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115
"Ye Daughters of Music Come up Higher."

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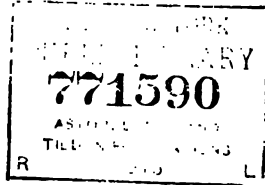
THE LYRE

of

ALPHA CHI OMEGA

JUNE 1894

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THE LYRE

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Vol. 1.

JUNE, 1894.

No. 1.

AN APOLOGY.

TO BETA, GAMMA AND DELTA:

At the annual convention of Alpha Chi Omega Sorority held at Evanston, Illinois, early in March, 1894, it was decided to undertake the publication of a journal. The Convention assigned the work of collecting and arranging the material and of general management to Alpha chapter, which in turn transferred the responsibility to me.

Since there were no explicit directions given at the Convention, I have followed what I felt to be the unexpressed wishes of all—that is, that The Lyre should be convenient and simple, though not elegant in form.

I wish to thank you for your promptness in forwarding your letters, personals, etc., and to ask your indulgence for our tardiness in getting out the paper.

MAMIE ADA JENNINGS.

An Historical Sketch.

As Alpha Chi Omega nears the completion of her ninth year, it may, perhaps, be interesting to those who are now reaping the benefits of the past years of labor to learn something of the history of the early days of the sorority.

On October 15th, 1885, James H. Howe, Dean of the School of Music, DePauw University, called together a few of the prominent students of school, and proposed to them the organization of a society, whose aim should be social improvement and the development of a deeper interest in their chosen branch of art.

The proposition met with hearty approval, and upon further consideration it was agreed to found a Greek letter sorority, similar to the organizations of the University. Mr. James G. Campbell, a member of one of the prominent Fraternities of the College of Liberal Arts, responded to the request of the young ladies for assistance by giving such outlines and ideas of the work as was necessary. It was thus, with seven charter members, the Alpha chapter of the Alpha Chi Omega came into existence.

The first year was one of enthusiastic work, and at its close seventeen active members were registered, besides five teachers and artists who had been chosen as honorary members. A principal feature of the work had been the musical and literary exercises held at the weekly meetings. The event of the year was the Soiree Musicale. The first songs, "Dear to the heart of the Alphas," and "Alpha Prima" were written.

Dean Howe honored us by dedicating his new "System of Pianoforte Technique" to the Alpha Chi Omega.

At the beginning of the second year the attendance was considerably reduced, but it was soon increased by new members. The first anniversary was celebrated at the home of Miss Anna Allen, now Mrs. Smith. This social event, and a reception which was given some weeks later, were occasions long to be remembered by the Alphas. A feature of the work of

the year was the preparation for extending the organization to other institutions. No small amount of time was consumed in discussing rules, forms of initiation, forms of charter, and devising plans for making the work interesting and effective at home, as well as for its extension.

Correspondence with students at Evanston seemed to promise the establishment of our Beta chapter at the Northwestern. But the fates had decreed otherwise. The correspondence with Evanston was still in progress, when we learned that a band of students at Albion College were awaiting organization. Delegates were sent at once, and on June 4th we held a jubilee meeting to celebrate the establishment of the Beta chapter of the sorority.

It is not my purpose to prolong this short history of the sorority through the remaining years of its existence. One of the most pleasant events of the third year was the initiation of Madame Fannie Bloomfield-Zeessler to bonorary membership. The girls were all delighted with the genuine interest she took in their work. The reception given in her honor was in every way a success.

Two of the charter members still reside in Greencastle. Anna Allen Smith, who was for some time a teacher in the School of Music, and Bessie Grooms, at whose home we often have delightful social gatherings. The others are scattered over the country, but who can doubt their pleasure in looking back upon their life in Alpha Chi, and in hearing of her prosperity.

MARY JANET WILSON.

A Letter From Alpha.

DEAR GIRLS:

'Tis with regret that we see this year drawing to a close. The fact that we have been fewer in numbers this year than usual has made our sorority life dearer to each of us. Last year our active membership reached twenty-three, while we have not exceeded seventeen this year.

Many of our girls who are old in sorority life will not return next year. Miss Zella Marshall, who graduated from the Music School last

year, and this year finishes her college course, will continue the study of the pianoforte in Boston next winter. Miss Caroline Conrey, sophomore, also expects to study in the east, and Miss Marion Colborn, who has been with us two years, goes to the Sandwich Islands next fall.

Though we will miss the girls we have worked with and loved so long, there will be no dearth of workers with which to begin the new year. Miss Laura Marsh will spend the summer at her home, Okahumpka, Florida, and will return in September to enter her junior year in pianoforte training. Misses Jessie Y. Fox and Helen O'Dell will graduate next year. Miss Mamie A. Jennings will finish her college course and take post-graduate work in voice culture. Miss Adeline Whitney Rowley, who is here cultivating her magnificent contralto voice, will be with us too. Miss Mildred Rutledge expects to return, and several of the new girls who have endeared themselves to us this year will return in the fall to continue their studies, and to advance the interests of Alpha Chi Omega. Among these are Mrs. Rhoda Gary-Offutt, Misses Anna Vae Sterret, June Collins, Nellie Dobbins and B. Pearle Shaw.

We are unlike the other chapters in having few resident members. Miss Emma Miller, junior, is our only active member whose home is in Greencastle, though we have several pledged and non-active members here. Being deprived, as we are, of our home life, we look upon the sorority as a substitute, and our Hall stands in the same relation to us that the sitting room does to the family. We have a piano in both rooms, and nearly all of us have practice hours there. The hammock, window seat and comfortable chairs make it an attractive loafing place. Often there are five, six or more girls there at the same time; usually two are practicing, others studying harmony or reading, or doing drawn work, or carrying on an interesting chat in subdued whispers in the window seat.

All the fraternities and sororities here hold their meetings on Saturday evenings. We follow the custom, devoting the entire evening to sorority work, to our programs and to social enjoyment. Before this year we have devoted our time and attention to composers of the Classic and Romantic schools of music, but during the last semester we desired a change. Our programs have been taken from more modern writers, such as Nevin, Neidlinger, De Koven, Godard, Gounod, Schanvenka, Mozkonski and others. We devote an evening to each one. At our last meeting we had a most delightful time discussing Paderewski's life and compositions. Misses Miller, Marshall, Rowley and others furnished

a most entertaining program. In connection with Paderewski we studied the development of Russian and Polish music. After the program, Miss Colborn served tea from our own little tea table.

At such times as these one girl is appointed to read up on the subject so as to be able to lead the discussion, and the rest of us add our mites; a program is arranged at least two weeks in advance, and in addition each girl who has anything prepared from the composer under discussion favor us with it. In this way we get a comprehensive knowledge of each composer that we take up, and we find it both profitable and interesting.

We extend to you all our best wishes. We hope we may all be even more prosperous and happier in the future than in the past.

Affectionately yours in the bond,

ALPHA.

Greencastle, Indiana,

DePauw University, May 24, 1894.

The convention was delightfully entertained by Gamma in March, '94. The delegates were so cordially welcomed, so royally entertained, that it was with regret that we took our leave of the classic city on the lake shore. Memories of the meetings over which our grand president, Miss Standford, presided so gracefully, will linger with us as long as those of the reception, the musicale and the banquet. Many thanks to Gamma!

We are looking forward to an equally enjoyable time with Delta next year.

A DELEGATE.

Recitals.

The following programs have been rendered by Alpha Chis during the last three terms, in Music Hall of DePauw University.

GRADUATING RECITAL.

GIVEN BY

ZELLA L. MARSHALL, Pianoforte.

ASSISTED BY

MAMIE A. JENNINGS, Soprano,

J. BYRON CRONKITE, Violin.

PROGRAM.

Beethoven.....Sonate for Pianoforte and Violin in A major
(Last Movement.)

Godard.....La Sieste

{ a. Rubinstein.....Impromptu in F major
{ b. Saint-Saens.....Alceste de Gluck

Braga.....Marguerite's Three Bouquet
Violin obligato—Mr. Cronkrite.

Beethoven.....Concerto in E flat major
(Adagio-rondo.)

(Orchestral acc. upon a 2d Pianoforte, by Dean Howe.)

JUNIOR RECITAL.

GIVEN BY

MAUDE PEARL WAUGH,

ASSISTED BY

MAMIE ADA JENNINGS,.....Soprano

CHAS. JULIAN DOWNEY,.....Violin

—————

PROGRAM.

1. Carnival Pranks in Vienna.....Schumann
2. VioletMozart
3. { a. Impromptu, Op. 142, No. 3Schubert
b. Impromptu in A Flat.....Chopin
c. Concert Etude.....Boothe
4. Slumber Song.....Randelgger

Violin Obligato by Mr. Downey.

5. { a. Gavotte.....Silas
b. Polonaise.....Paderewski

REGITAL.

GIVEN BY

FLORA E. VANDYKE, Pianist,

ASSISTED BY

DELLA OGDEN, Soprano.



PROGRAM.

- { a. Bach—Two Preludes in C major and minor (from the “Wohltemperirtes Klavier”)
- { b. Beethoven.....Sonata in E flat, Op. 31, No. 3

Vocal Aria (“Der Freischutz”)..... Weber

- { a. Schubert.....Impromptu in A flat major
- { b. Mendelssohn.....Spring Song
- { c. Schumann.....Novelette in F major

Vocal { a. Serenade.....Raff
 { b. Cuckoo Song.....Abt

Saint Saens Phaeton

Assisted by Dean Howe.

JUNIOR RECITAL.

GIVEN BY

MAMIE ADA JENNINGS, Soprano,

ASSISTED BY

ZELLA L. MARSHALL, Pianiste and Accompaniste

ROSE A. MARQUIS, Violiniste

PROGRAM.

1. Study Concone
2. With Verdure Clad (Creation)..... Hayden
3. { a. Suleika..... Mendelssohn
b. To be sung on the Waters..... Schubert
4. Toccata..... Sgambati
5. Casta Diva (Norma)..... Bellini
6. { a. La Chanson des Pres..... Godard
b. Russian Song..... Paladible
7. Carnival Pranks in Vienna..... Schumann
8. Fiddle and I..... A. Goodeve
Violin accompaniment by Miss Marquis.
9. { a. Oh! that we two were Maying..... Nevin
b. Cradle Song..... Franz Ries
c. If my verses had the wings..... Harvey Lohr

REGITIL.

GIVEN BY

JESSIE Y. FOX.

ASSISTED BY

MISS JENNINGS..... Vocalist
MISS MARQUIS..... Violinist
MISS MARSHALL..... Accompanist

PROGRAM.

Concerto No. 2..... Field
 First Movement, arr. by Reinecke.
"Shadow Song"..... Meyerbeer
{ Scherzo from Op. 31 No. 3..... Beethoven
 "Fabel"..... }
 Waldscene (Abschied). } Schumann
 Grillen..... }
Romance from "Faust"..... Berlioz
Andante, Presto, from Sonata Op. 47..... Beethoven
 For Piano and Violin.

JUNIOR RECITAL.

GIVEN BY

Hester O'Deff,

ASSISTED BY

ZELLA MARSHALL, Pianiste.

PROGRAM.

1. Study Concione
2. Aria from "St. Paul" Mendelssohn
3. Aria from Orpheus and Euridice Gluck
4. Alceste Gluck
5. { a. Adelaide Beethoven
b. On the Lake Schubert
c. Marie Franz
6. Valse Moszkowski
7. { a. In April Bizet
b. Tell me why Tchaikowsky
8. { a. Leaving, yet Loving Marzials
b. Fields in May Coombs

SENIOR REGITAL

GIVEN BY

Mattie Hilda Jennings.

ASSISTED BY

ADELINE W. ROWLEY..... Contralto
ZELLA L. MARSHALL..... Pianiste and Accompaniste

PROGRAM.

1. Study Panofka
2. Let the Bright Seraphim (Samson)..... Haendel
3. Valse Caprice..... Rubinstein

MISS MARSHALL.

4. Recitative and Aria from "Don Giovanni"..... Mozart
5. { a. The Trout..... } Schubert
 { b. The Young Nun..... }
 { c. Arise..... } Ries
6. { Allah..... } Chadwick
 { My Little Love..... } Hawley

MISS ROWLEY.

7. { La charmante Marguerite..... } Old French
 { Come..... } Godard
8. { a. If Thou in Dreams..... } F. Abt
 { b. Lullaby..... } Luchstone
 { c. The Shepherdess..... } Ayer

Miss Adeline W. Rowley, who entered here for voice culture in February, '94, and soon afterwards became one of us, is preparing the

following vocal numbers to be given at her Junior Recital the first of next term:

- Study.....Seiber
- Oh Thou That Lettest.....Haendel
- Lieti Signore (Huguenots).....Meyerbeer
- a. Am Ganges.....Mendelssohn
 - b. Vergebliches Staendchen.....Brahms
 - c. Die Uhr.....Loewe
- a. The Dreamy Flowers.....Saint Saens
 - b. Hindoo Song.....Bernberg
 - c Bolero.....Thome
- a. One Sweetly Solemn Thought.....Dudley Buck
 - b. The Wolf (Old English).....Shield
 - c. Boat Song.....Neidlinger

Alpha Personals.

Emma Miller entertained us March 31.
 Janet Wilson was "at home" to Alpha March 17.
 We served tea to Kappa Alpha Theta, October 25.
 The Phi Mu entertained us very pleasantly April 12th.
 Jessie Younge Fox will make her future home in Texas.
 Miss Clara Beils has a flourishing music class at Bluffton, Indiana.
 We entertained the Phi Mus at a Musicale in our Hall, November 10, '93.
 Kappa Alpha Theta gave a delightful little operetta in our honor in April.
 Bonnie Beauchamp spent the winter in Atlanta, Ga., recovering her health.
 Mildred Rutledge is teaching music at Knightsville and Brazil, Indiana.
 Mrs. Cecilia Eppinghausen-Bailey, the noted prima donna, gave a concert here this spring. She is a member of Alpha, having been Pro-

fessor of voice culture both here and at the Conservatory of Music at Cincinnati.

Helen Dalrymple visited us in February. She is now studying music in Indianapolis.

Helen Odell has charge of a large music class of about forty pupils at Ovid, Indiana.

Janet Wilson, class of '93, is taking post-graduate work in the College of Liberal Arts.

Katharine McReynolds will complete her fourth year of music study in Germany this year.

Ida Steele was not in college during the past semester, but she will re-enter next September.

Libbie Price was married in December to Mr. Isaac Neff. They spent the winter in the South.

Anna Cowperthwaite, who did splendid work for Alpha, has spent the past two years studying in Leipsic.

Lenore Boaz, with her mother and sister, moved to Greencastle last fall, and will make this their home.

A new sorority was founded in the music school in October, 1892 under the name of Phi Mu Epsilon.

Ella Hill Best was married in April to Dr. Thompson, a promising young dentist of Greensburg, Indiana.

Daisy Steele was married in February to Mr. George Wilson, Superintendent of schools, at Greenfield, Ind.

Lenore Boaz, a graduate of the College of Liberal Arts of Nebraska Wesleyan, received her Bachelor's degree last year.

Pearl Armitage visited us during the winter. She has charge of a music class at Peru, Ind., and is also studying under Max Leckner, at Indianapolis.

Flora Van Dyke, '93, of Ashmore, Ills., was elected to a position in the faculty of De Pauw Music school, but was compelled to resign it on account of the sickness and death of her father.

Eudora Marshall graduated from De Pauw Music School in '92, and from Gottschalk Lyrical school at Chicago in '93; also received the honor

of representing the Senior class on commencement in the latter school. She now is Dean of the Music school in the Nebraska Wesleyan.

Zella Marshall is taking post-graduate work in the Music School this year. She is pianiste for the De Pauw Symphony Orchestra.

Josephine Tingley graduated from the Chicago training school for city and home missions, on May 1st. She has been given a position as teacher in the school for next year, especially in charge of the music. She will remain in Chicago this summer studying under Emil Liebling as piano instructor, and Madame Genevieve Bishop in voice culture. At the National Deaconess' conference in Chicago, Bishop Thoburn expressed an earnest invitation to her to go to India as musical director of the English school in Calcutta. She is yet undecided as to its acceptance.

Alpha Chi Omega Songs.

Tune—Juanita.

