Three pieces (1951) AMP

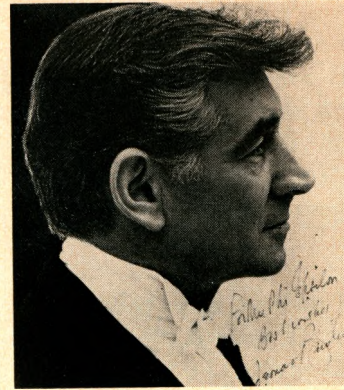
BROWNING, Mortimer
Suite in D minor, Op. 73 JF

BRUNSWICK, Mark
Six bagatelles (in: New music
for the piano) L-G

CAGE, John
Music of changes, Vols. I-IV (1951) CFP

CALABRO, Louis
Sonatina E-V
Suite of seven E-V

CARPENTER, John Alden
Danza GS
Diversions; five pieces GS
Impromptu GS



BERNSTEIN

Polonaise Americaine GS
Skyscrapers GS
Tango Americaine GS

CARTER, Elliott
Sonata (1945-46) MER

CHANLER, Theodore
Calm (in: U.S.A., Vol. II) LEE
A child in the house MER
Three short pieces B&H
Toccatina MER

CHASINS, Abram
Narrative JF

CHOU, Wen-Chung
The willows are new CEP

COOPER, John
3 bagatelles, Op. 13 B&H

COPLAND, Aaron
The cat and the mouse (1920) B&H
Down in a country lane B&H
Fantasy (1957) B&H
Four piano blues (1948) B&H
Our town, three excerpts (1940) B&H
Passacaglia (1922) SMPC COL
Rodeo (ballet suite; arr. composer) B&H
Sonata (1941) B&H
Variations (1930) B&H

CORTES, Ramiro
The genie of the waters TP
Prelude TP
Suite E-V

COWELL, Henry
Amerind suite SHAW
Amiable conversation AMP
Anger dance AMP
Antimony AMP
Celtic set GS
Dynamic motion AMP
Episode AMP
Fabric AMP
The harp of life AMP
Irish legends AMP
The lilt of the reel AMP
Piano music (in one vol.) AMP
Sinister resonance AMP
Six "ings" AMP
Snows of Fuji-Yama AMP
What's this AMP

CRAWFORD-SEEGER, Ruth
Four preludes NME

CRIST, Bainbridge
Oriental dances CF

CRESTON, Paul
Five dances, Op. 1 SHAW
Five little dances, Op. 24 GS
Five two-part inventions GS
Metamorphoses MIL
Prelude and dance No. 1 SHAW
Prelude and dance No. 2 SHAW
Seven theses SHAW
Six preludes, Op. 38 LEE
Sonata, Op. 9 SHAW
Three narratives, Op. 79 MIL



CRESTON

DAHL, Ingolf
Fanfares (in: New music
for the piano) L-G
Sonata seria TP
Sonatina alla marcia TP

DE GASTYNE, Serge
Poem E-V

DELLO JOIO, Norman
Nocturne in E CF
Nocturne in F-sharp minor CF
Prelude: To a young dancer GS
Prelude: To a young musician GS
Sonata No. 1 HAR
Sonata No. 2 GS
Sonata No. 3 CF
Suite GS
Suite from the ballet On stage! GS

DIAMOND, David
Prelude and fugue No. 4 (in
U.S.A., Vol II) LEE
Sonata SMPC
Sonatina MER
The tomb of Melville LEE

DIEMER, Emma Lou*
Gavotte B&H



DIEMER

DONATO, Anthony
Recreations for pianoforte SMPC

DONOVAN, Richard
Suite NME

DUKELSKY, Vladimir (DUKE, Vernon)
Homage to Boston (suite) MCA

Sonata in E flat B&H
Sonata, "Souvenir de Venise" BB
Spring, 1931 B&H
Surrealist suite LEE
Two pieces B&H

ELWELL, Herbert
Navajo war dance No. 2 TP
Sonata OX

ENGEL, Lehman
Sonata AMP

EVETT, Robert
Second sonata PIC

FARWELL, Arthur
Navajo war dance No. 2, Op. 29 MER
Sourwood mountain GS

FELDMAN, Morton
Extensions III CFP
Illusions NME
Intermission V CFP
Last pieces CFP
Piano piece 1952 CFP
Piano piece 1955 CFP
Piano piece 1956a CFP
Piano piece 1956b CFP
Three pieces CFP
Two intermissions CFP

FINE, Irving
Homage a Mozart B&H
Music for piano GS

FINE, Vivian
Sinfonia and fugato
(in: New music for the piano) L-G

FINNEY, Ross Lee
Fantasy B&H
Nostalgic waltzes MER
Sonata No. 1 in D-minor NME
Sonata No. 3 in E-minor VAL
Sonata No. 4 in E-major NME
Sonata quasi una fantasia CFP

FLAGELLO, Nicolas
Episodes GEN
Prelude, ostinato and fugue GEN
Sonata (1952) GEN
Three dances GEN



FLAGELLO

FLANAGAN, William
Sonata PIC

FLOYD, Carlisle
Sonata (1958) B&H

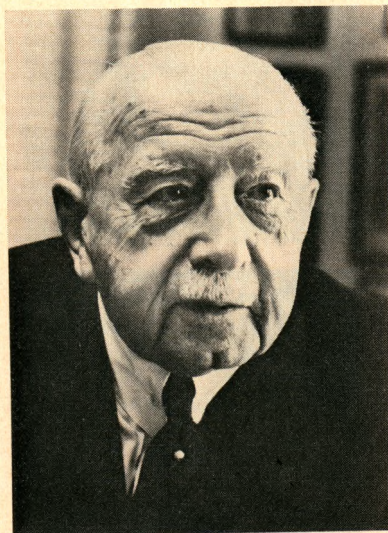
FONTRIER, Gabriel
Little suite GEN

FOSS, Lukas
Fantasy rondo GS
Scherzo ricercato (1953) CF

FREED, Isadore
Divertimento SHAW
Five pieces (1928-30) AMP
Intrada and fugue SHAW
Prelude, canzonet, and caprice E-V
Sonata (1933) AMP
Sonata No. 2 SHAW
Sonatina No. 1 SMPC

FULEIHAN, Anis
Air and fugue on white keys SMPC
Cypriana (suite) SMPC
Dancing SMPC
Fifteen short pieces CF
Five tributes SMPC
From the Aegean SMPC
Fugue CF
Harvest chant GS
Sonata No. 2 SMPC
Sonata No. 3 SMPC
Sonata No. 4 SMPC
Sonatina No. 1 LEE
Sonatina No. 2 LEE
To the young prince (in:
U.S.A., Vol. I) LEE
Twilight mood SMPC

GANZ, Rudolph
Adagietto, Op. 29 CF
After midnight, Op. 27, No. 1 CF
Bauerntanz, Op. 24, No. 3 EBM
Scherzino, Op. 29 CF

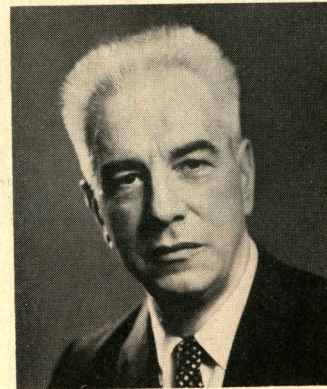


GANZ

GEORGE, Earl
Three rounds CF

GERSHWIN, George
Rhapsody in blue (original solo) MPH
Three preludes MPH

GIANNINI, Vittorio
Prelude and fughetta TP
Sonata (1936) COL
Sonata (1963) COL
Variations on a cantus firmus E-V



GIANNINI V.

GIANNINI, Walter
Modal variations AME
Sonatina AME

GIDEON, Miriam
Canzona NME
Piano suite No. 3 (in: New music
for the piano) L-G

GOLDMAN, Richard Franko
9 Bagatelles SHAW

GOTTSCALK, Louis Moreau
Album for the piano GS
Album of piano music TP

GOULD, Morton
Americana (five mood sketches) CF
Dance gallery (suite) CHAP
Rag-blues-rag (in: New music
for the piano) L-G
Sonatina MIL

GREEN, RAY
An American agon (sonata) AME
Dance set AME
Dance theme and variations MER
Festival fugues (an American toccata)
AME
Four preludes AME
Preludes, fugues and inventions in
classical style AME
Short sonatas (A major, C major
D major, F major) AME
Sonata brevis AME
Suite in form of theme and
variations AME
Twelve inventions AME

GRIFFES, Charles
Fantasy pieces GS
Roman sketches GS
Sonata GS
Three tone-pictures GS

GRIFFIS, Elliot
Letters from a Maine farm CF
Sonata CF

GUION, David
Alley tunes GS

HAIEFF, Alexei
Gifts and semblances (suite) B&H
Saints' wheel CHAP
Sonata CHAP
Three bagatelles (pno or hpcd) BB

HANSON, Howard
Clog dance, Op. 13 CF
Three miniatures CF



HANSON

HARADA, Higo
Sketch, Op. 7 HE

HARRIS, Roy
American ballads CF
Little suite GS
Piano suite MIL
Sonata, Op. 1 AMP
Toccata CF

HARRISON, Lou
Prelude and sarabande (1937) MER
Six cembala sonatas (1935-1940) NME
Suite CFP

HAUBIEL, Charles
American rhapsody CPI
Gently JF
Toccata CPI

HAUFRECHT, Herbert
Etudes in blues (1951) AMP
Three nocturnes AMP

HEIDEN, Bernhard
Sonata No. 2 (1952) AMP

HELM, Everett
Brasiliana suite CF
New horizons (12 pieces) GS
Sonata brevis HAR

HOFF, Vivian Beaumont
Suite CHAP

HOIBY, Lee
Capriccio on five notes B&H
Five preludes GS
Toccata GS

HOPKINSON, Francis
Seven songs for the harpsichord MA

HOVHANESS, Alan
Allegro on a Pakistan lute tune (in:
New music for the piano) L-G
Bardo sonata, Op. 192 CFP
Do you remember the last silence?
Op. 152 CFP
Lake of Van sonata, Op. 175 CFP
Macedonian mountain dance,
Op. 144, No. 1 CFP
Madras sonata, Op. 176 CFP
Pastoral No. 1, Op. 111, No. 2 PIC
Poseidon sonata, Op. 191 CFP
Shalimar, Op. 177 (suite) CFP
Sonata, Op. 145 CFP
Sonata ricercare, Op. 12 CFP
Sonatina, Op. 120 CFP
Three preludes and fugues, Op. 10 CFP
Toccata and fugue, Op. 6 CFP
Two ghazals, Op. 36 CFP
Visionary landscapes CFP