As at the dawning,
Buds and birds seem fresh and gay,
So in life's morning,
We would sing always.
We would raise our voices,
Sing in praise of each blest tie,
Thus our youth rejoices,
Thus the moments fly.
Alp a, Oh, Alpha, may our love for thee ne'er fail:
Alpha, Oh, Alpha, let us onward sail.
Youth's joys are dearest,
Sweetest are its pleasures all,
And friends seem nearest,
Ere life's twilight fall.
We in youth will labor
To improve each passing hour.
May we help each other—
Union proves a tower.
Alpha, Oh, Alpha, Alpha Chi Omega.
Alpha, Oh, Alpha, Alpha Chi Omega.

—From ALPHA.

Alpha Chi Omega Songs.

Air—Auld Lang Syne.

All hail to Alpha's honored name!
Loud let our chorus ring,
The richest, sweetest notes proclaim,
Of Alpha Chi we sing.

CHORUS.

Then hail! all hail to Alpha dear!
We'll sound our battle cry,
And let it be a thrilling cheer
For dear old Alpha Chi.
Contentment sweet doth with us stay,
As marching on we go;
We press to bear no haughty sway,
And honor wins our foe.

—M. A. J.

Tune—Annie Rooney.

Oh, happy bond of Alpha Chi,
With your standard ever high,
To nobly live we'll always try,
For Alpha Chi Omega.
Every sister raise your voice
To sing the praise of her—your choice,
And let us one and all rejoice
For Alpha Chi Omega.

CHORUS

Alpha, Alpha, Alpha Chi,
Alpha, Alpha, Alpha Chi,
Oh! how happy bound thus in love,
Sisterhood so blessed, dear Alpha Chi.
Oh, sisterhood so dear, so sweet,
Making joy seem more complete;
With kindly words you are replete,
Dear Alpha Chi Omega.
Life's little troubles smoothed away,
And making night seem more like day,
Oh, yes, we'll sing thy praise alway,
Dear Alpha Chi Omega.

JOSEPHINE TINGLEY.

BETA

HISTORY OF THE CHAPTER

Beta, of Alpha Chi Omega, was established at Albion College, Albion, Michigan, May 27, 1887, by Bertha Deniston and Mary Jones, of Alpha, of Alpha Chi Omega, DePauw University, Greencastle, Indiana.

The first meeting of Beta, after organization, was held May 30, 1887, when the first officers of the chapter were elected.

Under the head of proposals for membership, the name of Miss Lida Austin was presented, voted upon and accepted, Miss Austin carrying off the honor of being Beta's first initiated member. The remaining portion of the year passed with Beta in a most flourishing condition.

The new school year opened in September, '87, with a membership of three for Beta, but during the term three more were added to our number.

A motion was made at the first meeting of the term that a committee be appointed to interview President Fisher concerning a hall, but it was decided to let the matter rest until the chapter should become larger. So the meetings were held at the homes of the girls or in one or another of the rooms of the conservatory until the spring term of the same year, when we were at home in our new rooms in the Central College building, which we had finished off for our use. The rooms have been improved

and refurnished since they were opened in '88, but they still hold the sweet memories of our early members.

Our first open banquet was held June 13, '88, at the pretty home of Miss Jennie Worthington, where our gentlemen friends were invited. A fine musical program was rendered by the members of the chapter.

The fall term of the same year opened with a good membership for Beta, and the end of the term saw six new Alpha Chis.

Our first enterprise for raising money was an "Art Loan," held October 6, '88, where an admittance fee of 10 cents was charged, and we enjoyed what we called at the time a grand success. We were very much encouraged, and indulged in a little "spread" after the guests had taken their departure.

March 13, 1889, occurred our first public recital, or concert, as we were pleased to call it. Following is the program:

Rossini—Piano Trio.....Tancredi
MISSES KIRKE, MILLER, MORZOLF.

Kjenilf—Vocal quartette.....Last Night
MISSES MORGAN, TRAVIS, WORTHINGTON, ENGLE.

Mozart—Piano Solo.....Postorale Voriee
MISS LILLIAN KIRK.

Abt.—Alpha Chi Omega Chorus.....Ring out ye Bells

Gottschalk—Piano Solo.....Pasquinade
GRACE BROWN.

Smart—Vocal Trio.....Rest Thee
MISSES MORGAN, TRAVIS, WORTHINGTON.

PART II.

Tit'l—Organ Solo.....Serenade
JENNIE WORTHINGTON.

Gounod—Vocal Solo.....Serenade
CORA TRAVIS,

Thalberg—Piano Solo.....Home Sweet Home
FLORA ADGATE.

Donizetti—Vocal Solo.....Regnavanel Silentia
DELLA MORGAN.

Otto Lob.—Alpha Chi Chorus.....Sweet Memories

The receipts from the undertaking were very satisfactory, and we decided to give annual concerts thereafter.

At the close of the spring term we tendered a banquet to our gentlemen friends.

The fall term of '89 opened very brightly for Beta, and before the close of the term the membership had reached twenty. In November of that term we purchased a very nice piano for our hall, of which we have good reason to be very proud.

The first two months of the winter term of '90 were spent in working up our second annual concert, which was given February 25, and was a success in every sense of the word.

Following is the program rendered at that time:

Tanzstuck Op. 138.....	Wolfe
MISSES KELLER, SCOTTEN AND FISKE.	
The New Kingdom.....	Touis
MOMA JEAN WHITCOMB.	
Polonaise (No. 1, C Sharp minor).....	Chopin
BELLE MILLER.	
Night.....	Ergmann
ALPHA CHI OMEGA.	
Peasant's Wedding March.....	Sodermann
MISSES HARRIS, CHILDS, WHITCOMB AND WORTHINGTON.	
Murmures Eoliens.....	Gottschalk
LILLIAN KIRK.	
Night in Venice.....	Arditi
MISSES CHILDS AND TRAVIS.	
Tell me Beautiful Maiden.....	Gounod
MAMIE HARRIS, with violin obligato by HATTIE REYNOLDS.	
Elizire L'Almore.....	Vilbac
MISSES WHITCOMB AND KIRK	
Goodnight.....	Goldberg
ALPHA CHI QUARTETTE.	
New England Kitchen.....	Alpha Chi Omegas

Saturday evening, March 15, '90, Beta entertained twenty-four of her gentlemen friends in the hall with a five o'clock tea. In reading the minutes of that term we find the chapter in a very flourishing condition.

In the spring term of '90 a correspondence was opened by Beta with the director of the Conservatory of Northwestern University, Evanston, Ill., which resulted in the establishment of Gamma chapter of Alpha Chi

Omega, November 14, 1890, Miss Jean Whitcomb being the delegate sent from Beta to assist Alpha in establishing the chapter.

At our meeting held December 6, '90, a letter from Gamma was read concerning the establishment of a chapter in Alleghany College, Meadville, Penn., and January 29, 1891, Delta of Alpha Chi Omega was established in Alleghany college. During the winter term of '91 Beta conceived the idea of having a sorority plate, and entered upon the work of having it made. Sketches were drawn and submitted to the different chapters, and upon their acceptance the engraving was done by Dreka. The spring term of '91 found Beta with a membership of twenty two.

May 12, '91, occurred our third annual concert, which was received with most flattering comments from the press and our friends.

PROGRAM.

Chorus, Summer Fancies	Metra
ALPHA CHI OMEGAS.	
Piano Duo, Don Juan	Mozart
MISSES KIRK AND WORTHINGTON.	
Vocal quartette, Reverie	Rheinberger
MISSES TRAVIS, HOWLETT, WHITCOMB AND WORTHINGTON.	
Violin Solo, Scene de Ballet	De Beriot
MISS KITTIE EGGLESTON.	
Piano quartette, Homage de Verdi	Duroc
MISSES ABEMETHY, WATSON, FRAMBES AND DICKIE.	
Vocal Duet, Starry Heaven	Pinsuit
MISSES TRAVIS AND HOWLETT.	
Strings, Entracte Gavotte	Gillet
MISSES REYNOLDS, EGGLESTON, ABEMETHY, ALLEN, WORTHINGTON, WATSON, MCHATTIE, WHITCOMB AND TRAVIS.	
Reading	Miss Blanche Bunday
Gypsy Chorus	Merz
ALPHA CHI OMEGAS	

May 21, '91, a special meeting was called for the purpose of welcoming two of our Alpha sisters, Miss Wilson and Miss Copperthwait. We enjoyed a very pleasant time with them, and matters of classification of candidates were arranged, aside from other official duties. We felt that

their visit had been a great benefit to us, for we felt better acquainted with Alpha, the founder of our loved chapter.

June 20, '91, Beta tendered a reception to her parents, the faculty, the fraternity and sorority students and others, at the home of Miss Marion Howlett. It was one of the social events of the season.

Fall term of '91 opened prosperously for Beta.

October 20-23 occurred the first general convention of Alpha Chi Omega, held at DePauw University, Alpha being the entertaining chapter. Misses Lulu Keller and Janette Allen were the delegates sent from Beta.

March 15, '92, the fourth annual concert was given with the usual success. Program as follows:

Farrari.....	Down by the Silvery Stream
CHORUS.	
Moszkowski.....	Waltz
MISS MYRTIE WATSON.	
Root.....	Home Sweet Home
ALPHA CHI QUARTETTE,	
Selected.....	Violin Solo
MISS KITTIE EGGLESTON.	
Abt.....	Oh Calm and Lovely the Evening Bells
CHORUS.	
Gabussi.....	The Fisherman
MISSES HOWLETT AND TRAVIS.	
Gloria, March Triumphant.....	Two Pianos
MISSES FRAMBES AND BUNDAY.	
Smart.....	Queen of the Night
MISSES TRAVIS, WHITCOMB AND WORTHINGTON.	

Grand Finale.

June 8, '92, Beta entertained, very pleasantly, her gentlemen friends in the chapter hall.

The second general convention was held in Albion, Mich., February 22, 23, 24, '92, Beta being the entertaining chapter. Delegates were present from Alpha, Gamma and Delta.

The following program was rendered at a musicale given at the home of Miss JaNette Allen:

- Liszt—Piano Duet, Rhapsodie Hongroise No. 2,
 MISSES WORTHINGTON AND TRAVIS. (Beta)
- Mozart—Vocal, Il Mio Tesoro,
 MISS MAMIE JENNINGS. (Alpha)
- Chopin—Valse,
 MISS ELFLEDA COLEMAN. (Gamma)
- Miller—Sioux Chief's Daughter,
 MISS MINNIE WARREN. (Beta)
- Chopin—Liszt—Nocturne,
 MISS FERN PICKARD. (Delta)
- Rossini—Vocal, Unvoce poco fa,
 MISS MARY E. STANFORD. (Gamma)
- Selected—Violin Solo,
 MRS. MATTIE REYNOLDS-COLBY. (Beta)
- Wienciski Valse,
 MRS. ANNA ALLEN-SMITH. (Alpha)
- Mohring—Legends, Alpha Chi Quartette. (Beta)
 MISSES TRAVIS, HOWLETT, WHITCOMB AND WORTHINGTON.

The banquet at the Albion House Friday evening, February 24, will always be remembered by the participants as one of the events of a life time. The decorations were not very extensive, but were very becoming to the occasion. The tables were decorated with scarlet carnations and smilax. In the centre of the table was a large bouquet composed of smaller ones. From each small bouquet was a ribbon extending to a plate, and as each one left the table, by means of the ribbon they took the accompanying bouquet. The menu cards were very neat. They

were tied with Alpha Chi ribbons. The toasts and songs were arranged as follows:

"Come, quench your blushes and present yourself,
That which you are, the mistress o' the feast!"

Miss Hattie Lovejoy, toast mistress.

"It bears a charmed life."

Greekdom, Miss Daisy Steele (Alpha.)

"Nay, yet there's more in this:
I prithee, speak to me as to thy thinkings."

Our sorority, Miss Virginia Porter. (Delta.)

"Ay: prithee, sing—"

Song—Sisters in unity.

"Within the garden's cultured ground,
It shares the sweet carnation's bed"

Carnation and Smilax, Miss Mary Stanford. (Gamma.)

"Until I know this sure uncertainty—"

Alpha Chi Omega viewed from a distance, Miss Fannie Dissette. (Beta)

"If music be the food of love, play on: give me excess of it."

Song—Alpha, Alpha Chi Forever.

"Not words, but deeds."

Ye Daughters of Music, Come up Higher, Miss Jennie Worthington. (Beta.)

The fifth annual concert was given by Miss Neilly Stevens, assisted by the Alpha Chi quartet.

May 24, '93, Miss JaNette Allen kindly opened her home for our commencement reception, to which about two hundred invited guests were present.

The fall term of '93 opened with but four members for Beta, but another fortunate entered upon the mysteries the first day of the term and another in October. Then the winter term brought back some of our former members as well as some new ones, and now our membership is twelve, and the prospects good for five new members before the close of the year. A very pleasant feature of the present term was the recep-

tion tendered us by our six pledged girls in our chapter hall. We felt very proud of the girls. They gave us some good hints on entertaining. We bespeak the closing of a prosperous year for Beta, and may the prosperity continue.

Our musical work is most interesting. It has been our practice to study the great masters at our weekly meetings, and render musical programs of numbers composed by the master under consideration. We have done very creditable work in this way and think it a most excellent plan to work upon.

HATTIE A. LOVEJOY,
Historian.

Roster of Beta.

NAMES	INITIATED	GRAD.	ADDRESS
Flora Adgate (Hall)	Charter Member	1889	Ionia, Mich.
Emma Crittenden	" "	1884	Albion, Mich.
Florine Defendorf (Reynolds)	" "	1887	Dowagiac, Mich.
Hattie Reynolds	" "	1884	Jackson, Mich.
Libbie Smith	" "	1887	Marshall, Mich.
Jennie Worthington	" "	1886	Albion, Mich.
Lida Austin	June, 1887	1888	Chicago, Ill.
Della Morgan (Maher)	Oct. 3, 1887		Minneapolis, Minn.
Della Sprague	Oct. 3, 1887	1888	Kalamazoo, Mich.
Eva Marzolf (Tiney)	Nov. 2, 1887		Coral, Mich.
Belle Miller (Townsend)	1888	1890	Champaign, Ill.
Lillian Kirk (Armstrong)	May 5, 1888	1889	Quincy, Mich.
Hattie Ives	May 18, 1888		Chicago, Ill.
Hattie Lovejoy	May 18, "		Albion, Mich.
Daisy Rogers	May 18, "		Medina, Mich.
Anna Scotten	May 18, "		Detroit, Mich.
Minnie Lewis (Spence)	May 23, "		Cedar Springs, Mich.
Nellie Valentine (Lovejoy)	Oct. 4, "		Boston, Mass.

Maud Snell	Oct. 4, "	Bay Port, Mich.
Cora Travis	Nov. "	1891 Hartford, Mich.
Clara Eggle (Noble)	Nov. "	Missouri Valley, Iowa
Belle Fiske (Leonard)	Nov. "	Albion, Mich.
Katherine Rodee	Nov. "	Albion, Mich.
Grace Brown	Feb. 2, 1889	Stockton, Kansas.
Lulu Keller	Sept. 28, 1889	1893 Albion, Mich.
Nellie Smith (Thomas)	Oct. 2, "	St. Clair, Mich.
Gertrude Buck	Oct. 16, "	Grand Rapids, Mich.
Mamie Harris (Wolfe)	Oct. 16, "	Saginaw, Mich.
Jean Whitcomb	Oct. 16, "	1890 Chelsea, Mich.
Marion Childs	Nov. 16, "	Calumet, Mich.
Myrtie Watson	Nov. 16, 1889	1891 Cedar Springs, Mich.
Mattie Reynolds (Colby)	May 20, 1890	Jackson, Mich.
Blanche Bunday	Sept. 30, 1890	1892 Chicago, Ill.
JaNette Allen	Oct. 8, 1890	1893 Albion, Mich.
Nina Eddleston	Oct. 8, 1890	1891 Marshall, Mich.
Kittie Eggleston	Oct. 8, 1890	Marshall, Mich.
Addie McHattie	Oct. 28, 1890	Cedar Springs, Mich.
Rose Abemethy	Nov. 12, 1890	Vicksburg, Mich.
Clarissa Dickie	Jan. 17, 1891	Albion, Mich.
Marion Howlett	Feb. 7, "	1892 Albion, Mich.
Pearl Frambes	Feb. 7, "	Mears, Mich.
Georgiana Gale (McClellan)	May 15, 1891	1893 Big Rapids, Mich.
Daisy Snell	May 15, "	Bay Port, Mich.
Ethel Calkins	Oct. 3, 1891	1893 Big Rapids, Mich.
Elizabeth Avery	Oct. 3, "	Phelps, N. Y.
Hortense Osmund	Oct. 3, "	Nashville, Mich.
Minnie McKeand (Allen)	Oct. 3, "	Albion, Mich.
Gertrude Fairshilds	Nov. 23, "	Three Rivers, Mich.
Eusebia Davidson	Sept. 29, 1892	1893 Port Huron, Mich.
Cora Harrington	Sept. 29, 1892	Spring Harbor, Mich.
Florence Woodhams	Sept. 29, 1892	Plainwell, Mich.
Effa Simpson	Jan. 23, 1892	Hastings, Mich.
Gleonna Schantz	Jan. 23, 1892	Hastings, Mich.
Cora Bliss	June 3, 1893	Saginaw, Mich.
May Mitchell	June 3, 1893	Bay City, Mich.

Irene Clark	Sept. 26, 1893	Albion, Mich.
Mabel Collins	Oct. 11, 1893	Bay City, Mich.
Josephine Parker	Jan. 30, 1894	DePere, Wis.
Alida Handy	March 16, 1894	Bay City, Mich.
Grace Armstrong	Apr. 28, 1894	St. Joseph, Mich.

Some Items of Interest Concerning a Few of our Alumni.

Miss Emma Crittenden, '84, spent some time in the Conservatory with post-graduate work, and since that time has given voice instruction in the high schools of Ionia and Marshall, Michigan.

Miss Hattie Reynolds, '84, is studying piano and organ in Boston, Mass.

Miss Jennie Worthington, '87, is proving herself a most efficient teacher of the pianoforte and harmony in Albion College Conservatory, which position she has held since her graduation.

Miss Libbie Smith, '87, is organist and choir-master in an Episcopalian choir in Cheyenne, Wyoming.

Miss Della Sprague, '88, is studying in Grand Rapids.

Miss Jean Whitecomb, '90, who is engaged in Albion College Conservatory, is a most excellent instructor of piano and voice.

Miss Kittie Eggleston, '91, is studying violin in Detroit.

Miss Lulu Kelier, '91, is a successful teacher of piano and voice in the Lansing, Michigan, school for the blind.

Miss Cora Travis, '91, is now studying music in Grand Rapids. She formerly taught piano and voice in our conservatory very successfully.

Miss Eusebia Davidson, '93, is engaged as teacher of harmony and piano in the Art Institute, Port Huron, Michigan.

Miss Grace Brown, post-graduate of Albion College Conservatory, is director of the Stockton, Kansas, Academy Conservatory, and is proving herself most efficient in her line. We read from the Western News that the musical department of the Academy was never in a more flourishing condition than now, and to Miss Brown is due the present prosperity of this department.

A Letter From Beta.

This is the time of the year when activity is the fashion; everyone is busy.

All of the ten Alpha Chis who were on roll of Beta last term, returned the first of this term, with another true sister of last year ready and anxious to work for the honor of Alpha Chi Omega.

We also welcome back our six pledged girls, of whom we are very proud. One among them we wish to introduce to Alpha Chi Omega—Grace Armstrong. She has been an honor to Beta as a pledged member, and has, on the 28th inst., passed the barriers safely, after a stormy voyage, and is worthy to wear the lyre.

On the 14th of April our pledged girls gave a spread to the active chapter and the resident alumni, which was a great success.

We had for souvenirs a small tin horn wound with the olive and green.

Knowing that we were all very fond of perfume, they treated us to the most delicious looking chocolate creams, with a tiny orion on the inside. This, of course, was very agreeable to all, for we needed no roses for church the next day.

Beta is no exception to the rule of general liveliness. She is no bystander watching the tide flow ever onward.

The first of the school year our number was but three, and we are proud to look from this small number to that of this term.

To-day we entertain at our hall Col. and Mrs. Bliss, Prof. and Mrs. Dickey, and Rev. and Mrs. Washington Gardner, and an enjoyable time is expected.

N. IRENE CLARK.

May 1, 1894.

GAMMA

A LETTER FROM GAMMA

Alpha Chi Omega is in a very flourishing condition, we think, at Evanston.

The convention was a great help to our chapter, and we enjoyed our guests extremely.

We have our weekly meeting on Wednesday afternoon, at four o'clock in the chapter hall, which is quite cozy, though not elegant. We are just about to take up the study of Beethoven's life and compositions, which will undoubtedly be very profitable to us. An essay on the subject is to be read at our next meeting by Miss Marguerite Bolan, a senior in the piano department.

This evening we are to initiate two delightful young ladies, pledged since the convention, viz., Miss Bessie Grant, a cousin of Miss Evans, our chapter president for this term, and Miss Arte Mae Bellors. They will do us great credit.

The Misses Bolan, McCorkle, Woods and Stanford are each to give recitals during the spring term. Hoping that the time will soon roll around for Gamma to entertain the convention again, I am,

Affectionately yours, in Alpha Chi Omega,

MARY E. STANFORD,

Cor. Sec.

Evanston, May 4, 1894.

The Annual Convention.

The Evanston Press says of the convention held in February: Alpha Chi Omega held its annual convention in Evanston this week with the Gamma chapter. As is well known to the Greek letter world, the sorority confines its membership to those in the departments of music at the four universities where it has chapters. The regular business sessions of the convention were held on Wednesday, Thursday and Friday. The delegates present and the colleges they represented were: Alpha, DePauw University, Misses Laura Marsh, Mamie Jennings and Minnie Magill; Beta, Albion college, Misses Harriet Lovejoy, Cora Harrington and Irene Clark; Delta, Allegheny college, Misses Charlotta Weber and May Graham.

The delegates and members of the local chapter were entertained at the residence of Miss Stanford, on Forest avenue, on Wednesday evening.

On Thursday evening a reception and musicale was given by Gamma chapter to its friends in honor of the visiting delegates, at the home of Miss Ella Young, on Forest avenue. Miss Young was assisted in receiving by Misses ElFleda Coleman, Suzanne Mulford and Mary Stanford. The beautiful decorations of the house were in the sorority colors—scarlet and olive green. Refreshments were served by Madame Taylor. One hundred and fifty guests were present. A literary and musical program was rendered, after which the remainder of the evening was spent in dancing.

PROGRAM.

- a. La Filcuse Raff
- b. Valse Grieg

MISS MAY GRAHAM, DELTA

Vocal—Selected

MISS CORA HARRINGTON, BETA

A Critical Situation Mark Twain

MISS JEANETTE EVANS, GAMMA

Vocal Selected

MISS ELIZABETH STANFORD, GAMMA

Abest de Gluck.....Saint Saens

MISS ZELLA MARSHALL, ALPHA.

Vocal—Casta Diva.....Bellini

MISS MAMIE JENNINGS, ALPHA

a. Scene from Merchant of Venice.....

b. Mammy's Lil' Boy.....Edwards

MISS MARGUERITE BOLAN, GAMMA

“Batti Batti”.....Mozart

MISS CHARLOTTE WEBER, DELTA

Concerto in E Minor.....Chopin

MISS ZELLA MARSHALL, ALPHA

The delegates and members of the local chapter attended the matinee by the Thomas orchestra at the Auditorium Friday afternoon, after which they attended the third annual convention banquet of the sorority, which was held at the Grand Pacific Hotel. Covers were laid for twenty, and an elaborate menu was served. Miss ElFleda Coleman was toastmistress, and the following program of toasts and songs was given: Song, “We are Gathered Here;” “Looking Backward,” Miss Laura Marsh, (Alpha;) “Our Goat,” Miss Harriet Lovejoy, (Beta;) song, “Bound Heart to Heart;” “Our Lyre,” Miss Marguerite Bolan, (Gamma;) “Looking Forward,” Miss Charlotta Weber, (Delta;) song, “Parting Song.” Those present were Misses Jeanette Evans, Harriet Lovejoy, Laura Marsh, May Graham, Charlotta Weber, Mary Stanford, Mamie Jennings, Minnie Magill, Cora Harrington, Irene Clark, ElFleda Coleman, Ella Young, Athlena McCorkle, Marguerite Bolan, Florenee Harris, Carrie Woods, Suzanne Mulford, Jordan, Grafton, Strong, Skiff.

Personal.

Miss Laura Budlong visited in Florida during the past winter.

Miss Mary J. Sattlefield, '91, is teaching music in Kings, Ill.

Miss Kate D. Hathaway spent the winter with her parents in California.

Miss ElFleda Coleman, (ex 91) is studying with Mr. W. L. Tomlins in Chicago.

Miss Lulu Platt, one of Gamma's charter members, is studying music at Mt. Vernon, Iowa.

Miss Florence Harris, (ex 94) was the guest of Miss Marguerite Bolan during the annual convention.

Miss Blanche Skiff, (ex 95) of Chicago, visited Gamma chapter on April 24th, and attended the musical given on that evening.

Mr. and Mrs. U. W. Richie, (nee Stino) have moved to Tacoma Washington, where they are at home to Alpha Chi Omega girls.

It is expected that Miss Esther Grannis, Alpha Chi Omega, will return to Northwestern next year. We shall be glad to have her again with us, and more than glad that she is to continue the development of her beautiful voice.

Mrs. Mary Howe-Lavin, prima donna, honorary member Alpha Chi Omega, gave a concert in Chicago April the nineteenth. Gamma chapter sent to her a large bouquet of red carnations and smilax, and received from the fair lady the following note of thanks:

THE AUDITORIUM, CHICAGO.

MY DEAR MISS COLEMAN: I beg of you to extend my warmest thanks to the Alpha Chi Omega girls, Gamma chapter, for the lovely carnations which were given me last evening at the Hall. It was most kind of them to send me such a sweet recognition, and to say that I appreciated it warmly does not begin to express my feeling. With many thanks and good wishes to all, believe me,

Most cordially yours,

MARY HOWE-LAVIN.

At a Beethoven program given in the recital hall of the Department of Music of Northwestern University, not long ago, Miss Antoinette

Woods, Alpha Chi Omega, furnished the vocal numbers, while the instrumental part of the program was furnished by members of the faculty. The recital was exceedingly good.

On April the twenty-fourth Gamma chapter entertained a few friends at the home of Miss Stanford, 1513 Forest avenue, Evanston. A musical program was rendered and refreshments were served.

A royal feast was enjoyed by Gamma chapter some few weeks ago. The Misses Jeannette Evans and Bessie Grant, Alpha Chi Omega, received a trunk of "goodies" from their homes in St. Paul, and Gamma chapter was invited in to help devour the contents. The following was the menu:

Bread Sandwiches

Saratoga Chips		Sliced Ham
Deviled Eggs	Olives	Baked chicken
Chocolate Cake		Nut Cake
Hermits	Jelly	Salted Almonds
	Lemonade	

During the spring vacation the Misses Stanford, Mulford and McCorkle went up to Waukegan, Ill. Their intention was to catch the 11:53 a. m. train, but they arrived at the station just in time to see the train disappear in the dim distance, so the three maidens half provoked, meandered to their respective homes again not in the least shamefacedly, but met at the station at 2:27 just in time to jump on the wrong side of the train, and consequently the conductor did not see them. They arrived at Waukegan safe and sound with their many parcels, and simply took Miss Strong, Alpha Chi Omega, by storm. They had a very jolly time and returned home the next day.

DELTA.

THE ALPHA CHI OMEGA FRATERNITY.

Alpha Chi Omega, the first, and, until that year, the only musical fraternity in existence, was founded in 1885 at DePauw University, Greencastle, Ind., by the Dean of that institution. The establishment of a Greek letter society outside of college circles proper, came as a new idea, and met with more or less opposition, but the originators held firm, and despite adverse circumstances the Alpha chapter flourished.

Soon a Beta chapter was established at Albion college, Michigan; then a Gamma at Northwestern University, and in January, '91, our Delta chapter at the Meadville Conservatory of Music. The charter members were Fern Pickard, Antoinette Snyder, Mae Bredin, May Tinker Ruby Krick, and Elisabeth and Zannie Tate, all members of the conservatory. The organization was effected through the efforts of Gamma chapter, who were in correspondence with one of our girls.

For some time the idea was known to but one or two students, who were endeavoring, with the aid of their teachers, to bring together seven girls who would be congenial, and who had moreover the requisite standing in school. This proved a more difficult task than at first anticipated. The students having no general boarding hall, it was impossible to become acquainted. But at last the fortunate ones were decided upon, the necessary arrangements made, and all stood in readiness for the delegates from the other chapters. How impatiently we awaited their coming, our thoughts by day filled with preparations, our dreams by night with phantoms on mischief bent! It seemed that the time would never pass,

but at length the eventful day arrived, and seven charter members as well as two honorary, donned the lyre and "stood forth in the sight of all beholders."

The chapters already established in Allegheny received us courteously, recognizing the fact which we felt to be most evident, that rivalry could not and ought not to exist between fraternities having such widely different spheres. During the three months subsequent to our organization we were very quiet, our only sign of life being a musicale given in April. Soon after we celebrated our first initiation, and with it was born a true fraternity spirit, which had in it much of the missionary's zeal to "go into the wide world." The fact that none of our girls were familiar with fraternity life, its demands, duties and pleasures made our advancement a little slow. However, the old adage, "Experience is the best teacher," came to be realized, and our progress has been, nevertheless, sure. Now, though but three years old, our active membership roll shows twelve names, our alumni fourteen and our honorary three, among the latter Marie Decca, the famous concert singer.

Of the graduates of '92, seven are Alpha Chis, and last year seven more received diplomas. Two of the charter members are now included in the faculty, and several others are teaching at their homes. Thus through its members, the aim of the fraternity, which is the advancement of music, is being carried out.

Much of our success is due to the kindly help and encouragement given us by the faculty and board of trustees of the Meadville Conservatory of Music. Many of the hard places encountered by new chapters were made easy for us by their well directed assistance. In return it has ever been our desire to give our alma mater our hearty support and co-operation, each Alpha Chi striving to realize in herself some of the lofty ambitions in our open motto—"Ye Daughters of Music, Come up Higher"—and so doing, honor the institution which has fostered us.

A Letter From Delta.

DEAR GIRLS: If we were to measure time the past year by the pleasures that we have had, the months would indeed be very long ones. Our sorority life has been marked with many successes and but few disappointments. Last fall the active membership of our chapter was small, but early in the term we initiated May Graham and Maude Maxwell, both of whom have been a great help to the sorority. Next we pledged three girls—Lillian Cowan, Ella May Jack and Elizabeth Patton. Elizabeth will become a full member next fall. Later we initiated Lois McMullen, and only recently took in Jean Robson and Lucile Blodgett. Now we have a membership of twelve active and one pledged—some of the girls having gone home during the year.

Our town girls who are not active now, continue their interest in sorority, attending the meetings regularly, and are always ready to help us in anything we undertake.

Three of our girls, Miss Pinney, a former teacher in our Conservatory, Ada Lenhart and Sara Evans are studying this year in New York—the first two in Scharwenda school, and Sara is studying voice.

We will lose three of our girls by graduation this year. May Graham graduates in piano and Charlotte Weber and Fern Pickard in voice. Evelyn Bright received a certificate in voice, and Minnie Foote and Edith Moore finish the post-graduate course.

A few weeks ago Charlotte Weber entertained the sorority at her home, where we had a most enjoyable time, spending the evening, largely, by listening to music and recitations.

Last Monday we were invited down to Edith Moore's, in Cochranon, a village ten miles from here. The drive, supper and entire trip was one of the happiest affairs possible.

Next Saturday Harriet Veith gives a luncheon to the chapter at her home.

We have several more parties of the same nature in anticipation for this term. The girls aim to be together as much as possible, for Charlotte and Harriet are soon to leave us, and form closer ties than even those of sorority sisters.

We think that our weekly meetings of this year have been more interesting and profitable than ever before. We have spent evenings with

Mozart, Beethoven, Bach, Greig, Chopin and other composers, studying their lives and their music—thus intermingling pleasure and study.

Delta extends her best wishes for the success of the Lyre, and hopes to do her part towards making it a source of pleasure to its readers.

DELTA.