HOWARD, John Tasker
Calender suite E-V

HUTCHESON, Ernest
Burlesca in G minor CF
Capriccio in B-flat CF
Caprice, Op. 11, No. 2 CF
Humoresque, Op. 12, No. 2 CF
Idyll, Op. 12, No. 1 CF
Prelude, Op. 11, No. 1 CF

IMBRIE, Andrew
Sonata VAL

IVES, Charles
Anti-abolitionist riots in the
1830's and 1840's TP
Some south-paw pitching MER
Sonata No. 1 PIC
Sonata No. 2, "Concord" AMP
Three-page sonata MER
Twenty-two and three protests NME

JACOBI, Frederick
Introduction and toccata SHAW
Moods (in: U.S.C., Vol. I) LEE
Prelude in E minor SHAW
Toccata SHAW

JOHNSON, Hunter
Sonata MER

JOHNSON, Lockrem
Chaconne, Op. 29 MER

JOSTEN, Werner
Sonata AMP

JOUARD, Paul
Variations on a French air
Prelude and fugue in C minor
SHAW (Templeton)
SHAW (Templeton)

KENNAN, Kent
Three preludes GS
Two preludes (in: New Music
for the piano) LEE

KERR, Harrison
Four preludes AMP
Sonata No. 2 B&H

KLEINSINGER, George
A day at the zoo (suite) CHAP
Music for young people (suite) CHAP

KOCH, Frederick
Sonatina No. 1, Op. 24 CPI

KOHS, Ellis
Piano variations MER
Toccata (pno or hpcd) MER
Variations on L'Homme armé MER

KORN, Peter Jona
Eight bagatelles B&H
Sonata No. 1 B&H

KOUTZEN, Boris
Eidolons GEN
Sonatina (1931) GEN

KRAEHNBUHL, David
Variations for two AMP

KRAMER, A. Walter
Menuetto in modo antico AMP
Processional JF

KRENEK, Ernst
George Washington variations SMPC

KUBIK, Gail
Dance Soliloquy MER
Sonata SMPC
Sonatina MER

KUPFERMAN, Meyer
Partita for piano GEN
Recitative (1951) GEN
Sonata on jazz elements GEN

KURKA, Robert
For the piano MER
Sonata CHAP

LABUNSKI, Felix
4 variations on a theme by Paganini CF



LABUNSKI

LA MONTAINE, John
Six dance preludes, Op. 18 BB

Toccata BB

LEE, Dai-Kcong
Sonatina MIL
Three preludes B&H

LEES, Benjamin
Epigrams (1961) B&H
Fantasia (1954) B&H
Kaleidoscopes (1959) (ten pieces) B&H
Six ornamental etudes B&H
Sonata No. 4 B&H
Sonata brevis (1956) B&H
Three preludes (1962) B&H
Toccata SHAW

LESSARD, John
Little concert (suite) JC
Mask MER
Toccata in four movements
(pno or hpcd) JC

LIEBERSON, Goddard
Pieces for advanced children
or retarded adults MIL

LLOYD, Norman
Episodes E-V
Sonata MER

LOMBARDO, Robert
Laude, fuga e cavatina CFP

LUENING, Otto
Eight preludes MER
Two inventions MER

LYBBERT, Donald
Sonata brevis CFP

MacCOLL, Hugh
Noël sketches SHAW

MacDOWELL, Edward
Bluette in E-flat major,
Op. 46, No. 8 AMP
Elfin dance, Op. 46, No. 5 AMP
Four little pieces, Op. 32
(rev. 1906) AMP GS

Modern suite, No. 1, Op. 10 AMP
New England idyls, Op. 62 GS KAL
Sea pieces, Op. 55 GS KAL
Second suite, "Indian" AMP
Sonata No. 1, "Tragica" AMP KAL
Sonata No. 2, Op. 50, "Eroica" AMP KAL
Sonata No. 3, Op. 57, "Norse" KAL
Sonata No. 4, Op. 59, "Keltic" KAL
Twelve virtuoso studies, Op. 46 AMP
Witches' dance, Op. 17,
No. 2 CF GS KAL
Woodland sketches, Op. 51
AMP GS KAL

MAILMAN, Martin
Petite partita MIL

MASON, Daniel Gregory
Color contrasts (in: U.S.A., Vol. II) LEE
Country pictures, Op. 9 AMP

MAYER, William
Country fair B&H
Sonata CF

MENNIN, Peter
Five pieces (1949) CF
Sonata CF



MENNIN

MENOTTI, Gian Carlo
Poemetti COL (Ricordi)
Ricerca & Toccata on a
theme from *The old maid*
and *the thief* COL (Ricordi)

MILANO, Robert
Toccata MER

MILLET, Jacques
Impromptu in E-flat minor MER

MOEVS, Robert
Sonata (1950) AMP

MOORE, Douglas
Suite (six pieces) CF

MORRIS, Harold
Sonata #1 TP (John Church)
Sonata #4 CPI

MUCZYNSKI, Robert
Six preludes, Op. 6 GS
Sonatina AMP
Suite, Op. 13 GS

MYROW, Frederic
Theme and variations MIL

OSBORNE, Wilson
Sonatina B&H

OVERTON, Hall
Polarities No. 1 (in New music
for the piano) L-G

PARRIS, Herman
21 sonatas for piano HE

PERLE, George
Six preludes (in: New music
for the piano) L-G
Sonata, Op. 27 SMPC

PERSICHELLI, Vincent
The little piano book, Op. 60 E-V
Parades, Op. 57 E-V
Poems (2 vols.) E-V
Serenade No. 2 E-V
Serenade No. 7 E-V
Sonatas: Nos. 1-11 E-V
Sonatinas (1-6) E-V
Variations for an album MER

PHILLIPS, Burrill
The chatterer TP
Five various and sundry E-V
A set of three informalities GS
Three divertimenti E-V
Toccata E-V

PINKHAM, Daniel
Partita for hpcd CFP

PISK, Paul A.
Sonatina (Death Valley) SMPC

PISTON, Walter
Improvisation (in: U.S.A., Vol. I) LEE
Passacaglia MER

PORTER, Quincy
Sonata CFP

POWELL, Mel
Etude (in: New music for the piano) L-G

RAPHLING, Sam
American album MER
Nine encore pieces MIL
Novelty suite MIL
Sonata No. 1 MIL
Sonata No. 3 EM
Sonatina No. 1 MER
Sonatina No. 2 GEN
Twenty-four etudes (2 vols.) GEN

READ, Gardner
Capriccio, Op. 27, No. 3 (in:
U.S.A., Vol. II) LEE
Poem, Op. 20 JF

REYNOLDS, Roger
Epigram and evolution CFP

RIEGGER, Wallingford
Blue voyage, Op. 6 GS
Four tone pictures AME
New and old (12 pieces) B&H
New dance, Op. 18 AMP
Petite etude, Op. 62 TP
Toccata, Op. 38 B&H

ROCHBERG, George
Arioso TP
Bartokiana TP
Nach Bach (fantasy for hpcd) TP
Sonata-fantasia TP
Twelve bagatelles TP



PERSICHELLI

ROREM, Ned
Barcarolles (3) CFP
Sonata No. 1 B&H
Sonata No. 2 B&H
Sonata No. 3 CFP
Toccata CFP

RUGGLES, Carl
Evocations (four chants)
(revised 1954) AME

RYDER, Mme. Sturkow
The zoo (theme and variations) JF

SCHRAMM, Harold
Bharata Sangita (suite) MCA

SCHUMAN, William
Three piano moods TP
Three-score set GS
Voyage GS



SCHUMAN

SESSIONS, Roger
From my diary EBM
Sonata No. 1 AMP
Sonata No. 2 EBM

SHAPERO, Harold
Arioso variations SMPC
Sonata in F minor SMPC
Three sonatas GS
Variations in C minor SMPC

SHEPHERD, Arthur
Eclogue TP
Exotic dance OX
Gigue fantasque TP
In mood ostinato TP
Sonata No. 1 BOS
Sonata No. 2 OX

SHIFRIN, Seymour
Four cantos NME
Trauermusik CFP

SIEGMEISTER, Elie
American kaleidoscope (2 sets) S-B
American sonata EBM
The children's day (suite) MCA
Folkways U.S.A. (3 vols.) TP
From my window (suite) CHAP
Sunday in Brooklyn EBM

SLONIMSKY, Nicolas
Silhouettes Iberiennes SHAW (Templeton)
Yellowstone Park suite SHAW (Templeton)

SMIT, Leo
Fantasy, "The farewell" BB
Rural elegy B&H
Seven characteristic pieces BB
Sonata in one movement MIL
Variations in G B&H

SMITH, Hale
Evocation CFP

SMOLANOFF, Michael
Preludes, Op. 4 MIL

SOWERBY, Leo
Florida (suite) OX
From the northland (suite) BOS
Toccata MER

STARER, Robert
Five caprices SMPC
Five preludes EBM
Lullaby for Amittai LEE
Prelude and toccata LEE
Sketches in color LEE
Sonata LEE
Three Israeli sketches LEE

STEVENS, Halsey
Sonata No. 3 AME

STILL, William Grant
Marionette (in: U.S.A., Vol. I) LEE
Seven tracteries JF



STILL

The AMERICAN COMPOSER LISTING is evidence of MU PHI EPSILON's constant effort to contribute to the advancement of music in America. Through it MU PHI EPSILON serves those for whom comprehensive information of this nature is not readily available otherwise, promotes knowledge about American composers, especially contemporary composers, and encourages performance of their works.