On Tuesday, April 10th, three of Delta's girls, Virginia Porter, Fern Pickard and Bertha Cribbs went to Oil City, Pa., where they gave an entertainment under the auspices of Grace M. E. church.

The following program was rendered:

PROGRAM.

PART I.

- 1 Reading—"Thamre," Phelps
MISS PORTER.
- 2 Piano Solo { a. Nocturne D, Dohler
b. "Were I a Bird," Hei selt
MISS PICKARD.
- 3 Mammy's Lil' Baby Boy, Edwards
MISS PORTER.
- 4 Reading—"Queen Katherine's Defense," Shakespeare
MISS PORTER.
- 5 "Paradise and the Peri," (In Pantomime). Moore
MISS CRIBBS.

PART II.

- 1 Reading—"A Sisterly Scheme," Bunner
MISS PORTER.
- 2 Piano Solo—Cachucha Caprice Raff
MISS PICKARD.
- 3 Reading—"Grandma at the Masquerade," Vandemark
MISS PORTER.
- 4 "Rhythms," Delsarte
MISS CRIBBS.
- 5 Reading—"Fogarty," Jordan
MISS PORTER.

At the conclusion of the program the girls were invited out to the

parlors, where the young people of the church served to them a delicious lunch.

That they were well received and their efforts appreciated, can be seen from the following notice in the "Oil City Derrick:"

A SPLENDID ENTERTAINMENT.

An excellent entertainment was given at Grace church Tuesday evening, by Miss Caroline Virginia Porter, elocutionist, assisted by Miss Bertha Cribbs, Delsartean, and Miss Fern Pickard, pianist. Miss Pickard is a teacher of music in the Meadville Conservatory, and proved herself to be a fine performer on the piano. Misses Porter and Cribbs are both Oil City young ladies, the former at present a teacher of elocution in the Meadville Conservatory of Music, where Miss Cribbs is an advanced pupil. As an elocutionist, Miss Porter shows wonderful talent and careful study. Miss Cribbs, as Delsartean, surprised her many friends, who were not aware of her skill in this art. In short, each one excels in her own particular line of study, and the large audience retired at 10 o'clock, well pleased with the evening's entertainment.

Friends of Delta chapter of Alpha Chi Omega were invited to the Conservatory, during the fall term, to hear the following program, given by a few of Delta's girls. After the program, a reception was held and light refreshments served.

ALPHA CHI OMEGA.

PROGRAM.

PART I

Rossini.....Giorno D'orrore, from Semiramide

ANNA CLEMONS RAY, SARA FRANCES EVANS.

(a Chopin..... Berceuse
(b Heller..... Brooklet

MAY THORPE GRAHAM.

Godard.....Florian Song

ELIZABETH TATE.

Munro.....Orchestral March

ELIZABETH REE TYLDER.

Pan-Hellenic.

Nevin.....Summer Day

ELIA MAE BREDIN.

Neidlinger.....Seernade

ELIZABETH TATE, Solo. HUMMING CHORUS.

PART II.

Buck.....Baby Dear

CHARLOTTE B. WEBER.

Kate Jordan.....Fogarty

VIRGINIA PORTER.

Thomas.....Gavotte, from Mignon

ANNA CLEMSON RAY.

{ a Dohler.....Nocturne
b Henselt.....If I were a Bird

FERN PICKARD.

Thomas.....Dost Thou Know that Fair Land

SARA FRANCES EVANS.

Widor.....Serenade

ELIZABETH REED TYLER. FERN PICKARD.



Pan-Hellenic.

The fraternity men of Allegheny held their annual Pan-hellenic banquet at the New Kepler Hotel, Monday evening, April 16. A very enjoyable time was reported.

The girls, not to be outdone, decided to have one the same night. Owing to hasty preparations. the banquet, at Trowbridge's, was not as

elaborate as on former occasions, but an excellent menu card, somewhat exaggerated, was sent to the gentlemen and the papers gave us a good notice.

The joke came out in a few days, but everyone voted our "Paradise Heavenly," as some have called it, a great success.

Personals From Delta.

Harriett E. Veith will be married in June. Her future home will be in Detroit, Mich.

Virginia Porter is making an excellent teacher of elocution in the Conservatory this year.

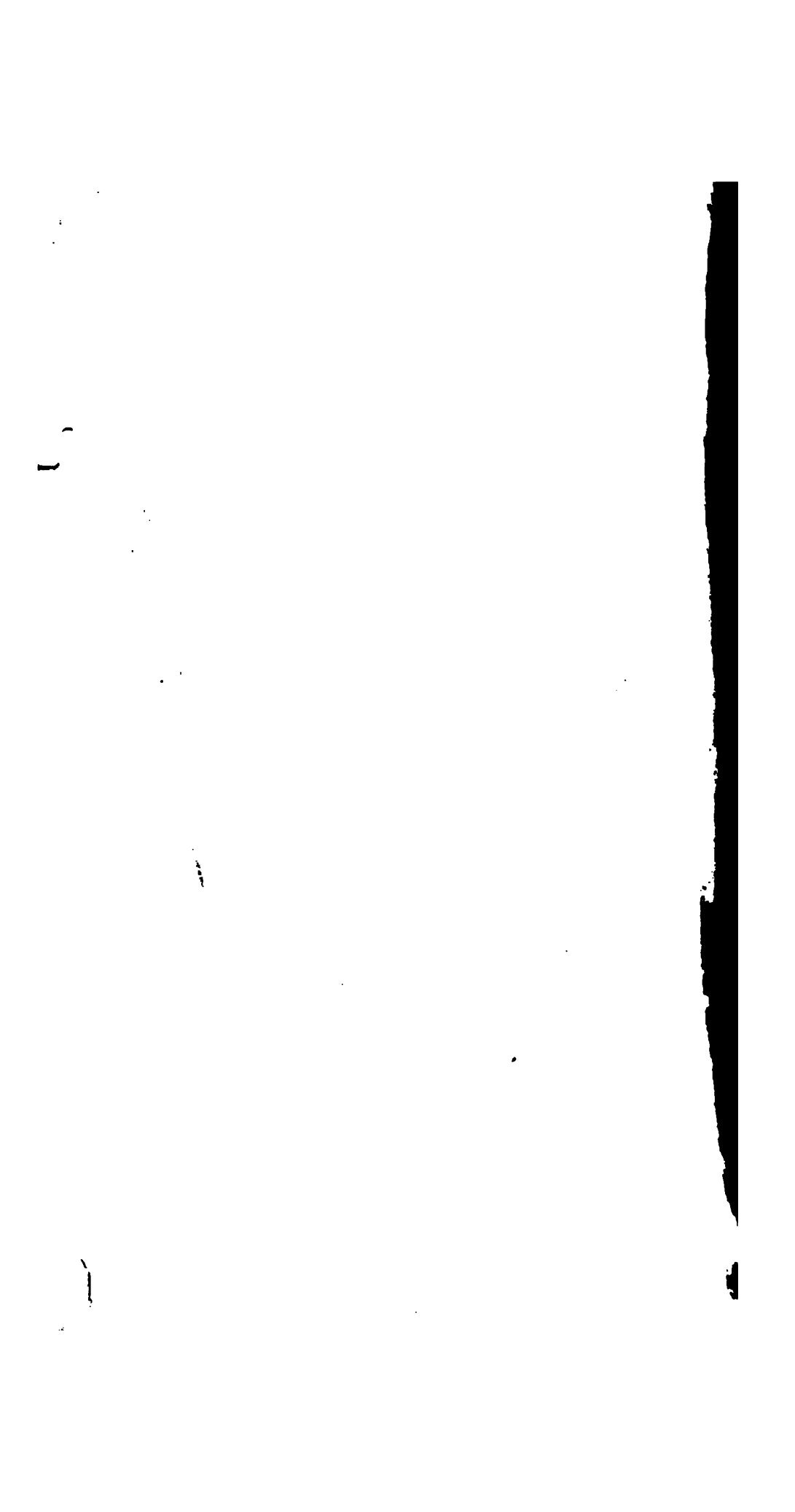
Zannie Tate, one of our charter members, is located in Marseilles, Ill., teaching music and art.

Delta will be sorry to lose Fern Pickard next year, as she expects to continue her studies in New York.

Delta hopes to have a flourishing chapter next year to give the delegates to the convention a hearty welcome.

We are happy to say that Ruby Krick, who has been unable to continue her work on account of poor health, is improving rapidly.

771590



"YE DAUGHTERS OF MUSIC COME UP HIGHER."

THE LYRE

OF

Alpha Chi Omega.

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MARCH 1897.



771591

ALPHA CHI OMEGA.

Chapter Roll.

- ALPHA, DePauw University, Greencastle, Indiana.
- BETA, Albion College, Albion, Michigan.
- GAMMA, Northwestern University, Evanston, Illinois.
- DELTA, Alleghany College, Meadville, Pennsylvania.
- EPSILON, . University of Southern California, Los Angeles, California.
- ZETA, New England Conservatory, Boston, Massachusetts.

GRAND CHAPTER--Alpha.

General Officers.

- President, Mary Janet Wilson, Alpha.
- Secretary, Ida B. Steele, Alpha.
- Treasurer, Gertrude Ogden, Delta.

ARTISTS' PROFESSIONAL CARDS.

Fannie Bloomfield-Beisler,
568 East Division Street,
Chicago, Illinois.

Miss Deally Stevens, Concert Pianist,
Residence: San Lorenzo,
Alameda County,
California.

Maud Powell, Violinist,
40 West Twentieth Street,
New York City.

THE LYRE
OF
Alpha Chi Omega.

VOL. II.

MARCH 1897.

NO. 1.

Fraternity.

The principle of organization pervades the universe. By the double eye of science—the telescope, which converses with magnitudes, and the microscope, which deals with the minute—we ascertain that from the grains of sand upon which we tread, to the stars which glitter in profuse and scattered brilliancy over our heads there is no isolation. Everything is complex—that is, composed of smaller and simpler parts, and no division has yet reached the ultimate atom; while on the other hand, no probing into the gulf of immensity has yet found the outer barriers, for all relationship to the larger and more complicated ceases. The boundless chain of being passes out of sight both above and below us. In human affairs of all kinds the principle of co-ordination, sub-ordination and combination, which builds the unjarring architecture of the universe, is conspicuously illustrated. Human beings must be gathered into groups, societies, nations, and the epic poem of the ages can say nothing grander to us than the burden of the song which is now being sung by the telegraph, the press, the railway, the steamship—the song of good will and fraternity. One could almost believe that the marvelous words

of Tennyson are soon to find a fulfillment:

"And the battleflags be furled
In the parliament of man,
The federation of the world."

The German poet, Schiller, in his wonderful hymn of joy, one of the foremost lyrics of modern times, embodied in words of fire a sentiment which Beethoven set to music in the choral movement of his divine Ninth Symphony:

"Thine enchantment binds together
Those whom custom stern divides;
Every man becomes a brother
Where thy gentle wing abides."

Thus sang Schiller in praise of sympathy, human fellowship, good will; and the song chanted by the angelic choir in Judea two thousand years ago was echoed and revoiced first by the great German poet, Schiller, and afterward reinforced by the great musician, Beethoven. No power in the universe is so mighty for the melting and blending of human hearts into gladness and helpfulness as the art of music, the mystic art, the immemorial art, the art which antedates history and promises to be the atmosphere of a perfected humanity. By a conjoint and systematic study of this wonderful product of human creativeness, the art of music, a great impetus may be added to the oncoming of that heavenly kingdom which is within us. The consciousness in the mind of any one student that hundreds of others are at the same time dealing with the same thoughts, must reduplicate and extend the glowing delight of the labor as a series of mirrors reflects the flame of a lamp. By organized study and by systematic communication through an official organ the Alpha Chi Omega Fraternity may greatly promote the cause of music, which is second only to that of religion itself.

CINCINNATI, O.

JOHN S. VAN CLEVE, PH. D.

Unsought.

I sought the world's applause,
And found it not.
The song I sang for praise
In vain was wrought.

I sang another song
And heeded not,
Whether the world had heard
My dearest tho't.

'Twas sung alone to one,
Who was to me
The earth, the heaven, the seas,
Eternity.

The world bowed at my feet
In ecstasy,
And laurels crowned
My modest melody.

Delta.

—[MARGARET BROWNING BARBER

Self-Control.

Probably the thing most sought after by almost everyone, and most of all by musicians, is self-control or self-possession. Yet how few there are who stop to think, that it is the result of long training.

No matter how strong the desire, one cannot control one's-self in emergencies without long years of gathering strength. Students who, upon their first public appearance, become almost paralyzed with fright, must remember that those whom they much admire for cool headedness, have probably been practicing before audiences for years.

A pretty illustration of self-possession is told by Ronald J. McNeill in his sketch of Jennie Lind. It is an incident which took place at Her Majesty's Theater, London, in the spring of '48. It was the occasion of Her Majesty's first public appearance since that memorable chartist day; it was also the great artist's first appearance for the season on the boards where she had won unparalleled fame the year before. Her Majesty stepped into the royal box just as the prima donna stepped from the wings of the stage. Instantly a per-

fect storm of acclamation burst from every part of the vast audience. Jenny Lind modestly retired to the back of the stage until the demonstration of loyalty to the sovereign had subsided. The queen, refusing to appropriate what she imagined to be intended for the singer, made no acknowledgement. The cheering increased, continued and grew overwhelming; still no acknowledgement from the stage or the royal box. Finally the situation became embarrassing. Jennie Lind ran forward and sang "God Save the Queen," which was caught up at the end of the solo by the orchestra, chorus and audience. The queen then came forward, bowed, and the opera was resumed.

The origin of self-control, is self-forgetfulness. And not only in music is this the rule. History, literature and poetry do not record one deed of heroism that was selfish. So to gain self-control or self-possession, seek first of all to control self every day; then to forget self entirely in the absorbing interest of the deed before you.—Alpha.

Musical Progress in America.

This is an age of music. Music and musical instruments have found their way into our churches despite all efforts to exclude them. Social, political or religious gatherings seldom occur without musical attractions. In one of our recent periodicals we find the following: "Music is a fad, no doubt, with many people, but it is a harmless one and will keep its devotees from worse things. So if one must have a fad, we can heartily advise the adoption of the music fad. To most people, however, it is a noble art, an honored profession, and a real necessity."

According to the statement of a prominent lecturer, music furnishes food for the youthful imagination which will prevent the seeking elsewhere for what would be harmful. Hence the introduction of musical instruments into our homes, however unworthy the instrument or composition played, is not to be discouraged.

The present prosperity of music explains its adoption as a fad by the class of people who devote themselves to each succeeding pastime as spoiled children to new toys—only to throw them aside as soon as the novelty has worn off. Nothing great or permanent can be looked for as a result of this musical zeal.

But fortunately, all the devotees of music are not fad seekers. The more serious and reliable element seeks what is best in this as in all departments. Music is to them an honored science and a noble art. They are quick to distinguish between the superficial and the genuinely good. They can appreciate the wide range between what has been aptly called "feet music," and the intellectual inter-weaving of harmonies in some of the master compositions of the world; or the expression by means of sound of poetical fancies or deep emotions, which the most gifted writer cannot adequately express in words, but which finds its way without interpretation to thousands of human hearts.

The comparative newness of our country and the necessity of practicality in pioneer life has retarded the development of a national music. In 1848 we not only had no composers but no facilities for publishing music. Its cultivation as an art was almost exclusively confined to Boston, New York and Philadelphia. A piano was hardly

known west of Cincinnati, and an orchestra had probably never been heard in this region. Yet, in this as in all other departments, the American people are making rapid progress. We are being educated both by study under competent teachers, and by hearing the best interpreters of the world who come to us. Some of our large cities are centers of attraction for the world's musicians. Good conservatories are being established, and musical departments are deemed important adjuncts to the best institutions of learning. The American College of Musicians, and the State and National Music Teachers' Associations are aiding greatly in the advancement of the art. Theodore Thomas with his orchestra has accomplished a great work in bringing before the public the best orchestral music. During this year, through the enterprise of Walter Damrosch, several of Wagner's operas have been rendered in our western cities, giving their inhabitants an opportunity of hearing these great masterpieces which few cities of the world afford. In his opera of "The Scarlet Letter" Damrosch has produced the first American opera of any importance.

Space does not permit a more extended mention of our American composers. We have not as yet produced a Wagner or a Beethoven, but even now there is a star of the first magnitude high above the eastern horizon, and we read in some of the leading journals that E. A. MacDowell is the composer whose work for piano and orchestra will place American on a level with Europe. However much critics may differ as to this, it is undoubtedly true that America has composers who have already produced works which give promise of greater achievements in the future.—Alpha.

A Unique Feature of University Life.

One of the most interesting and amusing affairs in DePauw college life is the Panthygaterian, or "Panthyg," as it is more frequently called. The name is made up of the Greek word "pan" meaning "all," and "thygater" meaning "daughters." It is in reality a kind of fancy party; all the guests are expected to go in costume on this eventful night. No gentlemen are allowed, and should one poor, miserable offender be discovered, woe be unto him! In former times, however, some have been known to get in in some mysterious manner and witness the Panthygian revels.

The party is usually given by the "Dormitory girls" in Ladies' Hall, which has an immense dining-room and spacious parlors, both of which are well adapted to an affair of this kind. All the girls in the "dorm" are invited (there are sixty or more here), all the girls in College, and the lady teachers and wives of the professors, making about two hundred or more in all.

At a former celebration of "Panthyg" a very novel idea was introduced. At the foot of the broad staircase leading to the dressing-room above, stood a dummy figure of a colored servant-maid, wearing white cap and apron, who pointed upward with one black forefinger. At the top of the stairs stood a similar figure pointing toward the dressing-room, thus showing the way to the arriving guests:

As the guests descend and enter the parlors, which have been cleared for the event, a bewildering picture confronts them. The din is terrific, and the picture is indeed gorgeous. Two hundred or more girls are there, each one in costume. A "German band," perhaps, or a bevy of flower girls attracts one's attention first, but the scenes constantly change, and now one sees Old Mother Hubbard and Topsy taking a stroll together; or Mary, Queen of Scots, and the leader of the "Little German Band." These are only a very few of the many characters assumed, some of which are attractive, while others are extremely comical. No masks are worn. This is in order to more easily detect a "strange sheep" in the flock. The reception committee (which, by the way, is generally composed of the ladies of the faculty), closely scrutinizes each face and ascertains whether or

not the person is entitled to enter.

The invitations are gotten up in the same unique style as everything else pertaining to the "Panthyg." One year they were written on coarse paper, put in small paper sacks and delivered. Our "Panthyg" invitations are just out for this year. They consist of a red cover or wrapper, inside of which is a flaming yellow poster on which in red letters is the following:

ATTENTION!

NINTH ANNUAL
WORLD'S FAIR EXCURSION

Will start from Dorm Depot

MARCH 5, 7:30 p. m.

MIDWAY PLAISANCE OUT IN FULL FORCE.

BUFFALO BILL And other attractions too numerous to mention.

THE * PAN

Is the only line authorized to carry excursionists.

ENTIRE ROUTE THROUGH NO-MAN'S LAND.

ACCOMMODATIONS—OUT OF SIGHT.

For further information inquire of former
excursionists or

HELEN O'DELL, Pres. MARY CASEY, G. P. A.

PEARL SHAW, V-Pres. ANNA GILLESPIE, A. G. P. A.

PORTIA HEISS, Gen. Man.

Panthygaterian R. R.

The refreshments are usually along the following lines: Peanuts, onions, buttermilk or sausage sandwiches, cakes and sassafras tea and such combinations as these:

MENU.

COURSE I.

O. T. and Sour Stuff.

Necessary Utensil for Spring Case.

II.

Concentrated Agony.

Hidden Tears.

III.

Made of Orleans.

Twigs Appendages.

IV.

Fruit of the Vine.

Remnant of Lot's Wife.

V.

My Bark is Gone.

Food of the Spinning Wheel.

VI.

Spring Offering.

Ivory Manipulators.

After the so-called banquet toasts are given in due form, and,

after remaining at the tables for two hours or more, the girls wearily wend their way homeward.

The teachers also enter heartily into the enjoyment of this affair, and merriment and gayety reign supreme. As the time now draws nigh for the recurrence of the "Panthyg" we look forward to it with great expectations. About the same time the College boys have a similar affair called "Panhellenic," which word translated means "all the sons." They do not go in costume, but have a dress affair and a royal banquet in the bargain. Should any of my readers—that is the girls, of course—come to De Pauw they will once a year surely witness the "Panthyg," and the recollection will be a pleasant one in years to come.

ALBERTTA MILLER,
Alpha Chapter, De Pauw University.

Fraternity Spirit.

As these words are written a group of merry girls, sitting Indian council fashion in the middle of the floor of a "Dorm" room is recalled. It seems a sort of experience meeting, one of the delightful kind where several souls are moved by the spirit at one and the same moment. The point of interest under discussion is whether a certain brown haired maiden who has shown signs of talent in patient energy is to be invited to enter this magic circle.

That night was long ago. That company of bright, young womanhood was broken and scattered long since. The years between then and now have been nearly, if not quite and running over, full. Many sorts and conditions of men and things have been met, but as the scent of lilacs brings from memory the old fashioned walk and garden, so these two words take the heart back to college days, college pleasures, their disappointments and their joys.

And the "Frat," how much it came to mean!

The girl leaving home for the first time soon realizes the possibility of great loneliness in the world. She finds that she can do as she chooses, so far as it concerns others. At first the total lack of restraint, including that which results from our friends expecting something from us, bewilders. Then follows those peculiar stirrings within which experience recognizes as personal responsibility, then sympathy—human sympathy is longed for, needed. She looks about and in a day awakens to the fact that there are ever so many lovely girls in this college. In another week she has identified herself with those who show a preference for certain beautiful colors, as for example, olive green and scarlet. From this dates a relation which in a way takes the place of the wholesome family relation so recently left.

Similar tastes, similar ambitions, like interests—these are bonds which fix social compacts. Justice, not the austere, intolerant selfishness often disguised by the name, but the justice that knows the beauty and harmony and right of proportion, is the law of this small society. Lazy habits, thoughtless indiscretions, short-comings to which all not infallible are given, are brought before this bar. And the judgment separates the gold from the dross.

Self reliance engenders a faith in one's possibilities to such an

extent that nothing short of the best satisfies. When the principles of a fraternity stand for excellence, its spirit has a grip for life.

While college is an important, it is a small world. Small does not always mean narrow. Many prejudices are extant against fraternities. For the most part these originate in and grow wholly on theory. The very interests that bind twenty individuals together, tend towards a democracy that widens each individual landscape. Recognizing the weakness along with the strength in its midst makes it not insensible to outside good. Though tastes and ideas may be along lines that reach to the same end, they will be expressed in as many ways as there are persons who possess them. Difference is not necessarily inferiority. In the college fraternity this fact is revealed early. In the greater, older world the spirit of the best of times is the gracious fraternity spirit towards every person.—Alpha.



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VOL. II.

GREENCASTLE, IND., MARCH 1897.

NO 1.

EDITORIAL.

Many have anxiously awaited the reappearance of "The Lyre," for its influence is greatly needed in our sorority work. The inspiration which we receive from association in our respective chapters is intensified by the union of the chapters. "The Lyre" should be the connecting link which binds all who wear the scarlet and olive, or the Lyre of Alpha Chi Omega.

Through its pages those who are in the active work, and those who have gone out from the schools in which we are represented, to take up work in whatever field fortune has placed them, may keep in touch with each other. The electric current will be transmitted along its lines from these musical centers, and quicken the flagging interest of the absent ones into new life.

It is hoped that all will unite to make the journal a success. We need the co-operation of every member. To produce even as small and unpretentious a journal as "The Lyre" requires much labor. To gain the attention of all who should be interested in its pages and enlist their support is a task of no small proportions. If Number One of Volume Two of "The Lyre" does not realize our highest expectations it should spur us on to better achievements. In the true spirit of Alpha Chi Omega we should endeavor to make each number better than the preceeding.

We regret the necessity of going to press without a letter from

Zeta, our infant chapter. The corresponding secretary writes: "If you have never visited the New England Conservatory you have no conception of the amount of our time taken up. We regret exceedingly that we cannot offer you something for the journal, but under the existing circumstances we are obliged to forfeit our privilege."

In future issues we hope to have articles on musical and other subjects of general interest. In addition to this the usual letters and notes from the chapters will appear. Some characteristic programs should be inserted which will show what work we are doing in music. We invite the criticism of our readers on this issue, and solicit suggestions which may lead to better results in the future. Let each chapter make an effort to procure good material and send it in promptly. Let our subscribers endeavor to add new names to the list. Such assistance will be appreciated.

ALPHA.

Chapter Personals.

ALPHA.

Miss Sarah Hirt has returned from a trip in the south.

Miss Emma Miller expects to resume her work in the Music School soon.

Miss Jessie Y. Fox, of class '95, is now teaching a private class in Champaign, Ill.

Miss Marguerite Smith was recently married to Mr. L. W. Lightfoot of Rushville, Ind.

Miss Ida Steele, who graduated in the College of Liberal Arts in '96, will enter Wellesley next year.

Miss Helen Birch, who graduated from the School of Music in '96, is teaching at her home in Greencastle.

Miss Helen O'Dell is in school again this term and is preparing her Senior recital, which is to be given some time next term.

Junior recitals will be given this year by Misses Mildred Rutledge, Albertta Miller and Helen Herr in pianoforte, Miss Lucy Andrews in violin and Miss Eva Osburn in voice.

Miss Lillian Moore is spending the winter at her home in Indianapolis, and studying with Mrs. Hunter. She is a member of the Matinee Musical and also of the Crescendo Club.

Miss Katherine McReynolds has opened a studio in Washington, D. C., and teaches pianoforte, theory and harmony. Miss McReynolds studied four years in Stuttgart and teaches the Stuttgart method.

Miss Estelle Leonard, a charter member of Alpha Chapter and graduate of the Music School, expects to go to Japan, having accepted a position as teacher of music in a Methodist school in Tokio.

Miss Adeline W. Rowley, class '95, is filling the position of instructor in the vocal department in the Illinois State University at Champaign. Miss Rowley spent the summer in New York studying with Theo. Bjorksten.

Miss Anne Cowperthwaite studied three years in Berlin under

Herr Zwintscher, and is now teaching a class in Bedford, Ind. Miss Myrtie Wilder, who studied with Miss Cowperthwaite in Germany, is teaching at her home in Brazil.

Misses Estelle Morse, Adeline Rowley and Eva Osburn, will attend the convention and assist in the solo parts of Reinecke's "Enchanted Swans" which will be given by the Lorelei club, under the direction of Miss Alison Marion Fernie, head of the voice department.

Mrs. Eudora Marshall Esterbrook has charge of the pianoforte department in Orleans College, Orleans, Neb. Miss Mamie Jennings, who graduated from the School of Music in '94 and College in '95, is associated with Mrs. Esterbrook in the same school. Miss Jennings teaches English literature, and has charge of the voice department.

Miss Zella Marshall is in Chicago this winter studying with Mr. Emil Liebling. She recently played at a recital given by the Liebling Amateur Club. She also assisted at a Y. M. C. A. concert. Miss Marshall graduated from the Music School in '93 and from College in '94, after which she spent a year in the New England Conservatory.

Miss Josephine Tingley, who left DePauw Music School in her Junior year, has since graduated from the Chicago Training School for City, Home and Foreign Missions. Miss Tingley is now engaged in the evangelistic work as a deaconess in the Freeport District, Freeport, Ill. She will go to Toronto in the interest of missions when all her present engagements are filled.

BETA.

Miss Jessie Cushman is attending school at Lake Forest, Ill.

Miss May Miner, '96, has a flourishing class at Orion City, Mich.

Miss Clarissa Dickie, '94, studied in Detroit Conservatory last year.

Miss Fannie Dissette, '95, has a large music class in Nashville, Mich.

Miss Marion Childs is studying voice culture at Oberlin Conserv-

atory.

Miss Anna Scotten is continuing her study in the Detroit Conservatory.

Miss Beatrice Breckenridge is attending the Woman's College at Cleveland, O.

Miss Hattie Reynolds, '84, is a successful teacher of music in Jackson, Mich.

Miss Alida Handy plays the pipe organ in the M. E. Church, Bay City, Mich.

Miss Grace Armstrong, '96, has gone to Forty Fort, Pa., which will be her future home.

Miss Cora Harrington, '94, sings soprano in the First M. E. Church, of Jackson, Mich.

Miss Grace Brown has the position of vocal teacher in the School for the Blind at Lansing, Mich.

Miss Lucy McMaster, '96, has a large class, and is organist in the Presbyterian Church at Ludington, Mich.

Miss Louise Birchard is now engaged in physical culture work with Mrs. Priest of Boston. Miss Birchard introduces the Priest system into the high schools of the large cities.

Miss Katherine Brandon, Mrs. Mame Harris Wolfe, and Mrs. Mattie Reynolds-Colby assisted in the musical part of the Epworth League Assembly at Ludington during the past summer.

Miss Jennie Worthington, '86, Mrs. Mattie Reynolds-Colby, Miss Ethel Calkins, '93, Miss Katherine Brandon and Miss Clarissa Dickie, all Alpha Chis, are successful teachers in the Albion Conservatory.

MARRIAGES.

Miss Jean Whitcomb, '96, was married last spring to Charles Fenn, of Chicago.

Miss Lulu Keller, '93, was married October, 1896, to Mr. Laudig, of Buffalo, N. Y.

September 12, 1896, Miss Blanche Bryant, '95, and Mr. W. B. Dunbar were married in Jackson, Mich.

Miss Janetta Allen, '93, was married in October, 1895, to Mr. A.

W. Cushman. They reside in Vincennes, Ind., where Mr. Cushman is manager of the Cushman Drug Company.

DELTA.

Miss Ada Lenhart is in Oil City this winter.

Miss Jene A. Robson is spending the winter in California.

Miss Elizabeth Tate, '95, has moved to Boise City, Idaho.

Miss Ruby Krick, '92 and '93, is much improved in health.

Miss Mary Pinney is in New York, and has a studio in Carnegie Hall.

Miss Blanche Stephenson expects to go to Cincinnati in February.

Miss Bertha Cribbs is the instructor of physical culture at Alleghany College.

Mrs. Harriet Virth Robson visited her parents in Meadville in the early summer.

Miss Lois E. McMullen is studying with Mr. Emil Liebling and is also teaching in Aurora, Ill.

Miss Zannie Tate is teaching music and art in Marseilles, Ill. She is taking lessons now of Emil Liebling.

Misses Lucile Blodgett, Anna Ray and Evelyn Bright expect to go to New York to study after the Holidays.

Miss Elizabeth E. Patton, one of our pledges of '93, expects to continue her studies at the Conservatory next term.

Miss May Tinker is teaching voice culture in Wabash, Ind. She is also doing some concert work and has positions in two churches.

Miss Fern Pickard, '93 and '94, is teaching at her home in Jamestown, N. Y. She also plays the organ in the First Presbyterian Church there.

Delta has had two weddings this fall—Miss Gertrude Sackett and Miss MacBreden. Miss Sackett, now Mrs. Laffer, still lives in Meadville, but Mrs. MacBredin-Robinson has gone to Erie.

EPSILON.

Miss Bertha Phelps spent last winter in San Francisco studying art.

Della Hoppen is the only one of our number who graduates this

year.

Etha Kepner is gladly welcomed back again after several weeks absence.

Flora Parker has done us great credit in her work in the Cum-nock School of Oratory.

Ora Willard is out of school on account of illness. We hope to have her with us again soon.

Nellie Green has been unable to continue her course of music on account of ill-health, but keeps up interest and active work in Alpha Chi.

Mrs. R. W. Van Cleve, *nee* Louise Davis, will soon take possession of her elegant new home, where her Alpha Chi sisters will always find a warm welcome.

Lulu Johns, of '93, after taking post-graduate work here last April, departed for Berlin. She is now studying with Moskowski's first assistant, who was also a pupil of Rubenstein.

Cornelia Keep, '93, was graduated with high honors. She is still with us, taking voice and post-graduate work in piano. During Prof. Skiele's illness she assisted in the piano department, and is teaching the history of music in the school this year.

Chapter Letters.

ALPHA.

GREENCASTLE, IND.

It is with a sense of satisfaction that we welcome again the "Lyre," for it furnishes the needed means of communication, and brings the members of the different chapters more nearly in touch with each other's work.