STRICKLAND, Lily
Blue Ridge idylls (suite) TP
Dance moods JF
Egyptian scenes GS
Himalayan idylls TP
Indienne (suite) JF
Moroccan mosaics GS
Saharan silhouettes TP (Ditson)

SUESSE, Dana
Cocktail suite GS

SWANSON, Howard
Sonata WEIN

TALMA, Louise
Alleluia in form of toccata CF
Pastoral prelude CF
Six etudes GS
Sonata No. 1 CF

TAYLOR, Deems
The smugglers CF

THOMSON, Virgil
Etudes (2 sets) CF
Five two-part inventions E-V
Portraits (4 albums) MER
Sonata No. 3 MER
Sonata No. 4 E-V

THORNE, Francis
8 Introspections EBM

TOCH, Ernst
3 burlesques, Op. 31 AMP
5 Capriccetti, Op. 36 AMP
3 Concert studies, Op. 55,
Vols. 1 & 2 AMP

Ideas, Op. 69 MCA
Der jongleur GS
Profiles, Op. 68 AMP
10 Recital studies, Op. 56,
Vols. 1 & 2 AMP

Sonata, Op. 47 AMP
Sonatinetta, Op. 78b LEE
Three little dances, Op. 85 MIL

VERRALL, John
Four pieces DOW

WAGNER, Joseph
From the Monadnock region (suite) EM
Pastorale and toccata SMPC
Sonata in B minor SMPC

WARD, Robert
Lamentation MER

WEBER, Ben
Fantasia (variations) EBM
Five bagatelles MER
Humoreske (in: New music for
the piano) L-G

New adventure TP
Three pieces, Op. 23 AMP

WEHR, Wesley
Three piano pieces, "Timon
of Athens" DOW

WERLE, Frederick
Sonata brevis No. 2 BB
Toccata BB

WOLFF, Christian
For pianist CFP
For piano I CFP
For piano II CFP

WUORINEN, Charles
Variations MM

YARDUMIAN, Richard
Chromatic sonata E-V
Prelude and chorale E-V
Three preludes E-V

* following name of composer indicates
member of MU PHI EPSILON

Key to abbreviations:

- AME AMERICAN MUSIC EDITION
263 East 7th St., N.Y.C., N.Y.
- AMP ASSOCIATED MUSIC PUBLISH-
ERS, INC.
609 Fifth Ave., N.Y.C., N.Y.
- BB BROUDE BROTHERS MUSIC
PUBLISHERS
56 West 45th St., N.Y.C., N.Y.
- B&H BOOSEY & HAWKES
Oceanside, N.Y.
- BOS BOSTON MUSIC COMPANY
116 Boylston Street, Boston, Mass.
- CF CARL FISCHER, INC.
62 Cooper Square, N.Y.C., N.Y.
- CFP C. F. PETERS CORPORATION
373 Park Ave. So., N.Y.C., N.Y.
- CHAP CHAPPELL & COMPANY, INC.
609 Fifth Ave., N.Y.C., N.Y.

| | | | | | |
|-----|--|------|---|------|---|
| COL | FRANCO COLOMBO, INC. 16 West 61st St., N.Y.C., N.Y. agent: G. Ricordi & Co. | JF | J. FISCHER & BRO. Harristown Rd., Glen Rock, N.J. | NME | NEW MUSIC EDITIONS c/o TP |
| CPI | THE COMPOSER'S PRESS, INC. c/o Southern Music Company 1100 Broadway, San Antonio, Tex. | KAL | EDWIN F. KALMUS 1345 New York Ave., Huntington Sta., L.I., N.Y. | OX | OXFORD UNIVERSITY PRESS, INC. 200 Madison Ave., N.Y.C., N.Y. |
| DOW | DOW PUBLISHERS, INC. P.O. Box 176, Oyster Bay, N.Y. | LEE | LEEDS MUSIC CORPORATION 322 West 48th St., N.Y.C., N.Y. | PIC | PEER INTERNATIONAL CORPORATION c/o SMPC |
| EBM | E. B. MARKS MUSIC CORPORATION 136 West 52nd St., N.Y.C., N.Y. | L-G | LAWSON-GOULD MUSIC PUBLISHERS, INC. c/o GS | RMB | ROBERT M. BROWN MUSIC CO. 1815 Kenmore Ave., Hollywood, Calif. |
| EM | EDITION MUSICUS 333 West 52nd St., N.Y.C., N.Y. | MA | MUSICAL AMERICANA 5458 Montgomery Ave., Phila- delphia, Pa. | S-B | SUMMY-BIRCHARD PUBLISH- ING CO. 1834 Ridge Ave., Evanston, Ill. |
| E-V | ELKAN-VOGEL COMPANY 1712 Sansom St., Philadelphia, Pa. | MCA | MUSIC CORPORATION OF AMERICA c/o LEE | SHAW | SHAWNEE PRESS, INC. Delaware Water Gap, Pa. |
| GEN | GENERAL MUSIC PUBLISH- ING CO., INC. 53 East 54th St., N.Y.C., N.Y. | MER | MERCURY MUSIC CORPORATION c/o TP | SMPC | SOUTHERN MUSIC PUBLISH- ING CO., INC. 1619 Broadway, N.Y.C., N.Y. |
| GS | G. SCHIRMER, INC. 609 Fifth Ave., N.Y.C., N.Y. | MIL | MILLS MUSIC, INC. 1619 Broadway, N.Y.C., N.Y. | TP | THEODORE PRESSER COMPANY Bryn Mawr, Pa. |
| HAR | HARGAIL MUSIC PRESS 157 West 57th St., N.Y.C., N.Y. | MM | McGINNIS & MARX 408 Second Ave., N.Y.C., N.Y. | VAL | VALLEY MUSIC PRESS Sage Hall, Smith College, Northampton, Mass. |
| HE | HENRI ELKAN MUSIC PUBLISHER 1316 Walnut St., Philadelphia, Pa. | MPHC | MUSIC PUBLISHERS HOLD- ING CORPORATION 488 Madison Ave., N.Y.C., N.Y. | WEIN | WEINTRAUB MUSIC COMPANY 240 W. 55th St., N.Y.C., N.Y. |
| JC | JOSHUA CORPORATION c/o GEN | NAK | NEIL A. KJOS MUSIC CO. Park Ridge, Ill. | | |

MU PHI EPSILON MEMORIAL FOUNDATION



*for Music
and Youth . . .*

**the philanthropic
services of the
Memorial Foundation
include
grants, donations
scholarships
awards**

Tribute to a Fine Magazine and Two Gallant Ladies

The monthly magazine *Musical Leader* has been continuously published since it was founded in 1900 by Charles and Florence French. For the past 26 years it has been administered by Evelyn French Smith and Josephine French Demerath. The announcement that, because of the rising costs of publication and concern for the health of Mrs. Smith and Mrs. Demerath, the May 1967 edition would be the last issue to be published by these two wonderful women was sadly received.

B. G. Gross, Associate Editor of *Musical Leader*, paid moving tribute when he wrote:

"Their loftiness of purpose and journalistic skills have helped to launch numerous careers as well as to assist and support the practicing musicians who function in the various mediums of music.

"In the special milieu in which the tawdry, cacophonous, and trivial expressions of music are given popular preference,

the editors and publishers of *Musical Leader* have consistently advocated, encouraged, and nurtured the aims and objectives of the serious musicians, . . . music students, schools, teachers, conductors, composers, publishers, and music organizations have known that whatever contributions they were making to the art of music would be announced or described in the columns of *Musical Leader*." The pages of their magazine have faithfully recorded a half-century of music in America.

MU PHI EPSILON has been generously served in the columns of this magazine and joins in tribute to the two fine women who published it.

We wish them good health and happiness as they retire from the field of musical journalism. Their lives and work "have made a significant contribution to the past, present, and future generations devoted to the universal language of music." French Smith and Josephine French Demerath remain our dear friends.

Lincoln Center

*John F. Kennedy
Cultural Center*

*Los Angeles Music
Center*

*Sterling Staff
Concerts*

*MΦE School of Music
at Gads Hill*

*International Music
Relations*

Music Therapy

Music for the Blind

Aspen

Brevard Music Center

*Music Academy
of the West*

First SSC Winners Receive Citations

Lynn Lewis and Virginia Marks, pianists and first winners of the Sterling Staff Concerts, were honored by presentation of Citations in recognition of this honor, at the conclusion of the first biennium of this Memorial Foundation project. Lynn received her Citation at a concert given by San Fernando Valley Alumnae Chapter in the Little Theater of San Fernando Valley State College, Northridge, California. Presentation was made by Sue Campbell, Pacific Southwest Province Governor. Virginia Marks received her Citation at the MΦE luncheon held during the National Federation of Music Clubs National Convention at the New York Hilton in April. Presentation of her award was made by Claudette Sorel, SSC National Chairman, with National President and Memorial Foundation Board member Janet Wilkie and Bettylou Scandling, Board Chairman, attending.

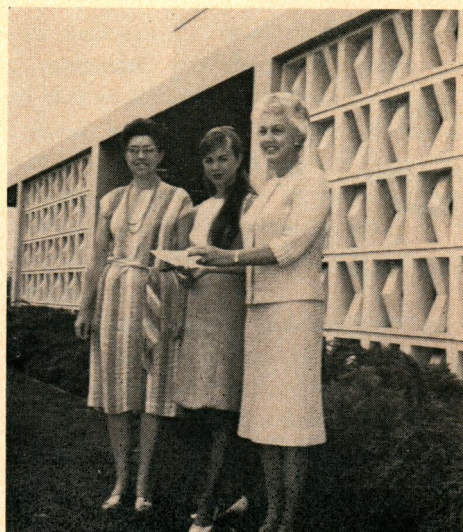
The Citations marked the completion of the first biennium of the SSC during which Lynn and Virginia played 53 concerts in 30 states. These concerts were the first test of the purpose of the SSC, to provide concert experience for talented young (18 to 26, except to 28 for vocalists) artist members of MU PHI EPSILON. Collegiate and alumnae chapters hailed the concerts as opportunities for them to aid in launching this unique project, and also to showcase young talent in their communities, build chapter scholarship funds, and create interest in all endeavors of the Memorial Foundation.