Very few of the girls who were in school last year returned in the fall at the beginning of the term, but ere many weeks had elapsed our number had increased above four fold. We initiated five girls and pledged eight. Since the return of several of the old girls our enrollment is twenty-four.

We hold our meetings on Saturday evening of each week, when, unless too much business is pending, a musical and literary program is given. To this the pledged as well as the active members are admitted and all take part in turn.

At Christmas time "Santa" visited our rooms and left a number of beautiful and valuable gifts. In November we were entertained by Miss Birch at her home, and we are indebted to Miss Wilson for a Holiday social. Aside from an informal reception given in the fall to our new girls and another in honor of Miss Colburn, a visiting member, we did very little in a social way the first term.

We have enjoyed concerts in our Artists' Course by Godowsky and Miss Powell, and three lecture recitals by Mr. Walter Waugh Lauder. Of the faculty, Miss Alison Marion Fernie, of the Voice Department, gave an excellent recital early in the year, and is preparing another to be given soon. Miss Elizabeth Sawyers, pianoforte, has given two programs, one a lecture recital on Beethoven. The members of the faculty are preparing an unusual number of Junior and Senior pupils for their required recitals.

One of the greatest musical treats we have had was a recital of unusually high order, given January 30, by Miss Maud Powell, the world-famed violinist. Previous to this time she had accepted a proposition from Alpha Chapter to become an honorary member, and

her initiation took place on Saturday afternoon. After the ceremony the pledged members were admitted. A reception was given in honor of Miss Powell immediately after the recital, in the parlor of Ladies' Hall, to which a limited number of our friends were invited. Besides being a true artist, Miss Powell possesses many womanly virtues and a winning manner. She endeared herself to all who met her, and when she left us we felt as if we were bidding good-bye to a sister indeed.

The work of preparing and arranging material for "The Lyre" has not been lacking in its pleasant features. Letters full of encouragement were received from many sisters at a distance in answer to our inquiries concerning them. Among the number were notes from two of our honorary members—Mme. Bloomfield Zeisler and Miss Neally Stevens—wishing us success in our every effort. In turn we send greetings to all our sisters, many of whom we have not seen, but for whom we feel the strongest sisterly relation. May this year be one marked with success above all that we have ever known.

BETA.

ALBION, MICH.

Beta Chapter again sends greetings.

The fall term of '95 opened brightly for Albion College with a large number of new students. Last year Beta lost seven girls by graduation, and, as several others did not return, the beginning of this year found our chapter small in numbers, but every member was filled with enthusiasm and anxious to win new laurels for Alpha Chi Omega. After a few weeks of energetic work we initiated Jennie Dickinson, of White Pigeon, Mich.; Emma Phelps, of Cresco, Mich.; Grace Dubrow, of Hudson, Mich., and Dorothy McClellan, of Macomb, Ill. We also pledged six girls, three of whom will be eligible for initiation before the close of the present year. Beta takes much pride in her chapter lodge, which was dedicated last year. Having a home of our own has served as an inspiration to all, and has developed a more sisterly spirit among the girls. We have received many beautiful gifts from the other fraternities, our Alumnae, and other friends.

College life has been unusually active this year, and Alpha Chi

has had her share of the social successes. Halloween we entertained our gentlemen friends at the chapter lodge. The lodge was very prettily decorated with sorority flowers and colors. Pumpkins, jack-o'-lanterns and candles were also in evidence and tended to give an exceedingly wierd effect. After an elaborate dinner the remainder of the evening was spent in Halloween pastimes.

December 9th, Albion College Day, was observed in an appropriate manner. All class work was suspended. Addresses were made both morning and evening, and a banquet was served in the gymnasium at noon.

Prof. C. B. Scheffler, for fourteen years director of the Conservatory, was obliged to resign his position last spring on account of ill-health. Beta was especially sorry, for in Prof. Scheffler our chapter had a most true and loyal friend. His successor, Prof. C. B. Adams, formerly of Oberlin Conservatory, is fast winning favor among the students and is proving a very efficient director. Mrs. Adams also teaches in the Conservatory.

On December 21st the Oberlin Glee Club gave a concert here. The fraternity spirit was very manifest that evening. The gentlemen did the honors at the concert, various sections of the building being reserved by the fraternities and handsomely decorated with their colors. After the concert the sororities united in giving a delightful reception to the club, faculty and students.

Delta Gamma has just completed a very pretty chapter lodge which will soon be dedicated. We understand that Kappa Alpha Theta intends building next spring.

We have enjoyed many informal "spreads" at our lodge and at the homes of our members. We meet regularly Saturday evenings. Our meetings are marked with enthusiasm and loyalty on the part of the members, and we feel that much good work is being accomplished. The only girls on the editorial staff of the college paper are Alpha Chis. We are also represented by five members in the Conservatory faculty.

We have had visits this year from Miss Louise Birchard, Mrs. W. B. Dunbar and Mrs. H. W. Cushman.

Beta sends best wishes to the other chapters.

—[ALTA MAE ALLEN.

GAMMA.

EVANSTON, ILL.

DEAR SISTERS :

Gamma Chapter is not as large this year as last, as several of our girls could not come back, and as yet we have not had very many additions. We have lately initiated three girls—Ella Parkinson, Cornelia Porter and Irene Stevens—who will be quite a help to our chapter.

We are expecting several of our members back after Christmas.

Our chapter was visited this year by two of our old girls, Arta Mae Bellows, of Maryville, Mo., who is an elocutionist and appeared on several of our programs, and Cordelia Hanson, of Kenosha, Wis., who is also quite talented.

We have has been greatly assisted by Mrs. George A. Coe, an honorary member. Being a member of the faculty, she has been able to help in many ways. She entertained us delightfully at her home on November 16, 1896. We have also been entertained by Grace Richardson at her home in Buenna Park, and by Miss Stanford and the Misses Siller.

At our meetings we have a musical program every other week and study the composers, from which we derive a great deal of benefit. So far we have studied Schubert, Mendelssohn, Brahms and Chopin.

A new building for the School of Music is now being erected, and we hope to secure new fraternity rooms in it. Our present rooms are not as commodious as we wish. We expect to get into our new rooms by the first of the year.

One of our girls, Miss Mary E. Stanford, is the soprano at the First Methodist Church at Racine, Wis. Miss Carrie Antoinette Woods, was recently married to Mr. Chauncey Abbot, of Schuyler, Neb.

Yours in Alpha Chi,

LILLIAN SILLER,
Cor. Secy.

DELTA.

MEADVILLE, PA.

DEAR SISTERS OF ALPHA CHI :

It gives us great pleasure to find such an opportunity as this in

which to send our good wishes to all of our dear sisters, and to express that love which we feel at all times for them.

The Conservatory of Music here opens usually about the first of September, but many of the girls who come from a distance stay at the girls' boarding hall of Alleghany College, which does not open until two or three weeks later. Though we reorganize during the first part of the month, our "rushing season" does not really begin until quite a little later when College opens.

The season of reorganizing and "bidding" our girls passed off very pleasantly with a few "spreads" and the like. Then we initiated a trio of merry girls, and we are very proud of them. We have fifteen active members. A number of our girls who live in town but are not active members, attend the meetings regularly and are really so "active" we simply couldn't part with them.

Two of the girls have been ensnared by cupid and have left this winter, regardless of the sighs and entreaties of their sisters.

Our fraternity room is on the third floor of the Conservatory building. It was formerly the attic, but woe unto the person who dares designate it by that name now! There are three windows in the room, one facing north, one east and one west. The ceiling over each is in the form of a gable. The walls and the ceiling—many times it is hard to tell which is which—are covered with matting. In one corner, where the roof slants to the floor, we have stretched a hammock. All of the furnishing of the room has been selected as nearly as possible with the idea of keeping up the Japanese effect produced by the matting. The color is olive and golden brown. We have our business meeting first and then the program, which has been made out two weeks before. We have not had any definite plan of programs, but try to make them as profitable and interesting as possible. We hope the circular letter will be started soon, for we think that it would be extremely interesting and would draw us more closely together.

With best wishes from Delta,

EDITH J. RODDY,
Cor. Secy.

EPSILON.

LOS ANGELES, CAL.

DEAR GIRLS :

I fear you will think your California sisters very delinquent, and

we plead no excuse except that in our sunny climate we put off letter writing until the rainy day, which at this season of the year should be expected occasionally. Since last March only twice have the gray clouds dimmed the brightness of our sunshine and shut us in with a restful sense of having a whole day for indoor pleasure and duties.

In June of '95 Epsilon Chapter of Alpha Chi Omega made its debut in the Greek world. Kappa Alpha Theta gave a delightful reception at which we were formally introduced and most cordially greeted by the other sororities and fraternities.

Delta Gamma gave an "at home" in our honor and we were heartily welcomed into fraternal fellowship.

At the opening of the school year we gave an inaugural reception, which was the brilliant social event of the term, and later, when we were established in our pleasant quarters, we entertained the sororities informally in honor of four new members.

When Dean and Mrs. Bacon moved into their new home they celebrated the occasion by giving us an elaborate banquet and otherwise treating us in a royal manner. The party was, in fact, a farewell to one of our members, Alice Mann, who was called to her home in Arizona by the illness of her mother.

During the present term, on account of illness and absence of members, we have accomplished little, aside from maintaining interest and enthusiasm in the chapter, but are planning glorious achievements for the future.

Our chapter had the pleasure of a visit from Miss Robsen, of Delta, who was traveling in southern California last winter.

Mrs. Harvey Grey, *nee* Carrie Moore, of Alpha, was spending the winter with her brother, Dr. Moore, of Los Angeles, and proved a most delightful friend and sister.

We are glad to welcome Mrs. Brown, of Beta, who has recently moved to our city. Thus you see, although separated from our sister chapters by many miles of prairie and desert and the barrier of lofty mountains, which sometimes gives us a feeling of isolation, yet we sometimes feel the clasp of friendly hands and hear kind greetings of sisters whose presence strengthens the friendship already made lasting by the welcome white-winged messenger from the east, and the ties of Alpha Chi Omega.

EPSILON.

In Memoriam.

We are grieved to record the sad death of Miss Marguerite Bolan, of Gamma Chapter. Miss Bolan's home was at Ashley, Ind. She attended the convention last spring at Meadville, Pa., and won all hearts by her sweet disposition. She was one of the most talented of the chapter, being a graduate of both Cum-nock's School of Oratory and the Northwestern School of Music.

Convention Notes.

The sixth national convention of Alpha Chi Omega met with Delta Chapter at Meadville, Pa., April 8th, 9th and 10th, 1896. All chapters were represented, the delegates being: Miss Ida Steele, Alpha, DePauw University, Greencastle, Ind. Miss Josephine Parker, Beta, Albion College, Albion, Mich. Misses Lillian Siller and Florence Harris, Gamma, Northwestern University, Evanston, Illinois. Misses Gertrude Ogden and Florence Harper, Delta, Meadville Conservatory of Music, Meadville, Pa. Miss Lulu C. Johns, Epsilon, University of Southern California, Los Angeles, Cal. Misses Gertrude Rennyson and Barbara Strickler, Zeta, New England Conservatory of Music, Boston, Mass.

This was the initial convention for both Epsilon and Zeta, these chapters having been established since our previous convention. Miss Margaret Barber was presiding officer of the convention, and Miss Lulu C. Johns was recording secretary. The sessions were held with the local chapter in their cosy and artistic rooms at the Conservatory of Music. Much business which is of great importance to the general fraternity was transacted. Suitable and possible locations for new chapters were discussed, and in most cases placed in charge of the chapter which seemed most competent to secure their establishment.

One session was devoted to the arrangements for the publication of "The Lyre," which shall be issued quarterly in the interests of the fraternity. The minor details of the magazine, such as subscription price, cover design, etc., were left to Alpha Chapter, in whose charge the publication was placed. The remainder of the convention was necessarily occupied by matters of less importance, such as fraternity stationery, song books, reports of officers and rules and regulations of future conventions. A musical call was also adopted. The business session of the convention closed with the election of officers.

Socially, the convention was a brilliant success and will long be remembered by both entertainers and entertained as a most delightful week. Wednesday evening the local chapter of Alpha Chi Omega entertained the other college fraternities with a musicale in which the delegates took part. After the recital a reception was given the guests in the fraternity rooms.

One of the most pleasant occasions of the week was an elegant

reception given by the Delta Chapter to their visitors on Thursday evening at the home of Mr. Walter S. Harper. Mr. and Mrs. Harper, Miss Florence Harper and the delegates received. Music was furnished by the Northwestern Orchestra. Refreshments were served in the dining-room to 175 guests.

Friday the Alpha Chis were received at Huling's Hall by Kappa Alpha Theta from 3 to 5 o'clock, and Kappa Kappa Gamma from 4 to 6 in their different fraternity rooms. Dainty refreshments were served, and the hours passed off too rapidly for both guests and hostesses.

Friday evening the usual convention banquet was held at the Commercial Hotel. The dining-room was profusely decorated with the fraternity colors and flowers. Covers were laid for thirty-six and a splendid menu was enjoyed. Mrs. Juvia O. Hull acted as toast-mistress, and the following was the program after the banquet:

- Song Rallying Song
- The Bond Miss Strickler (Zeta)
- New Strings to "The Lyre" Miss Parker (Beta)
- Mademoiselle, the Goat Miss Bolan (Gamma)
- Song Bound Heart to Heart
- Alpha Chis in Music Miss Steele (Alpha)
- Our Greek Brothers Miss Johns (Epsilon)
- Auf Wiedersehn Miss Porter (Delta)
- Song Old College Days

This was the last meeting of the sixth convention. May our seventh with Alpha be as profitable and pleasant.

—IDA M. STEELE.

[For Convention Programme, see page 30.]

CONVENTION PROGRAM.**Conservatory of Music,****MEADVILLE, PA.****Alpha Chi Omega Musicale,****APRIL 8, 1896.**

- Liebling Gavotte Moderne
Miss Flora Pendleton. (Delta)
- Rubinstein Kammenoi Ostrow
Miss Josephine Parker. (Beta)
- Verdi Merce dillette amiche
Miss Edith Moore. (Delta)
- Gottschalk Tremulo
Miss Florence Harris. (Gamma)
- Meyer-Helmund The Butterfly Waltzes
Miss Lillian Siller. (Gamma)
- a. Grieg An den Fruhling
b. Raff Polka de la Reine
Miss Susanna Porter. (Delta)
- Becker Spring-tide
Miss Sara Evans. (Delta)
- Mendelssohn Duo—Capriccio brillante
Miss Lulu C. Johns (Epsilon) Miss Helen Edsall (Delta)
- a. Rotoli Alone
b. Thomas-Mignon Knowest Thou the Land
c. Bizet-Carmen Habanera
Miss Gertrude Rennyson. (Zeta)
- Mendelssohn Concerto in G minor
Miss Helen Edsall. (Delta)
- Orchestral part on Organ by Mr. Comstock.

A Picture.

It hangs on the wall of Alpha's Fraternity Hall and is one of her treasures. It is a memento of one of the most delightful events in her history, the initiation of Maud Powell. Shortly after the return of the noted violinist to New York she sent to Alpha a large photograph of herself, accompanied by a kindly letter of greeting. The picture was at once framed and hung, and is a constant inspiration to the members as they come and go, to attain a high standard of musical excellence and true womanliness.

Convention Notice.

Alpha wishes to call attention to the seventh national convention which will meet at Greencastle late in March, or early in April. The other chapters will be notified of the exact time as soon as the date is fixed. A full representation is hoped for, and it is earnestly desired that the delegates come thoroughly prepared on all matters to come before the convention.

Alpha hopes a large number of absent members may find it possible to attend the convention and looks forward to such a reunion as one of the most pleasant features of the occasion.

Beta's Lodge.

Our lodge has been such a source of enjoyment to us that a short account of it may be of interest.

We have now been in the lodge over a year and the sorority has been greatly benefitted. Having this building for our very own has added interest and enthusiasm to our work. The lodge is a brick building situated on a corner of what is known as College Grove, just east of the college buildings. The position is an enviable one, and we are duly thankful for having obtained it. As we enter the front door, which opens upon a good-sized piazza, we find ourselves in a hall, on one side of which is an old-fashioned brick fire-place in which a cheery fire is usually burning. Opening on the right by double doors is the parlor, a large room admirably adapted for entertaining. Just back of the hall is a small room, from which the staircase leads to the dressing-rooms above. In this little room are cosy seats with a multitude of pillows and a most inviting recess. On

the left of the hall is our dining or drawing-room, as the case may demand. Directly back of this is the kitchen, and in addition to the usual kitchen necessities it contains a gas stove, which, by the way, we have found to be one of our greatest blessings. The lodge is lighted by gas and heated by a furnace. We have hard-wood floors throughout, and find large rugs much more convenient than carpets. The rooms are all furnished very completely and tastefully, many of our prettiest things being gifts. Our opening reception was given December 11th, 1895, and was pronounced a social success. For us, however, it marked the beginning of many pleasant hours to be spent in the lodge. And we have not been disappointed, for it is indeed an ideal place.

—ALTA MAE ALLEN

Old and New Violins.



“What is the difference between new and old violins?”

This is a question that is often asked, especially by the enthusiastic amateur or would-be purchaser.

Time was when an artist or concert musician must own a “genuine”—a “Strad” or Amati, but Stradivarius has now been dead more than one hundred and fifty years and the old wizard of Cremona has left us but a few rare instruments which can scarcely be purchased with their weight in gold. Many a modern money king holds in his selfish grasp these rare products of the master’s cunning, which he neither uses himself nor even allows others to use. However, there is no longer a necessity for paying a small fortune in order to secure a first class violin, for the violin makers of our own country can now produce instruments as perfect in tone and workmanship as any of the old master’s, and at a far more reasonable price. I have in my possession an American violin which was made about three years ago by Mr. Andrew Hyde, of Northampton, Mass. It is a Stradivarius model, an exact copy of a very valuable old instrument of that make. In appearance the instrument is as artistically delicate in construction and contour as a piece of rare old china. The clear Amber varnish is of the golden hue so much admired in the old violins and it shows to the best advantage the beautiful grain of the Italian wood. The mature and limpid tone of the old instrument is faithfully reproduced in this new violin and no “digging” of the bow is necessary to produce the strength of tone and carrying power which are much to be admired. It has been compared with four violins each of which was one hundred or more years of age, and in each case found to be the most satisfactory for all purposes. The later day instruments exhibit power and some qualities not to be excelled by the Italian connoisseur, and violin making is not a lost art as many would suppose.

L. G. A.

School of Music, DePauw University,
DeBarry Hall, June 5, 1896.

GRADUATION RECITAL,

—BY—

HELEN HANNA BIRCH, PIANIST.

—ASSISTED BY—

THE SCHLIEWEN QUARTETTE.

[Of Indianapolis, Ind.]

Mr. Richard Schliewen, 1st Violin.

Miss Louise Schrader, 2d Violin.

Mr. Rudolph Koster, Viola.

Mr. Adolph Schellschmidt, Violoncello.

PROGRAM:

1. Bach Prelude and Fugue in C sharp
2. Mendelssohn Concerto in G minor
Molto allegro con fuoco, Andante,
Molto allegro e vivace.
[With string accompaniment by THE SCHLIEWEN QUARTETTE.]
3. Chopin Variationen Brilliante in B flat
Schumann "Aufschwung"
4. Beethoven Quartette, Op. 59, No. 1
Allegro, Adagio.
THE SCHLIEWEN QUARTETTE.
5. Henselt Etude—"Si Oiseau J'etais"
Mendelssohn-Liszt "Auf Fluegeln des Gesanges"
Max Vogrich Staccato Capric.

College Chapel, Albion, Mich.
Thursday Evening, May 26, 1896.

GRADUATION RECITAL

—BY—

MISS LUCIA M'MASTERS,

—ASSISTED BY—

MISS MABEL GORMLEY, MISS KATHERINE BRANDON,

—AND—

COLLEGE STRING QUARTETTE, MISS ETHEL CALKINS, ACCOMPANIST.

PROGRAM:

1. Ballade Chopin
Miss McMasters.
2. The Angel's Salutation Gounod
Miss Brandon. Violin Obligato—H. W. Brown.
3. { "In Bocaccio's Villa" Nevin
{ Staccato Etude Vogrich
Miss McMasters.
4. "The Schoolmarm's Courtin'" Recitation
Miss Gormley.
5. Resolution Dancla
Violin Quartette.
6. { "Winter Lullaby" DeKoven
{ "Snow Flake" Cowen
{ "To-morrow" Neidlinger
Miss Brandon.
7. Nocturne, op. 27, No. 2 Chopin
Miss McMasters.
8. Statue Poses
Miss Gormley.
9. Concerto in A flat Chopin
Miss McMasters.

[Orchestral accompaniment on 2d piano by Miss Calkins.]

Faculty Series.

Sixth Season, 1896-97.

**Northwestern University School of Music,
EVANSTON, ILL.**

PIANO RECITAL

—BY—

MRS. GEO. A. COE, ASSISTED BY MR. W. F. HYPES, TENOR.

ACCOMPANIST, MRS. W. F. HYPES.

IN THE CHAPEL, WOMAN'S HALL.

THURSDAY EVENING, OCT. 29, 1896, AT 8 O'CLOCK.

PROGRAM:

Beethoven, Sonata Appassionata
I. Allegro Assai. II. Andante Con Moto.
III. Allegro Ma Non Troppo.

Mrs. Coe.

Brahms { Erinnerung
Die Sonne Scheint Nicht Mehr
O Liebliche Wangen

Mr. Hypes.

Bach { Prelude, Lento Moderato
Fugue, Adagio Alla Breve

Scarlatti Pastorale

Field Nocturne

Dusseck La Chasse, Adagio, Allegro

Mrs. Coe.

Jensen Margreta

Chadwick Sweet Wind That Blows

Osgood This Rose I Send to Thee

Mr. Hypes.

Chopin { Impromptu, Op. 51
Nocturne, Op. 9, No. 1

Wagner-Liszt Spinnerleid

Moszkowski Presto Alla Giga

Mrs. Coe.

Delta Chapter, Meadville, Pa.

ALPHA CHI OMEGA.

DECEMBER 3D AND 4TH, 1896.

PART 1.

- Scharwenka Valse-Inromptu
Miss Helen Orris.
- Meyer-Helmund Serenade
Baritone Solo—Mr. Oscar F. Comstock.
Female Trio—Mrs. Bulen and Misses Ogden.
- Schumann Novellette in F
Miss L. Fay Barnaby.
- Selected Soprano Solo
Mrs. Bulen.
- Chopin Etude in A flat
Miss Susanna Porter.
- Carracioli Tuscan Folksongs
Misses Ogden.

PART 2.

THE BICYCLERS.

(A FARCE.)

BY JOHN KENDRICK BANGS.

CAST OF CHARACTERS:

- Mr. Robert Yardsley, an expert Mr. W. P. Beazell
- Mr. Jack Barlow, another Mr. Walter Dewey
- Mr. Thaddeus Perkins, a beginner Mr. Oscar F. Comstock
- Mr. Edward Bradley, a scoffer Mr. Frank Mixsell
- Mrs. Thaddeus Perkins, a resistant Miss Margaret B. Barber
- Mrs. Edward Bradley, an enthusiast Miss Anna C. Ray
- Jennie, a maid Miss Edith J. Roddy

MEMBERSHIP.

Alpha.

HONORARY MEMBERS.

Mrs. Newland T. DePauw.

Mrs. Chas. DePauw.

ARTISTS.

Madame Julia Rive-King.
Miss Neally Stevens.
Miss Maud Powell.Madame Fannie Bloomfield-Zetsler.
Mrs. Mary Howe Lavin.

TEACHERS.

Mrs. Orra P. John.
Mrs. Cecilia Eppinghausen Bailey.
Miss Alice Wentworth.
Mrs. Alma Dahl Dixon.Mrs. Ella G. Earp.
Mrs. Jennie Allen Bryant.
Miss Lena Eva Alden.

CHAPTER ROLL.

Lucy G. Andrews, Brazil, Ind.
 *Lulu Atkinson, Willow Branch, Ind.
 *Ina Ballinger, Williamsburg, Ind.
 *Bonnie Beauchamp, Tipton, Ind.
 Laura Marsh Bennet, Okahumpka, Fla.
 Helen Hanna Birch, Greencastle, Ind.
 *Minnie Bowman, Covington, Ind.
 *Lizzie Byers, Shelbyville, Ind.
 †Cora Branson Benedict.
 Byrde Chenoweth, Winchester, Ind.
 Marion Colburn, Michigan City, Ind.
 Carrie Conrey, Shelbyville, Ind.
 Raeburn Cowger, Greencastle, Ind.
 Emma Cox, Anderson, Ind.
 Anne Cowperthwaite, Tom's River, N. J.
 Bertha Deniston, Indianapolis, Ind.
 Alta DeVore, O'Dell, Ind.
 *Daisy Estep, Danville, Ind.
 Ella Farthing.
 *Evalyn M. Foster, Attica, Ind.
 Jessie Y. Fox, Champaign, Ill.
 Gertrude H. French, Boxford, Mass.
 Mame Gallihue, Indianapolis, Ind.
 Carrie Moore Gray, Galveston, Ind.
 Lillie Throop Hand, Carbon, Ind.
 Minnie Hargrave, Princeton, Ind.
 Alice Cary Heaton, Knightstown, Ind.
 Stella Heston, Princeton, Ind.
 Helen Herr, Brazil Ind.
 *Marie Hirt, Greencastle, Ind.
 Leah Walker Smiley, Indianapolis, Ind.
 Meta Horner, Medaryville, Ind.
 *Retta W. Jaques, Owensville, Ind.
 *Agnes Jones, Reese's Mills, Ind.
 Bessie Grooms Keenan, Leroy, Ill.
 Emma Lathrope, Delphi, Ind.
 Estelle Leonard, 127 W. 12th St. Cincinnati, O.
 Anna Augustus Link, Paris, Ill.
 Zella Lessa Marshall, Centralia, Ill.
 Eva R. Meridith, Muncie, Ind.
 Albertta Miller, Richmond, Ind.
 *Isabel Shafer Morgan, Wichita, Kas.
 Katharine H. McReynolds, Washington, D. C.
 Nellie Montgomery.
 *Emma Nickle, Winfield, Kas.
 Mayme B. O'Dell, O'Dell, Ind.
 Eva Osburn, Shelburn, Ind.
 Bessie Parrett, Patoka, Ind.
 Ella G. Peck, Greencastle, Ind.
 *Edith Plested, University Park, Denver, Col.
 Helen Dalrymple Rice, 183 Park Av. Ind'pls. Ind.
 *Maud Rowland, Covington, Ind.
 *Valverde Rupp, Terre Haute, Ind.
 Mildred Rutledge, State St. Springfield, Ill.

Pearl Armitage, Peru, Ind.
 *Belle Mikels Bailey, West Lafayette, Ind.
 Suda West Baldwin, Ft. Branch, Ind.
 Bunny Barry, Sheldon, Ill.
 *Maude Biddle, Danville, Ind.
 Clara Beil, Bluffton, Ind.
 *Myrtle Boltz.
 *Leonore Boaz Brown, Kokomo, Ind.
 Lida Bosler.
 *Olive Carter, Brazil, Ind.
 Olive Burnett Clark, Anderson, Ind.
 June Collins, Knoxville, Iowa.
 Nellie Bolton Copeland, 850 G. Av. St. Paul, Minn.
 †Louise Coucher.
 *Kittie Crowder, Sullivan, Ind.
 Minnie Davis, Martinsville, Ind.
 *Nellie Dobbins, West Lafayette, Ind.
 *Okah DeVore, O'Dell, Ind.
 Dora Marshall Esterbrook, Orleans, Neb.
 Juliet Finch, Logansport, Ind.
 *Katherine Foster, Palmyra, N. Y.
 *Mate Frash.
 Leota Fuqua.
 Nellie Gamble.
 Marguerite Gray, Chrisman, Ill.
 *Emma Haywood, Romney, Ind.
 *Emma Hester, Greencastle, Ind.
 Maud Heston, Princeton, Ind.
 *Claudia Hill, Waynesburg, Ind.
 Sarah Hirt, Greencastle, Ind.
 *Ethel Jackson, Greencastle, Ind.
 Mamie Ada Jennings, Newcastle, Ind.
 Mary L. E. Jones, Terre Haute, Ind.
 Margaret Lathrope, Greensburg, Ind.
 Bessie Latimer, Auburndale, Mass.
 Marguerite Smith Lightfoot, Rushville, Ind.
 *Elizabeth Lockridge, Greencastle, Ind.
 *Maud Maley, Edinburg, Ind.
 Emma C. Miller, Greencastle, Ind.
 Lillian E. Moore, Indianapolis, Ind.
 Estella A. Morse, Wabash, Ind.
 Annie Bunker McCurdy, Ft. Wayne, Ind.
 Libbie Price Neff, Portland, Ind.
 Helen C. O'Dell, O'Dell, Ind.
 Rhoda Gary Offut, Henderson, Ind.
 *Lorette Parker, Shelbyville, Ind.
 Grace Paul, Indianapolis, Ind.
 *Grace Power, Milroy, Ind.
 Kate Reed, Attica, Ind.
 Alta M. Roberts, School St., Indianapolis, Ind.
 Adeline Whitney Rowley, Champaign, Ill.
 Cora Russell, Mound City, Mo.
 Anna Ryan.

Lena Scott, Anderson, Ind.
 Pearl Shaw, Sardinia, Ind.
 Edith Smith, Maryville, Mo.
 *Olive Stanfield, Chrisman, Ill.
 Anna Vae Sterrit, Logansport, Ind.
 Olive Ferris Sype, 328 N. Main st, Rockford, Ill.
 Laura Taggart, Dallas, Texas.
 Ella H. Thompson, Greensburg, Ind.
 Louise J. Ullyette, Centralia, Ill.
 Flora T. VanDyke, Ashmore, Ill.
 Lela Beil Weissel, Bluffton, Ind.
 Myrtle Wilder, Brazil, Ind.
 Dora Wilson, Goodland, Ind.
 Grace Aldene Wilson, Centralia, Ill.
 Jessie Heiney Windle, Huntington, Ind.
 Flora Yates, Stillwater, Minn.
 *Nelle Florence Zimmerman, Brazil, Ind.
 Ferné Wood, Evansville, Ind.

Minnie Shaffer, Windsor, Ill.
 Anna Allen Smith, Greencastle, Ind.
 Katherine Power Smith, Moore's Hill, Ind.
 Ida B. Steele, Greenfield, Ind.
 Vallie VanSandt Stevenson, Carbon, Ind.
 Ethel Sutherland
 Cora Taggart, Dallas, Texas.
 Florence Thompson, Mooresville, Ind.
 Myrtle Thornburg, Winchester, Ind.
 Josephine B. Tingley, Deaconess Home, Chigo, Ill.
 Flora Tingley, Marion, Ind.
 Minnie McGill Warren, Watseka, Ill.
 Pearl Waugh, Tipton, Ind.
 Suda West.
 Mary E. Wilhite, Danville, Ind.
 Daisy Steele Wilson, Greenfield, Ind.
 Mary Janet Wilson, Greencastle, Ind.

Beta.

Minnie McKeard Allen,
 Grace Armstrong, Forty Fort, Pa.
 Lida Austin, Jackson, Mich.
 Lina Baum, Albion, Mich.
 Louise Birchard, Cambridgeboro, Pa.
 Beatrice Breckenridge, 255 Erie St Cleveland, O.
 Grace Brown, Lansing, Mich.
 Blanche Bundy, Chicago, Ill.
 Marian Childs, Calumet, Mich.
 Mattie Reynolds Colby, Jackson, Mich.
 Emma Crittenden, Albion, Mich.
 Jeanette Allen Cushman, Vincennes, Ind.
 Eusebia Davidson, Port Huron, Mich.
 Ada Dickie, Albion, Mich.
 Jennie Dickinson, White Pigeon, Mich.
 Fannie Dissette, Nashville, Mich.
 Nina Eggleston, Marshall, Mich.
 Minnie Fairchild, Three Rivers, Mich.
 Jean Whitcomb Fenn, Chicago, Ill.
 Marian Howlett Garfield, Albion, Mich.
 Alida Handy, W. Bay City, Mich.
 Hattie Ives, Chicago, Ill.
 *Anna Leidy, Colon, Mich.
 Louise Love, Marshall, Mich.
 Hattie Lovejoy, Albion, Mich.
 Dorothy McClellan, Macomb, Ill.
 Addie McHattie, Cedar Springs, Mich.
 Della Morgan Maher, Minneapolis, Minn.
 May Miner, Union City, Mich.
 *Margaret Mosher, Albion, Mich.
 Josephine Parker, DePere, Wis.
 *Mary Perine, Albion, Mich.
 Eva Pratt, Albion, Mich.
 Hattie Reynolds, Jackson, Mich.
 Katherine Roode, Albion, Mich.
 Anna Scotten, Detroit, Mich.
 *Kathleen Sheehan, Lockport, N. Y.
 Minnie Lewis Spence, Oberlin, Ohio.
 Libbie Smith, Marshall, Mich.
 Effie Simpson, Nashville, Mich.
 Daisy Snell, 291 Mich. Ave. Chicago, Ill.
 Bessie Tefft, Albion, Mich.
 Eva Marzolf Tiney, Coral, Mich.
 Cora Travis, Traverse City, Mich.
 Myrtle Watson, Cedar Springs, Mich.
 Winifred Welch, Homer, Mich.
 Ora Woodworth, Albion, Mich.
 Jennie Worthington, Albion, Mich.