From the young artists themselves came satisfied comment. Lynn said, "The Sterling Staff Concerts were an interesting challenge and I found the experience beneficial musically." Virginia quoted from the Washington Post's review of one concert last summer at Georgetown University to convey what

*The Mu Phi Epsilon
Memorial Foundation
salutes the Sterling
Staff Concerts. In their
short lifetime they have
brought pleasure to many
and opportunity to the
young artists.*

*The success of the
Concerts can be attributed
to the support of many
chapters, members, and
friends, superior guidance
by their chairman, and
hard work of the young
artists themselves.*

LEOLA BLAIR, LYNN LEWIS, SUE CAMPBELL



the project has meant to her: "Last night Virginia Marks flipped the coin over for a program of super-projected playing that was a delight. Miss Marks played at Georgetown a year ago and the difference is overwhelming. Not the least of factors involved is that she has been concertizing all over the United States. Another blue ribbon success and point to be taken that young artists must have time, money, and concerts to solidify their study."

As to activities since concluding the two years of Sterling Staff Concerts, Lynn, besides concertizing closer to her Southern California home, appeared early this year at the invitation of the Crocker Art Gallery in Sacramento. She had received fine critical comment for a Sterling Staff Concert there the year before. Last March she and her husband welcomed their fourth child, and now she is eager to do more concerts!

Virginia began teaching at Cornell University and was awarded a Martha Baird Rockefeller grant. The Concert Artists Guild sponsored her at a January concert in New York's Town Hall. She was one of four National Federation of Music Clubs former Young Artist Auditions district winners asked by the National Association for American Composers and Conductors to present an American music concert at the Library Museum at Lincoln Center. On this program and at one of the sessions of the NFMC convention in New York City Virginia played a NFMC prize-winning composition by Carolyn Davenport, *Miami Alumnae* chapter.

The concert engagements Virginia has already accepted for fall 1967 have been carefully booked around the expected arrival of Mr. and Mrs. Marks' first child. She is one of the soloists chosen for the season by the Young Artists League, the project of the American Symphony League and the New York State Council on the Arts which enables symphony orchestras in that state to engage outstanding young soloists at nominal fees. (Gilda Rubinstein, *Epsilon Psi*, 'cellist, who won Honorable Mention at the 1966 SSC Auditions is another young artist selected for this opportunity.)

The Memorial Foundation is proud to have had a share in the development of the careers of these two young artists and extends all good wishes to Lynn Lewis and Virginia Marks, MU PHI EPSILON's first Sterling Staff Concerts winners.



Doré, Miami Beach

l. to r.: VIRGINIA MARKS, CLAUDETTE SOREL, JANET A. WILKIE

REPORT on the

Sterling Staff Concerts 1966-67

by Claudette Sorel
National Chairman SSC

Even now as I am looking backward, I am amazed at the continuous development the SSC have achieved in their three short years of existence. Each year has seen a steady and enthusiastic recognition from people of various professions, organizations, and MΦE chapters of the high standard of excellence and achievement the SSC have been producing since their inception.

One of the high testimonials was given by one of the most revered organizations, the American Society of Composers, Authors and Publishers, who deemed the SSC's work and goal important enough to raise its previous donation of \$500 to \$750 this year!

The Honorary Board of the Memorial Foundation was increased by five illustrious names: Miss Lynda Bird Johnson, Maestros Leonard Bernstein, Leopold Stokowski, Mr. Oliver Daniel, vice-president of Broadcast Music, Inc. and the late famous American composer, Vittorio Giannini. We are extremely grateful for ASCAP and for our new Honorary Board members for giving fine support!

Whereas the first year of our first biennium 1964-65 produced 17 concerts for our SSC winners, 1966-67 produced 24 concerts and the expectation for the second year already indicates a much higher number than the first biennium.

As a result of the SSC Finals, James Sample, Musical Director of the Erie, Pa., Philharmonic Orchestra, one of our distinguished judges in Portland, immediately engaged our two SSC winners for two concerts each November 16th-17th, 1966 on the regular subscription series. In addition, SS Concerts were presented by ten alumnae and seven collegiate chapters and three who were a combination of both.

One of the most gratifying letters received by your Chairman was from Tennessee Tech in Cookeville, Tenn:

"Our SS Concert was a wonderful success. The School Administration was very pleased with the concert and wants us to sponsor a SS Concert every year. The Administration will contribute \$150 to the Foundation every year if this is done. The concert was a wonderful way for our chapter's first year to begin." *Beta Theta* Chapter.

The many other reports from the chapters and artists have been just as gratifying:

"We were thoroughly delighted with Shawni (Asuncion Deiparine). She is charming and vivacious and her concert was beautifully done. It is very exciting to see people of her caliber receive an opportunity such as the SSC. It is always a thrill to support a well-deserving artist, and it helped our own members work together." *Berkeley Alumnae*.

"I would just like to encourage other chapters to sponsor the SSC. It is a marvelous experience not only for the chapter, but it also shows to the school faculty and community that MΦE is a professional organization. I also want to say that Ann Marie Obressa is a wonderful representative of our sorority. Everyone who became acquainted with her has repeatedly mentioned to me what a sweet and charming girl Ann Marie is and how much they enjoyed having her. We are hoping to welcome her back next year to sing with the Missoula Civic Symphony." *University of Montana*.

"Keep it up—this project is so good for MU PHI EPSILON, the artist, and local chapters." *Spokane, Washington*.

Minneapolis Alumnae made over \$200 and wrote what an excellent response they had.

Kansas City Alumnae wrote:

"It was most rewarding to know that we have young artists of this talent in our chapters. We all loved having her."

Albuquerque Alumnae, making \$140, wrote:

"Chapter worked well together and was pleased to be represented to Albuquerque audiences by such fine artists."

Pullman Alumnae commented:

"We were thrilled to have sponsored her, she has a fine talent, and our chapter felt she was a 'smash.' The audience consisted of all the really interested students, teachers and concert goers from Pullman and Moscow, Idaho. Three carloads of students came from the University of Idaho with their teacher."

Already plans are being formulated for the 1968 International SSC Competition. Our third Competition in Dallas promises to be the most exciting ever. **A unique feature of the SSC Competition will be a category that has never been yet included in any contest: the accompaniment category.** Only one of the many "firsts" for the SSC.

By now, the SSC can proudly stand up among the important musical organizations. It has helped deserving young artists launch their careers, stimulate chapters into creating public concerts in their communities, working together, create further interest and pride in our American composers by more participation between composers, performers and audiences.

Another banner year for SSC has just passed. May its continuous and beneficial existence be always as worthy and exciting!

Claudette Talks With

Gerald Moore

It is properly fitting to pay homage at this time to one of the greatest accompanists, Gerald Moore, as MU PHI EPSILON initiates the first competition ever to be held for ACCOMPANISTS. The 1968 Sterling Staff International Competition is proud to be the first organization to have inaugurated such an important category in any competition. We salute an important aspect in our musical art!

I had the great fortune to meet the "Prince of Accompanists," Gerald Moore, and his charming wife Enid, in Fort Worth, Texas, when we were both serving as jury members of the 1966 Van Cliburn International Piano Competition. This unique musician, fine raconteur, witty author impressed me greatly with his steady and quiet authority. During those hectic and nerve-wracking two weeks, when we were all on edge, he never lost his temper and always retained his fine sense of humor. He regaled all 16 of us, in the jury chamber, with many wonderful stories that kept our spirits high.

Six months later Mr. and Mrs. Moore returned to the U.S.A. for a brief tour. By then the newspapers carried the stories that the greatest accompanist would "retire."

There never was a more warmly touching concert than the one on March 29, 1967, given by Gerald Moore and Dietrich Fischer-Dieskau at Carnegie Hall. The audience, which overflowed the stage too, was so quiet during each song that it could really be said that the drop of a pin could be heard. At the end the audience vociferously applauded and could not be satisfied enough with encores. We all stood in a standing ovation and many of us had tears in our eyes. I know that the concert will be etched forever in my mind!

Although his schedule was very tight—within three days Gerald Moore traveled from New York to Philadelphia and Washington and back to New York—I was most grateful that he took the time out to answer a few questions for the TRIANGLE.

Gerald Moore has always felt that the prime prerequisites for a good accompanist are to have an effortless technique with an extremely fine sense of tempi and balance, a thorough knowledge of the vocal and string literature, and familiarity with different languages.

Here are some of his answers to my queries:

C.S. Do you feel that it is easier these days to become a good accompanist than it was, let us say, 25 years ago, because of more opportunities, etc.?"



GERALD MOORE

G.M. I feel there are more opportunities for an accompanist today.

C.S. What prerequisites are of utmost necessity in order to become a good accompanist? for example: excellent sight-reader, knowledge of particular literature, transposition, balance?"

G.M. A help to be a good sight reader; but this is the least important part of accompanist's equipment. Essentials are good musicianship, good technique (i.e. not merely dexterity—but tonal control—crescendi, diminuendi, variety of colour), imagination. Problems to be faced are balance and transposition.

C.S. Could a pianist with concert performer training develop into a good accompanist—or would he be too independent?"

G.M. Solo pianist—if he started young enough (and did not feel he was being down-graded) could become good ensemble player and accompanist, provided he listened sensitively to the other fellow.

C.S. Do you feel that an accompanist, good in *lieder*, could also be equally successful in the string literature?

G.M. Yes, he must be good in *lieder* and string literature.

C.S. Has Britain more opportunities for aspiring young musicians than the U.S.A.?

G.M. No more but no less.

C.S. Menuhin and Casals were among the instrumentalists you performed with. Were those concerts in Europe or elsewhere?

G.M. Europe.

C.S. Did the violinists require more rehearsals than the singers?

G.M. Invariably.

C.S. Kathleen Ferrier, for many, was one of the greatest con-

traltos. Do you agree with this statement?

G.M. Kathleen Ferrier was one of the greatest contraltos.

C.S. Olga Samaroff Stokowski told me that a performer has to have an iron stomach. Does this remark apply to accompanists too?

G.M. Accompanists are human beings. I am giving up concert work because after 50 years of it, I want to escape the tension that big recitals involve.

C.S. In the last Van Cliburn International Piano Competition, where we were both judges, there was not one young British entrant. Could you explain that?

G.M. I judged some of the preliminary tests in England and did not pass any of the candidates. I felt their standard was not high enough for the Van Cliburn Competition. I was wrong.

C.S. Are there other young British concert pianists of John Ogden's stature?

G.M. We have a promising bunch of young pianists in England.

C.S. You have many fantastic talents besides being "Prince of Accompanists" as a writer and lecturer. Do you have the intention of writing another best seller?

G.M. I may write again: But a best seller? Everyone sits down *intending* to write a best seller. But Man Proposes, God Disposes.

C.S. Did you ever give full length solo recitals yourself? I have heard you play the Granados *Maiden and the Nightingale* very beautifully. Would you consider an entire program yourself?

G.M. I would not dream now giving a piano recital—I have long ago got out of the habit. I gave recitals in London in the early 1920's.

C.S. Very few great performing pianists have turned to accompanying singers, although they have done violin and piano solos, and chamber music, such as Casadesus and Francescatti; Rubinstein, Heifetz and Piatigorsky. What is the reason for this?

G.M. Many great solo pianists—while acquainted with the violin and piano sonatas of Beethoven, Brahms, Mozart, etc., etc., are quite ignorant of the song literature of Schubert, Schumann, Wolf, Brahms, Strauss, Debussy, Fauré, etc., etc., and even if they glance at these men's songs—they cannot see the glory that lies below the surface. But Schnabel could see it and was an accompanist—so today are Casals and Rostropovitch."

C.S. In your opinion, would you feel that a contest to pick out future great accompanists would be valuable?

G.M. Yes!

C.S. If the answer is yes—what musical works would you feel should be essential requirements for the contestants?

G.M. Musical works essential for a would-be accompanist to study are Schubert's *Winterreise* and *Die Schöne Müllerin*, Schumann's *Dichterliebe*, *Mörrike Lieder* of Wolf, Mozart violin and piano sonatas, and Beethoven violin and piano sonatas, 'cello and piano sonatas. For contrast the French impressionists (voice and instrumental music).



OPERA

with
Obressa
and
Miller

Although a young soprano and a young tenor enrolled at Oberlin Conservatory of music the same year, it was not until they appeared in their first opera the following year that they became aware of each other. Cast as husband and wife—Robert and Helen—in Hindemith's *There and Back*, a short chamber work, James Miller was required to shoot Ann Marie Obressa. Some three years later they became husband and wife in real life.

During the following undergraduate years at Oberlin, this attractive and talented young couple sang the roles of Miss Wordsworth and Albert in *Albert Herring* by Britten, and James sang Des Grieux in Massenet's *Manon*. Their appearances at Oberlin were under the very capable direction of Daniel Harris. Their junior year was spent in intensive study and performance at Salzburg, Austria's famed Mozarteum Academy. It was here, under the influence of Maria Schulz-Dornburg, that Ann Marie found her forte and began her serious study of opera.

During two years of graduate study at the New England Conservatory, the young singers appeared in numerous roles as members of a repertoire group in Boston where they presented everything from serious opera and concert appearances to light musical comedy programs. It was under the personal staging

left, first column, top to bottom: Miss Wordsworth in Albert Herring, Queen of the Night in Magic Flute, Albert in Albert Herring. second column, top to bottom: Despina in Cosi fan Tutte, and Sister Constance in Dialogues of the Carmelites.

and directing of Boris Goldovsky that they sang the roles of Despina and Fernando in Mozart's *Cosi Fan Tutte*, and Ann Marie sang Damon in Handel's *Acis & Galatea*.

James as Kasper in *Amahl and the Night Visitors* by Menotti and Ann Marie as Laetitia in *The Old Maid and the Thief*, also by Menotti, toured the New England area. At the Conservatory, James sang the role of the son in *The Prodigal Son* and both appeared in Poulenc's *Dialogues of the Carmelites* with Ann Marie taking the role of Sister Contance and James that of the Count. James sang the Schoolmaster in Martinu's *Comedy on the Bridge*. In Britten's *Turn of the Screw*, Ann Marie sang the Governess and James the role of Quint. The latter production was, for Ann Marie, the most demanding and rewarding of her roles during her graduate study. It is a very close adaptation of the Henry James thriller and while any leading opera role is difficult to sustain vocally, this dramatic role called for a complete absorption of plot and character. After three nights of this violent and mind-shattering drama, Ann Marie was, as she says, "ready for a visit to the nearest psychoanalyst." This opera was presented at Harvard's beautiful and modern Loeb Drama Center.

During the summer of 1966, James and Ann Marie performed in two major productions at the New England Conservatory's Castle Hill Estate at Ipswich, Mass. In *The Magic Flute* by Mozart, James sang the role of Monostatos and Ann Marie that of the Queen of the Night, complete with, as she recalls, "fog machines, thunder and flash pots notorious for going off too late or too soon and often too close for the Queen's comfort."

The second production was staged and directed by Sarah Caldwell of the Boston Opera and the newly formed National Touring Company. In this, James and Ann Marie played the same roles in *Albert Herring* that they had performed in Oberlin three years earlier. It was quite a thrill for both of them for, as Ann Marie says, "Miss Caldwell is a most dynamic person and a real challenge to work for." This coming summer (1967) they are returning for another production under Miss Caldwell, *Voyage to the Moon*, a little-known but delightful work by Offenbach. It was this opera that Miss Caldwell presented at the White House only last spring.

The past two years, this husband and wife team have been artist-teachers at Friends University in Wichita, Kansas, and have prepared and directed fully staged performances of *The Elixir of Love* by Donizetti with Ann Marie singing the role of Adina, *Phoebus and Pan* and *The Coffee Cantata* by Bach, and *An Evening of Broadway Musicals*. All met with great success and established this talented pair as teachers of unusual ability. They are now preparing for a presentation of Mozart's *Magic Flute* in the fall of '67 with Ann Marie singing the role of Queen of the Night.

The future of these dedicated musicians is bright, indeed, and MU PHI EPSILON is proud to be presenting Ann Marie all over the United States as one of the Sterling Staff Concerts winners for the 1966-68 biennium.

Plan to hear 1968 SSC winners at Convention in Dallas

MΦE Memorial Foundation Celebrates Fifth Year—1963-1968

MU PHI EPSILON MEMORIAL FOUNDATION

offers

FELLOWSHIP GRANT

to

MΦE COMPOSERS

at

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Peterborough, N.H.

Apply to: The MacDowell Colony
1083 Fifth Avenue
New York, N.Y. 10028

To mark the Fifth Anniversary of its existence, the MΦE Memorial Foundation is offering for the first time a Fellowship Grant to a MΦE composer at the MacDowell Colony, Peterborough, N.H. This grant will enable a composer to go to the Colony to work in privacy and quiet in whatever way the composer wishes. The grant takes care of a studio which is provided, room and board (lunch is delivered to the studio door) for a maximum period of 8 weeks or for any amount of time less if the composer so chooses. The Colony is open the year round, but can accommodate just 15 in the winter.

Admission is by application to the MacDowell Colony Board who makes the selection of winner. Any initiated member composer of MΦE in good standing is eligible; application should state chapter of initiation.

All gifts and contributions to the MΦE MEMORIAL FOUNDATION are deductible for income tax purposes. Contributions may be made as memorials. For your convenience an envelope is included in this issue.

PHILIP FARKAS SUSAN LINDER



Each year the Mu Phi Epsilon Memorial Foundation awards a \$400 scholarship to three music summer schools. The winners this year were

Aspen Music School, Aspen, Colorado
Susan Linder, Mu Nu

Brevard Music Center, Brevard, South Carolina
Lynn Hosty, Beta Gamma

Music Academy of the West, Santa Barbara, California
Marguerite Kaiser, Alpha Phi

Susan Linder is a French horn player. At Aspen she studied with Philip Farkas, who is on the faculty of the Graduate School of Music, Indiana University. Susan is a graduate of the University of Southern California, where she was initiated by Mu Nu chapter. She was principal horn of the Aspen Music School Student Orchestra. She is a member of the Birmingham, Alabama, Symphony, and her home is in Malibu, California.

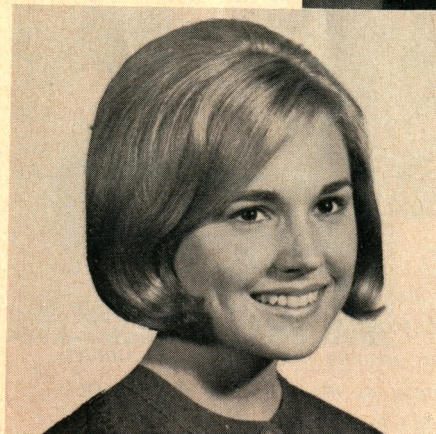
Lynn Hosty is a member of *Beta Gamma* which she has served as vice president. She is a junior and a violin major at the University of Alabama where she is a student of Prof. Emil Raab. She has studied violin for thirteen years and piano for twelve, has appeared as soloist with the Brevard Symphony, and is a member of the University Symphony. The past spring Lynn won the Dixie District auditions of NFMC, and she has been a winner in the Alabama Music Teachers Association Spring Contest and has received the Miss Alabama Scholarship. Lynn is a member of Alpha Lambda Delta (scholastic honor society) and Delta Gamma. Pi Kappa Lambda named her one of the Outstanding Sophomores.

Marguerite Kaiser is a member and re-elected president of *Alpha Phi* chapter at Marylhurst College near Portland, Oregon. She has studied piano for twelve years and is at Marylhurst on a piano scholarship, where she is the student of Sister M. Anne Cecile. Marguerite is a member of the College Chorus and Symphony, a member of Spurs, and is active in student government. She has been named to the Dean's list. Marguerite's home is in Montesano, Washington.

Berko, Aspen



LYNN HOSTY



MARGUERITE KAISER

MΦE MEMORIAL FOUNDATION

Sterling Staff Concerts

Instruction Sheet 1968

INTERNATIONAL COMPETITION 1968

PURPOSE

1. To offer opportunities for performance to outstanding young artist members of Mu Phi Epsilon ready for a concert career, as a way to bridge the gap between musical studies and the professional performing field.
2. To allow chapters of the sorority throughout the country opportunity to become acquainted with sorority talent, and give needed experience to these young American artists by sponsoring them in concert appearances.

ORGANIZATION

Preliminary and Final National Auditions

AWARDS

1. Concert appearances sponsored by chapters of Mu Phi Epsilon throughout the country; all travel expenses paid by the Memorial Foundation and local expenses paid by sponsoring chapters; no fee attached for the performer, but local and national publicity guaranteed.
2. Winners perform at the National Convention of Mu Phi Epsilon in Dallas, Texas, August 19, 1968.

ADJUDICATION

1. Preliminary Auditions, judged from tapes, determine which applicants qualify for hearing at Final National Auditions.
2. Judges of high professional caliber select the winner(s) of the Final National Auditions at the Mu Phi Epsilon Convention.
3. The Memorial Foundation is in no way responsible for the decision of the judges. Therefore, no award(s) will be made if no winner(s) is declared by the judges.

ENTRANCE RULES

1. Eligibility
 - a. Auditions open to any initiated member of Mu Phi Epsilon in good standing, except those now under contract with professional management.
 - b. Entrants must be between 18 to 25 years of age (vocalists 18 through 28).
 - c. Entrant must have appeared in solo recital or with orchestra before the public in her community or elsewhere.
 - d. Past National Sterling Staff Concerts winners are ineligible.
2. Application
 - a. Entrant must file with the National Chairman of the Sterling Staff Concerts, by midnight, January 1, 1968,

the official application blank completely filled and signed.

- b. Entrant must send by March 15, 1968, to the National Chairman:
 - (1) a tape recording of at least 30 minutes duration chosen from Repertoire Requirements listed at the end of this outline (should not include concerto requirement for piano and string entrants)
 - (2) a glossy photo of the entrant
 - (3) a list of concert appearances of the entrant with examples of programs (original programs or typed copies)
 - (4) a written recommendation by her teacher indicating entrant is prepared and available to accept professional engagements which may be offered by chapters during the 1968-70 biennium
 - (5) entrance fee of \$5.00
 - (6) five (5) typewritten copies of complete repertoire chosen from Repertoire Requirements
3. Performance Requirements
 - a. Entrant must perform from memory at auditions (except for ensemble work) for strings, woodwinds, and accompaniment contestants.
 - b. Entrant must furnish own accompanist for preliminary auditions, but accompanists will be available in national auditions.
 - c. Judges may ask applicants to perform any part of music submitted.

PROCEDURE

1. Preliminary National Auditions
 - a. Deadline for submitting tapes to National Chairman is March 15, 1968.
 - b. All applicants will be notified of judges' decisions by June 15, 1968
2. Final National Auditions
 - a. Will be held in Dallas, Texas, August 19, 1968.
 - b. Auditionists will be notified of having qualified to perform at National Final Auditions, with travel and living expenses paid; each will receive travel checks and room reservations.
 - c. Final winners are to perform during National Convention, August 20, with living expenses extended through performing night.
 - d. Auditions are open to the public.
 - e. Winners are obligated to include acknowledgment of Sterling Staff Concerts in their publicity.

Instruction Sheet Repertoire Requirements

Sterling Staff Concerts

International Competition 1968

PIANO

- A. A set piece required of all contestants is:
One Chopin **Etude** chosen from the following:
Opus 10 No. 2, 4, 5, 7, 8, 12 *or*
Opus 25 No. 1, 2, 6, 9, 11
- B. A work of Bach chosen from the following:
A Prelude and Fugue from the *Well-Tempered Clavier*
A Toccata
A Partita
An English Suite
Italian Concerto
Chromatic Fantasy and Fugue
- C. A complete **Sonata** of Beethoven chosen from the following:
Opus 2 No. 3, Opus 10 No. 2, Opus 10 No. 3, Opus 28,
Opus 31 No. 2, Opus 31 No. 3, Opus 53, Opus 57, Opus 81a,
Opus 90, Opus 109, Opus 110, Opus 111
- D. A large work chosen from the following:
Chopin, Schumann, Schubert, Brahms, Liszt, Barber, Prokofieff
- E. A **Concerto** chosen from the following composers:
Mozart, Beethoven, Schumann, Brahms, Chopin, Tschaikowsky,
Liszt, Rachmaninoff
- F. A contemporary American work to be assigned to contestant
- #### ORGAN
- A. A set piece required of all contestants is:
The second **Chorale** of Franck
- B. A work of Bach chosen from the following:
The *G minor Fantasia and Fugue B W V 542*
The *Toccata Adagio and Fugue in C major*
The "*St. Anne*" *Prelude and Fugue in E flat*
- C. A work chosen from the following:
The Reubke *Sonata on the 94th Psalm*
The Franck *Fantasia in A major*
The Liszt *Fantasia and Fugue on B-A-C-H*
Any one of the Hindemith **Sonatas**
- D. A work chosen from the following:
Variations sur un Noel, Opus 20 Dupre
Suite Breve,—Suite Medievale Langlais
Litanies Alain
Masse de la Pentecote,—Le Banquet Celeste,
L'Apparition de L'Eglise Eternelle Messiaen
Sonata Opus 86 Persichetti
Variation on a Shape Note Hymn "Wondrous Love" Barber
Symphony in G Leo Sowerby
- E. A contemporary American work to be assigned to the contestant

STRINGS—VIOLIN AND 'CELLO

- A. A set piece required for all contestants is:
A Paganini Caprice—for *Violinists*
Tschaikowsky's Rocooco Variations—for *'Cellists*
- B. A work of Bach:
A Partita, Sonata or Suite—for *Violinists*
A Suite—for *'Cellists*
- C. A complete **Sonata** by one of the following composers:
Mozart, Beethoven, Brahms, Franck, Faure, Prokofieff
for Violinists
Haydn, Boccherini, Beethoven, Schubert, Brahms, Barber, Kodaly,
Shostakovitch *for 'Cellists*
- D. A work of the contestant's choice
- E. A **Concerto** chosen from the following composers:
Mozart, Beethoven, Brahms, Mendelssohn, Bruch, Glazounov,
Lalo, Tschaikowsky, Saint Saens, Wieniawski, Sibelius, Prokofieff
for Violinists
Haydn, Boccherini, Saint Saens, Dvorak, Schumann
for 'Cellists
- F. A contemporary American work to be assigned to contestant

WOODWINDS—FLUTE AND OBOE

FLUTE

- A. Two **Etudes**—from Anderson, Karg-Elert, Jeanjean, Gariboldi,
Boehm, Moysé
- B. One **Concerto** chosen from the following:
Concerto in D or G Mozart
Concerto in D Boccherini
Concerto (1926) Nielson
- C. One **Sonata** chosen from following composers:
Bach, Handel, Loeillet, Gluck, Telemann, Hindemith, Poulenc
- D. A work of the contestant's choice:
Fantasia #2 in A minor (unaccompanied) Telemann
Poems Griffes
Joueurs de Flûte Roussel
Sonatine Dutilleux
Sonatine Milhaud
Sonata Prokofieff

- E. A contemporary American work to be assigned to contestant

OBOE

- A. Two **Etudes** from Andraud, Barret, Blauzet, Ferling, Loyou,
Sabon
- B. One **Concerto** chosen from the following:
Concerto in G minor or Concerto Grosso #8 Handel
First Concertino Guilhaud

- Concerto Opus 7* DeGrandval
Concerto in F minor Telemann
Concerto in C minor Marcello
Concerto Vaughan Williams
Concerto Richard Strauss

- C. One solo work chosen from the following:

- Legende Pastorale* Godard
Sonata en Sol or A minor Telemann
Six Metamorphoses after Ovid Britten
Sonata by Handel, Loeillet, Hindemith, Saint Saens

- D. A work of the contestant's choice

- E. A contemporary American work to be assigned to the contestant.

VOICE

- A. One **Aria** chosen from the following (must be sung in original key and original language):

- 1—Coloratura Soprano
"Bel raggio lusinghier" (*Semiramide*) Rossini
"Je suis Titania" (*Mignon*) Thomas
"Der Hölle Rache" (*Die Zauberflöte*) Mozart
- 2—Lyric Soprano
"Visse d'arte" (*Tosca*) Puccini
"Depuis le jour" (*Louise*) Charpentier
"Leise, leise, fromme Weise" (*Der Frieschütz*) Weber
- 3—Dramatic Soprano
"Pace, pace, mio Dio" (*La Forza del Destino*) Verdi
"Divinites du Styx" (*Alceste*) Gluck
"Dich teure Halle" (*Tannhäuser*) Wagner
- 4—Mezzo-soprano
"O don fatale" (*Don Carlos*) Verdi
"Mon cœur s'ouvre a ta voix" (*Samson et Dalila*) Saint-Saëns
"Adieu forets" (*Jeanne d'Arc*) Tschaikowsky

- 5—Contralto
"Stride la vampa" (*Il Trovatore*) Verdi
"Che faro senza Euridice" (*Orfeo ed Euridice*) Gluck
"Seguidilla" (*Carmen*) Bizet

- B. An **Aria** from any of the following:

- Any Bach **Cantata**
- Bach: *B minor Mass, St. Matthew Passion*
- Handel: *Messiah*
- Haydn: *Creation*
- Mendelssohn: *Elijah*

- C. Two selections in the original language from each group of songs:

- Italian: by composers such as Durante, Carissimi, Caccini, Cesti, Leo, Paisiello, Pergolesi, Monteverdi, Scarlatti
- French: from the works of Chausson, Debussy, Duparc, Lully, Faure, Ravel, Poulenc, Milhaud
- German: from the works of Beethoven, Brahms, Franz, Schubert, Schumann, Wolf, Mahler, R. Strauss

- D. An aria or song of the contestant's choice

- E. A contemporary American work to be assigned to the contestant

ACCOMPANIST

Instructions:

- Accompanist's entry tape must include vocal and instrumental part with accompaniment.
- Feminine vocalists and instrumentalists must be used with accompanist entrant.
- More than one vocalist may be used to fulfill complete requirements: i.e., one vocalist may be used for Test Piece #1, another for Operatic Aria #2, etc. But the same vocalist must perform the entire Test Piece #1 or the complete Song Cycle or Group #3.
- Songs and arias must be sung in the original language.

VOCAL ACCOMPANIMENTS (five sections)

- A. Test Piece: *Exultate Jubilate, K. 165* Mozart

MΦE MEMORIAL FOUNDATION

Sterling Staff Concerts

Official Application Blank

International Competition 1968

CLASSIFICATION: Piano Voice
Soprano Mezzo-soprano Contralto

Strings Winds Organ Accompaniment

NAME

ADDRESS ADDRESS AFTER June 1, 1968

..... Zip Code Zip Code

DATE OF BIRTH
month day year

CHAPTER OF INITIATION

PRESENT ACTIVITY WHERE
student, teacher, etc.

TRAINING: List below schools attended, teachers under whom studied, other work:

(continued on page 40)

B. Operatic Aria: (choose one from the following list)

- "Batti, Batti" (*Don Giovanni*) Mozart
- "Non so piu cosa son" (*Marriage of Figaro*) Mozart
- "Divinites du Styx" (*Alceste*) Gluck
- "Ernani, involami" (*Ernani*) Verdi
- "Seguidilla" (*Carmen*) Bizet
- "Mon coeur s'ouvre à ta voix" (*Samson et Dalila*) Saint Saens
- "Ah, fors è lui . . . Sempre libera" (*La Traviata*) Verdi

C. Choice: Song Cycle (choose one of the following)

- Frauenliebe und Leben, Opus 42* Schumann
- Winterreise* or *Die schöne Müllerin* Schubert
- Four Serious Songs* Brahms
- Gypsy Songs* Brahms
- Gypsy Songs* Dvorak
- Chansons de Bilitis* Debussy
- Cinq Melodies Populaires Grecque* Ravel
- Five Wesendonck Songs* Wagner
- Kindertotenlieder* Mahler
- La Bonne Cuisine* Bernstein
- Dichterliebe* Schumann

or

Group of Songs (choose one each from following composers)

- Gia il sole dal Gange* }
Se Florinda e fedele }
Rugiadose odorose } Scarlatti
- Rejoice greatly (*Messiah*) }
O Had I Jubal's Lyre (*Joshua*) } Handel
- Auf Flügeln des Gesanges* Mendelssohn
- Die Allmacht* }
Gretchen am Spinnrade }
Das Erbkönig }
Liebesbotschaft } Schubert

- Frühlingsnacht* Schumann
- Das verlassene mädlein* }
Auf ein altes Bild } Hugo Wolf
- Kennst du das Land* }
- Der Schmied* }
Meine Liebe ist Grün } Brahms
- Botschaft* }
- Von ewiger Liebe* }
- Mandoline* }
Fantoches } Debussy
- Il pleure dans mou coeur* }
- L'invitation au voyage* Duparc
- Caecilie* }
Heimliche Afforderung } Strauss
- Ständchen* }
- Feast of Lanterns* Bantock

D. American work required:

- Rapunzel* (or similar difficulty) Sacco

E. A work of the contestant's choice

INSTRUMENTAL PERFORMANCE—with strings (violin, viola, 'cello) (two sections)

A. A complete **Sonata** by any one of the following:

- Mozart, Beethoven, Brahms, Franck, Faure *for Violinists*
- Sammartini, Boccherini, Beethoven, Brahms *for 'Cellists*
- Telemann, Hindemith, works of similar difficulty *for Violists*

B. A work of the contestant's choice

(continued from page 39)

LIST CONCERT EXPERIENCE (attach examples of original programs of solo recitals, major appearances in concert, opera, or oratorio; typed copies may be submitted).

LIST CONTENTS OF TAPE BEING SUBMITTED (attach 5 copies).

ENDORSEMENT OF TEACHER

I hereby certify that in my opinion the applicant is professionally equipped to appear in concerts that may be offered by chapters of Mu Phi Epsilon.

.....
(Signature of Teacher)

PLEASE CHECK:

- I have enclosed a glossy photo . . .
- I have enclosed entrance fee of \$5.00
- (Please make checks payable to Mu Phi Epsilon Memorial Foundation).
- I wish to enter the Sterling Staff Concerts International Competition Auditions and agree to comply with all rules and requirements as stated in the Instruction Sheet.

.....
(Signature of Entrant)

Please send to: Miss Claudette Sorel, National Chairman
 State University of New York
 Music Department
 Fredonia, New York 14063

By January 1, 1968

You will receive the contemporary American composition.

Music Writer Arrives at PWU

An allocation by the Memorial Foundation, augmented by individual contributions at 1966 National Convention, made possible the purchase of a Music Writer for the Music Department of Philippine Women's University, home of *Alpha Tau* Chapter. Use of the Music Writer will help meet the difficulty of obtaining music for class work. At the closing activities of the school year, University President Helen Benitez (left) accepts the gift of the Music Writer on behalf of the school from Lucrecia Kasilag (right) dean of the music department and faculty adviser of *Alpha Tau*.

BENITEZ, KASILAG



Doris George Hale
 National Contests Chairman

Awards Contests Competitions

ASCAP ANNOUNCES NEW DEEMS TAYLOR AWARDS FOR WRITING ON MUSIC. There will be two sets of prizes: One for best book, the other for best newspaper or magazine article. Prizes are \$1,000, \$300 and \$200 within each category. Any works published anywhere in United States in English during calendar year 1967 will be eligible. Write to: ASCAP-Deems Taylor Awards, ASCAP, 575 Madison Avenue, New York City 10022.

FOUNDATION "SCHNITGERPRIZE ZWOLLE" ANNOUNCES A COMPETITION FOR ORGAN: In one or more movements, ten minutes long. Composition must be in triplicate with deadline Dec. 31, 1967. Prize is 2,000 Dutch guilders. Write to: Foundation "Schnitgerprize Zwolle," Emmawijk 2, Zwolle, Netherlands.

HYDE PARK UNION CHURCH, CHICAGO ANNOUNCES HYMN COMPETITION: With text set to music, written in four-parts for congregational singing. Prize of \$100. for winning tune. Entry fee of one dollar required. *Deadline: Jan. 1, 1968.* Write to: HYMN TUNE COMPETITION, c/o Wilberna A. Moran, Chairman, Hyde Park Union Church, 5600 Woodlawn Ave., Chicago, Illinois 60637.

THE OSCAR ESPLA PRIZE, 1968: International competition for composers of any nationality and age; composition must be in symphonic genre. Prize of 100,000 pesetas. Write to: Office of the Secretary, Town Hall, Alicante, Spain. *Deadline: March 15, 1968.*

QUEEN MARIE-JOSE PRIZE FOR MUSICAL COMPOSITION: To be awarded for fifth time in Nov. 1968. Contest open to all composers of all nationalities not over 50 years on Jan. 1, 1968 for traditional organ work in one or more movements, not exceeding four. *Deadline: May 31, 1968.* Write to: Secretariat of the Musical Prize Contest "Queen Marie-Jose," 1249 Merlinge (Gy), Geneva, Switzerland.

DEPT. OF MUSIC, BROWN UNIVERSITY, ANNOUNCES A COMPETITION FOR A NEW CHORAL WORK. An original composition for SATB, SSA or TTBB voices by an American, native or naturalized (including students) residing in United States. This work may be sacred or secular, accompanied or a cappella. From three to 10 minutes long. Write to: Brown University, Choral Contest, Providence, Rhode Island 02912.

RHETA A. SOSLAND AWARD: Original composition for string quartet. Prize of \$1,000. Write to: University of Missouri at Kansas City, 4420 Warwick Blvd., Kansas City, Missouri 64111.

THE ARTHUR J. BITKER MEMORIAL SCHOLARSHIP FOR YOUNG COMPOSERS, sponsored by Muzak and administered by the NATIONAL FEDERATION OF MUSIC CLUBS. Classification: a short, melodious piece for piano or orchestra not to exceed four minutes. Should be original and uncomplicated, consisting of a single theme or combination of themes. Write for entry blanks to: Dr. Marion M. Richter, 31 Bradford Road, Scarsdale, New York 10583 or NFMC Headquarters, Suite 1215, 600 S. Michigan Ave., Chicago, Illinois 60605.

1968 BREWSTER-ALLISON PIANO AWARD CONTEST sponsored by Austin Symphony Orchestra and the National Guild of Piano Teachers. To be held in Austin, Texas, March 2, 1968. Those wishing information and application data write to Mrs. Few Brewster, 711 Red Oak Lane, Arlington, Texas. Entrants must apply (including fee) before February 1, 1968. (Seek information well in advance of that date.) Full prize, \$1,000.



Book Shelf

Trudi Sorensen

THE CHRISTMAS CAROL SHOPPING GUIDE

"Hark! The Herald Angels Sing"

THE GREAT SINGERS. By Henry Pleasants. Simon and Schuster, 1966 (100 reprints, 384 pp., \$7.50)

The history of singing is presented by way of more than 100 sketches of famous vocalists. Light, popular reading.

"Joy to the World"

THE GREAT PIANISTS, FROM MOZART TO THE PRESENT. By Harold Schonberg. Simon and Schuster. (Paperback, \$2.45)

Not a brand new book, but one that is informative as well as delightful reading. The author tries to answer the perennial question: "What did the composer want?" Surprises occur along the way. For example: Beethoven, hearing Marie Bigot perform one of his sonatas, said, "That is not exactly the reading I should have given, but go on. If it is not exactly myself, it is something better."

"Angels from the Realms of Glory"

MUSIC IN THE 20th CENTURY FROM DEBUSSY THROUGH STRAVINSKY. By William W. Austin. W. W. Norton & Co., 1966 (708 pp., \$15.)

"MacDowell stopped listening to anyone else's music for fear of disrupting the delicate personal habits he depended upon." "Rachmaninov composed less and less." "Faure clung firmly to his habits." Of such gems is this marvelous guide to the music of our own times carved. It is history, yes, but exciting history, revealing history, readable history.

"God Rest Ye Merry, Gentlemen"

JOHANN SEBASTIAN BACH: THE CULMINATION OF AN ERA. By Karl Geiringer in collab. with Irene Geiringer. Oxford Univ. Press, 1966 (382 pp., \$7.50)

A human, life-like portrait of a profoundly great man. The authors write with understanding and integrity, bringing to the reader the most recent discoveries in Bach research.

GEORGE FREDERIC HANDEL: HIS LIFE AND WORK. By Paul Henry Lang. W. W. Norton & Co., 1966 (\$12.)

With "Messiah" time approaching, this book offers the reader some insights into the history, composition and performances of the "anthem oratorio." An outstanding publication on Handel.

"It Came Upon the Midnight Clear"

THEMES AND EPISODES. By Igor Stravinsky and Robert Craft. Alfred A. Knopf, 1966 (352 pp., \$6.95)

With this fifth book in a series about himself and the music world, Stravinsky has collaborated again with his protégé, Robert Craft. Just one sample of his bite and wit should send you shopping at once! Concerning Menotti's opera, "The Last Savage," he wrote: "It is 'farther out' than anything I have seen in a decade; in the wrong direction, of course. The latter two-thirds of this score should have been composed by feeding the first third to a machine."

A MODERN GUIDE TO SYMPHONY MUSIC. By Alfred Frankenstein. Meredith Press, 1967 (667 pp., \$14.95)

A most complete concert guide drawn from the author's twenty-six years as program annotator for the San Francisco Symphony. What makes this book one of the best of its kind is revealed in one of the Mozart essays: "The conscientious program analyst does not attempt to tell his reader what to think about music; he tries only to tell them what may be worth knowing about it."

"What Child Is This?"

VIRGIL THOMSON. By Virgil Thomson. Knopf, 1966 (448 pp., \$7.95)

A fascinating autobiography with emphasis not so much on himself as on the life of the musician in this country and abroad. A reflection of the artists of our times.

CELLIST. By Gregor Piatigorsky. Doubleday, 1965 (\$4.95)

A warm and fascinating account of his career, personal life and friends. Stories abound, and his descriptions are priceless. As for instance, his experience with the movie, "Carnegie Hall," when he found himself being photographed with half a dozen or so lady harpists, instead of the one harpist with whom he had made the recording of "The Swan." To quote him: "I attended the premiere of the picture and stomped out of the theater after 'The Swan.' The sight of the cellist wrapped in a bouquet of harpists was devastating. . . ."

WITH STRINGS ATTACHED: REMINISCENCES AND REFLECTIONS. By Joseph Szigeti, Knopf, 1967. (376 pp., \$6.95)

The second and enlarged edition of a 1947 publication, which brings the reader up-to-date in the life of this great violinist, and adds a new chapter telling his association with Bela Bartok. The sub-title describes well the general format of the book.

"As With Gladness Men of Old"

HECTOR BERLIOZ: A SELECTION FROM HIS LETTERS. By Hector Berlioz. Sel., ed. & tr. by Humphrey Searle. Harcourt, 1966 (224 pp., \$4.95)

The most important writings about Berlioz are by Berlioz himself, so this book of letters gives one a unique insight into not only the life of this composer, but also the musical life of the era in which he lived. It is a book of literature, history and music.

RICHARD STRAUSS: THE LIFE OF A NON-HERO. By George Marek. Simon and Schuster, 1967 (350 pp., \$7.95)

This biography is woven around the German cultural scene and the impact of the political upheaval on the creativity of Strauss.

ANTONIN DVORAK: MUSICIAN AND CRAFTSMAN. By John Clapham. St. Martin's Press, 1966 (341 pp., \$20.)

An eye-opening book full of hitherto unpublished material that will perhaps change the reader's musical impressions of Dvorak.

"Away in a Manger"

JOHANN SEBASTIAN BACH. By Reba Paefff Mirsky. Follett, 1965 (142 pp., \$3.95) Grades 5-8

An appealing biography for the young reader, with a description of the music of the era as well as the life and career of this master musician.

EYES ON THE BALLET. By Katherine Sorley Walker. With a foreword by Alicia Markova. Day, 1965 (191 pp., \$3.95) Grades 6-9

This book is for the spectator and should help to develop a better appreciation of the ballet. Also contains a wealth of interesting and delightful information designed to enrich one's pleasure in this dance form.

FAMOUS CONDUCTORS. By David Ewen. Dodd, 1966 (144 pp., \$3.25) Grades 8- Up.

Written in a light, conversational manner, this book offers solid information about the great conductors of today.

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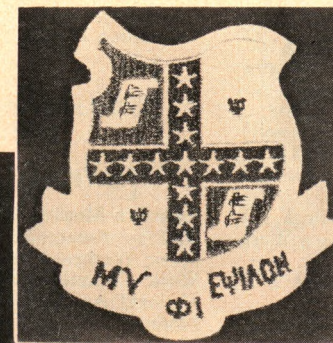
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1967-1968

Collegiate Calendar

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Return Fall Report of changes of offices, addresses and members to N.E.O.
 Order chapter supplies from N.E.O. Use Form #3.
 Confirm plans for biennial visit of Province Governor.
 Announce 1968 Sterling Staff Auditions, Musicological Research Contest, MΦE Song Contest.
 Sept. 25 *deadline for registering* for Sterling Staff Concerts bookings for October-December 1967 dates. Use SSC Form, send to SSC Chairman: Claudette Sorel.
 Urge magazine subscriptions for Christmas giving.
 Send TRIANGLE subscriptions for new patrons. Mail check and 2 copies Form #1 (TRIANGLE subscription Form) to N.E.O.

NOVEMBER 13

FOUNDERS DAY. Special observance.
 Send voluntary contributions (64¢ per member) to N.E.O. Form #3.
 Urge magazine subscriptions for Christmas giving.

DECEMBER

1967-68 National taxes due. Mail check and Forms #2A and 2B to Province Governor. Deadline: December 1.
Due December 15: Collegiate Chapter President's Report of chapter activities.
 Set Work Party date with District Director.

JANUARY-FEBRUARY 1968

Jan. 1 *deadline for registering* Sterling Staff Concerts bookings for Jan. through May 1968 dates. Use SSC Form, send to SSC Chairman, Claudette Sorel.
First month of second semester, or no later than Feb. 28, 1968:
 Elect new officers, Business Delegate for Convention.
 Work Party, installation of new officers, under supervision of District Director.
Corresponding Secretary: Send names of new chapter officers and Convention Business Delegate to N.E.O. Use "Chapter Officers" forms.

MAY

Vice-President and Treasurer: Send papers for spring initiations to Province Governor not later than May 1.
Faculty Adviser: Send chapter grade averages to M. M. Keith and E. Mathias Awards Nat'l 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: Collegiate Chapter President's Report of chapter activities.
 Treasurer: Before May 31 send chapter contributions for national philanthropies to MΦE Memorial Foundation Secretary-Treasurer.
 Magazine Chairman: Before May 31 send final magazine renewals and subscriptions to National Chairman.

JUNE

June 1: Musicological Research Contest. Deadline for receipt of entries.
NOTIFY N.E.O. IMMEDIATELY OF ANY CHANGE IN NAME OR ADDRESS OF CHAPTER PRESIDENT OR CONVENTION BUSINESS DELEGATE.
 TRIANGLE: Historians send material to National Editor—address below.
Deadlines:
 Collegiate Tempo deadline is June 20.
 All other material observe following:
 September 15 for January issue
 November 1 for March issue
 February 1 for May issue
 June 20 for October issue
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 Send OPUS material to Opus Editor, listed under Nat'l Chairmen.

Alumnae Calendar

SEPTEMBER—OCTOBER 1967

Return Fall Report of changes of officers, addresses and members to N.E.O.
 Order chapter supplies from N.E.O. Use Form #3.
 Confirm plans for biennial visit of Province Governor.
 Announce 1968 Sterling Staff Auditions, Musicological Research Contest, MΦE Song Contest.
 Send 1967-1968 chapter yearbooks to Province Governor and national officers (except N.E.S.T.).
 Sept. 25 *deadline for registering* Sterling Staff Concerts bookings for October-December 1967 dates. Use SSC Form, send to SSC Chairman: Claudette Sorel.
 Urge magazine subscriptions for Christmas giving.

NOVEMBER 13

FOUNDERS DAY. Special observance.
 Send voluntary contributions (64¢ per member) to N.E.O. Form #3.
 Urge magazine subscriptions for Christmas giving.

JANUARY 1968

Jan. 1 *deadline for registering* for Sterling Staff Concerts bookings through May 1967 dates. Use SSC Form. Send to SSC Chairman, Claudette Sorel.
Due January 15: Alumnae Chapter President's Report of chapter activities.
 National Taxes for 1966-67 *due January 15.* Send check to N.E.O. Use Forms 5A, 5B. Renew TRIANGLE subscriptions on same forms.

FEBRUARY

Elect 1968-1969 chapter officers, Business Delegate for Convention.
Corresponding Secretary: Send names of 1968-69 chapter officers and Convention Business Delegate to N.E.O. Use "Chapter Officers" forms.

MAY

Due May 15: Alumnae Chapter President's Report of chapter activities.
 Treasurer: Before May 31 send chapter contributions for national philanthropies to MΦE Memorial Foundation Secretary-Treasurer.
 Magazine Chairman: Before May 31 send final magazine renewals and subscriptions to National Chairman.

JUNE

June 1: Musicological Research Contest. Deadline for receipt of entries.
NOTIFY N.E.O. IMMEDIATELY OF ANY CHANGE IN NAME OR ADDRESS OF CHAPTER PRESIDENT OR CONVENTION BUSINESS DELEGATE.
 TRIANGLE: Historians send material to National Editor—address below.
Deadlines:
 Alumnae Tempo deadline is June 30.
 All other material observe following:
 September 15 for January issue
 November 1 for March issue
 February 1 for May issue
 June 30 for October issue
 Send change of address for your subscription to N.E.O., NOT the Editor.
 Send METRONOME material to Metronome Editor, listed under National Chairmen.

CONTRIBUTE TO MΦE MEMORIAL FOUNDATION

1968 STERLING STAFF AUDITIONS—Sunday, August 18, Dallas.
 39th NATIONAL-3rd INTERNATIONAL CONVENTION—August 19-24, 1968, Dallas, Texas.

N.E.O. 1139 N. Ridgewood Dr., Wichita, Kansas 67208
 National Editor: 220 Greenstone Dr., Reno, Nevada 89502
 Province Governor: see Directory p. 44

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