Alta Mae Allen, Albion, Mich.
 Lillian Kirk Armstrong, Battle Creek, Mich.
 Elizabeth Avery, Phelps, N. Y.
 Ida Billinghamurst, Muskegon, Mich.
 Katharine Brandon, Albion, Mich.
 Berta Brown, Plainwell, Mich.
 Gertrude Buck, Grand Rapids, Mich.
 Ethel Calkins, Albion, Mich.
 Irene Clark, Albion, Mich.
 Mabel Collins, Albion, Mich.
 Jessie M. Cushman, Three Rivers, Mich.
 *Elizabeth Custer, Pana, Ill.
 Clarissa Dickie, Albion, Mich.
 *Mamie Dickie, Albion, Mich.
 Grace Disbrow, Hudson, Mich.
 Blanche Bryant Dunbar, Parina, Mich.
 Kittie Eggleston, Marshall, Mich.
 Mabel Nix Fellows, Homer, Mich.
 *Mabel Foster, Albion, Mich.
 Flora Adgate Hall, Ionia, Mich.
 Cora Harrington, Jackson, Mich.
 Lulu Keller Laudig, Buffalo, N. Y.
 Belle Fiske Leonard, Albion, Mich.
 Nellie Valentine Lovejoy, Ludington, Mich.
 Gertrude Fairchild Lott, Three Rivers, Mich.
 Georgina Gale McClellan, Albion, Mich.
 Lucie McMasters, Ludington, Mich.
 Hortense Osmund Miller, Ann Arbor, Mich.
 May Mitchell, 314 2nd St., Bay City, Mich.
 Clara Engle Noble, Missouri Valley, Iowa.
 *Susie Perine, Albion, Mich.
 Emma Phelps, Cresco, Mich.
 Florence Defendorf Reynolds, Dowagiac, Mich.
 Daisy Rogers, Medina, Mich.
 Glenna Schartz, Hastings, Mich.
 *Clara Shatwell, Detroit, Mich.
 Pearl Frambes Shedd, Grand Rapids, Mich.
 Della Sprague, Kalamazoo, Mich.
 Belle Smith, Marshall, Mich.
 Hortense Esmond Miller, Ann Arbor, Mich.
 Maud Snell, Elgin, Ill.
 Nellie Smith Thomas, St. Clair, Mich.
 Belle Miller Townsend, Champaign, Ill.
 Cora Bliss Valentine, Lansing, Mich.
 Rose Abernathy Whitcomb, Philadelphia, Pa.
 Florence Woodhaws, Plainwell, Mich.
 Mamie Harris Wolfe, Flint, Mich.

Gamma.

Mrs. Chauncey Abbott, Schuyler, Neb.
 Minnie Beckett, Chicago, Ill.

Arta Mae Bellows, Maryville, Mo.
 Mrs. C. W. Brown, Appleton, Wis.

Mrs. Geo. A. Coe, Univ. Place, Evanston, Ill.
 Mrs. H. Chester, Bowmanville, Ill.
 Mrs. Grace Gamble, Omaha, Neb.
 Bessie Grant Hamline, St. Paul, Minn.
 Fannie Grafton, Benson St., Evanston, Ill.
 Kate Hathaway, Rochelle, Ill.
 Mrs. Joseph Hays, 628 Hamlin st, Evanston, Ill.
 Ethel Lillyblade, Woman's Hall, Evanston, Ill.
 Suzanne Mulford, 1634 Ch'c. Av. Evanston, Ill.
 Mildred McIntire, Memphis, Tenn.
 Lulu Platt, Clark, South Dakota
 Ella Parkinson, Woman's Hall, Evanston, Ill.
 Mrs. C. W. Richie, Walla Walla, Washington.
 Grace Richardson, 117 Buena Av Buena P'rk Ill
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Bach, the Luther of Music.

In 1685, at Eisenach, Thuringia,—forever memorable for its association with the life of Martin Luther—was born Johann Sebastian Bach—one of the greatest of the great Tone Poets. One of his paternal ancestors, it seems, was a Hungarian miller who played a lute, making melody to the music of his whirring, grinding wheels. He had two sons, one of whom, Hans, was apprenticed to the town piper, says one of my authorities. Hans, in his time and turn, walked with the god of music. He became the father of three sons, one of whom, Christoph, became the father of a boy to whom he gave the name, Johann Sebastian. The lute-playing instincts and tastes of old Hans, of the lute and the mill, developed in the second generation into organ-players; Johann Christoph, his grandson, becoming an organist and the father of four boys, all musicians. When Sebastian came to his greatest fame, there were thirty descendants of this original lute-player piping on organs throughout Thuringia, Franconia and Saxony. A clannish family, meeting once a year, perpetuating the traditions of the family, renewing interest in art.

At ten years of age Johann Sebastian was left fatherless, but this death threw him upon the kindness of a brother, who, himself an

organist, gave him lessons in singing and clavichord playing. At once the genius inborn asserted itself, and, though he was not a prodigy like Mozart, he evinced a passion for learning and taste for the art of music. He starved for new studies, for more work, for new exercises. He pushed ahead of the work assigned him. It was too easy. He even abstracted, without permission, a book of musical compositions that had been refused him, copied selections and bent himself to the interpretation of the tempting scores. At fourteen he was thrust upon the world by the death of his brother-guardian. However, nature had endowed him with a rare soprano voice, and the death that seemed a disaster became an opportunity. Young Sebastian obtained a position as choir-master in Luneburg, studying music, literature, attending church at Hamburg, for the purpose of hearing Reinken's organ-playing. Then, alas, the beautiful voice changed and young Sebastian was without vocation, but he remained in St. Michael's school until he was eighteen years old and then entered the Duke of Saxe-Weimar's court band as a violinist. In 1703—this same year—he resigned his band-place and took the organ in a new Church at Amstadt. The emolument was slight, but the opportunities for self-culture were great, and as the cash was not much of an item, though the lack of it seemed depressing, Bach devoted himself to his own improvement; having nothing else to do except follow the instincts that had come down to him along the currents of blood from the veins of his lute-playing ancestor. He pursued his own method, but it was good. *He studied the works of the great composers.* That seems simple, but there is an incessant temptation to study something else. Bach was right. He studied the works of the great composers, day and night. He noted their styles; the difference of style; he learned what rules they observed; he analyzed, dissected, studied, studied, studied. As a result, his organ became the magnetic feature of the new church in Amstadt. "Have you heard Bach?" That was the question in Amstadt. He was the preacher! He led the worship! He was an independent person, too, although his income was small. *He played too much* in the church; his vacations were too long; the consistory found fault with him; he found fault with the consistory, and the emoluments went to another organist, and, as an opening occurred at Muhlhausen, by the opportune death of the organ-

ist at St. Blasius' church, Bach went there; then, in less than a year, to Weimar. For nine years he played the organ, then became leader of the Court orchestra and composer of band music.

Bach's fame had now spread beyond Weimar. His appointments were improved. He became chapel-master at Anhalt, under Prince Leopold. Abandoning this position, he sought the post of organist at St. Jacobskirche but failed to obtain it, and by another opportune death, became organist at Leipzig—director of music at St. Thomas school. Here he remained for twenty-seven years, performing the manifold duties of his position, inspecting schools, teaching music, arranging music for four churches, attending funerals, superintending the singing of the chorals, keeping a stock of music and instruments, playing the grand organ in St. Thomas church. Drudgery, much of this, but all the while his noble soul was in the skies of the greatest tone-world. No one, I think, can look at his portrait, without having a sense of being in the presence of a most noble man—a big-souled man. He had a hot temper it is true, but it was discord or evil that aroused it. In his religion Bach was a zealous Lutheran, and not a so called 'pretist,' as some have asserted. That religious atmosphere in which he grew up showed itself gloriously in his works, and in his life, too. He passed a quiet and secluded existence in his home in Germany, where he delved into the study of his Bible and its sacred truths; and satisfied with the faith into which he so deeply penetrated, he rose, and from time to time allowed his religious feelings to find vent in those grand inspirations in which "we find the glorification of Protestantism."

Two hundred and thirty complete cantatas, three oratorios, The Passions, seven masses, twenty-one church services, four funeral cantatas, eighteen cantatas for occasions, twenty-eight motets, forty-eight preludes and fugues, toccatas, six French suites, thirty-nine long works for organ, twenty-nine shorter pieces, six trios for organ, fifteen inventions, fifteen symphonies, six sonatas for 'cello, etc., etc.

At a quarter past eight on the evening of the 28th of July, 1750, he died. "Two days afterward he was buried in St. John's churchyard, at Leipzig. No stone, no cross, marked his resting-place, and the world was told no more than that 'A man, aged sixty-five, Johann Sebastian Bach, Musical Director and Singing Master of St. Thomas's

School, was carried to his grave in the hearse.' " So says Crowest in his "The Great ~~Tone~~ Poets."

W. M. Deithick in "A Manual of Music," says: "In all Bach's music there is not a ~~tinge~~ of the sickly sentimental. It is as pure, refreshing and sweet as spring water; and no matter how dry and uninteresting one of his compositions may appear when heard for the first time, it is certain to become more and more pleasing at every subsequent hearing."

Sir George Grove says: "Bach's importance for the history of music lies in the fact that, starting with instrumental music, and adhering to the spirit of it, he developed all forms and species of composition in an entirely new and independent manner. The old vocal style, which was founded exclusively on polyphony, was exhausted. Bach created an entirely new vocal style based on instrumental principles, carried it to the summit of perfection and there left it."

GEORGE M. HAMMELL,

Literary Editor Western Christian Advocate.

The Fraternity Idea in School Life.

The Fraternity and the Sorority which have been long established facts in the Liberal Arts departments of our American colleges and universities, and have more recently found their way into some of the professional schools—as the Law for instance—are coming even into the Fine Art domain. Within the last ten or twelve years quite a number of chapters of several Greek letter organizations have been established in leading music schools both east and west. At first these were confined to such schools as are parts of a university—such as our own—but more recently have been extended to some of the best institutions that exist simply as conservatories of Fine Arts—as for example *The New England Conservatory of Music*.

While to most persons the fraternity or the sorority addresses itself mainly as a social institution, yet it has in it more than that, both for the individual and for the body of which the individual is a part. In the social relation, while it has a tendency toward narrowing the bounds, at the same time there is the deepening of the lines. And the school life with it is somewhat different from what to the same individual it would have been without it—different both in its relations and in its influence. It is one of those relations where the person who is inclined to be selfish has abundant opportunity to increase in selfishness outside the more or less restricted confines of his own organization, and where, at the same time, the generous nature finds large opportunities for its exercise and growth both within its own numbers and in the outside relations.

But the fraternal idea stops short of its full expression if it does not reveal itself for good in the work of its own numbers. This kind of a binding together gives an added strength, and it should be a strength that touches favorably the vital interests of school life. That fraternity that disregards the working record in school affairs of its own members is disregarding one of its own large opportunities for usefulness, while the one that insists upon and maintains a high scholastic record among its own numbers, is doing much toward justifying its own existence even in the estimation of its adversaries. Organization carries with it strength—but this strength may be for good or for ill, according as it is directed and used. If it be used in

the better and larger way then it is well—but if against the final well being then beware of any such body or influence. A fraternity or sorority ought to keep in view its three-fold relations; to itself as an organization—seeing that the purposes of its existence are proper ones, and are well maintained; to its own members, being helpful to them in their own work, in their manhood or womanhood and in their relations both within and without their own body; then to the outside world—being more mindful than such bodies sometimes are lest in conserving the interests, or it may be only the pleasures, of this lesser but more intimate circle and relation, the wider relations be too little regarded, the general benefits too far lost sight of, and the call of the common brotherhood of man be too little heeded. A man or a woman, in these specially intimate relations among a few boon companions ought, if the relation be entirely healthful, to become better prepared thereby, for a keener discernment of needs, more helpful relations and broader activities, in the school work, in the personal life and the social contact. This the individual ought to expect, and this the organization ought to claim and exact.

B. A. MANSFIELD.

To Create! To Appreciate!

To you, and not to me, are given
 Those subtler powers, that, like some strange insight,
 Reveal to you in music, all that life,
 Or death, or nature hath of inner light.

'Tis yours, not mine, to reach the heights;
 Not mine to breathe a song from out the deep,
 But it is much to *know* that heights there are
 And comfort comes—to *feel* a song and weep.

JESSIE Y. FOX.

"Life in Its Tonic and Dominant Phases."

(By Elisabeth Patterson Sawyers, Mus. B., A. C. M., Professor of Pianoforte and Harmony, DePauw Music School.)

As a prelude to Kate Elizabeth Clark's story of "The Dominant Seventh," we find this sentiment from Schopenhauer:

"Our existence in life is a continued alternating of desires and gratifications. The will is forever wanting and it strives continually to gratify its wants. We really know but two states while in the body—the state of want and the state of satisfaction; the conditions of desire and gratification. Analogous to this, music has but two leading chords from which all others are derived. These are the chord of the tonic and the dominant chord of the seventh.

The first is the chord of rest and calmness, the second is a chord of unrest, of longing and striving. Music is a continued succession of these two chords and in this is represented our never ceasing desires as followed by gratification. Thus the composer reveals the inmost condition of our souls; he speaks the greatest truth, and speaks it in a language which reason comprehends not, but a language which is understood alike by all men the world over."

Liszt cannot be considered a composer of great ability, but to him is due the invention of one massive instrumental form, that of the Symphonic Poem. The Symphonic Poem differs from the Symphony in that it is a musical drama in one act having many different scenes, moods, situations; while the Symphony, though equally as varied in tonal tints, has three, four or five acts, called movements. A fitting analogy can be drawn between the Symphonic Poem and the greatest of all entities, the human life. There are two states of being, that of unrest, activity, existence, progression; and that of rest, relaxation, repose, cadence. All music is made up of the two distinctive characteristics—Progression and Cadence—the dominant seventh and tonic influences.

In the symphonic poem a picture of life is painted—each theme, each period, each phrase, each section, each motive, each chord, each note, each rest, bears inseparable relation to the whole. Likewise in life's Drama each ruler, every subject, each master, every vassal is responsible for his role, however great or menial that role may be. How we love to hear the rich full themes of a Sym-

phony as they speak to us! Do we stop to consider the infinite number of subdivisions which go to make up that theme? Out of a chaotic mass of notes, rests, figures, sections, phrases, period groups, modulatory passages, cadence formulas, embellishments, the composer conceives and constructs a symmetrical, well balanced musical structure according to the laws of melody, harmony and form.

“Form is contrast reduced to law.” No well constructed musical compositions exist which are not under inviolable musical laws. To be sure in very many instances great liberties are taken, but the underlying principles still remain. No well organized, well governed life is capable of continuance unless subject to spiritual and natural laws. No existing thing is independent of environment, whether in intellectual, spiritual, physical, artistic, social or psychological spheres. No man has reached so high a plane of greatness but he can still see beyond and above him his superiors.

All existing matter, whether animate or inanimate is dependent upon surrounding influences. There can be no great leader without his followers; no atom exists but it is made up of lesser atoms. No thought comes to us unless it be the result of a series of other ideas. We see beautiful shades of color about us, but they are the mere blending of many colors. In the symphony we find no theme that is not dependent on its smaller sub-divisions for its own being. One can easily compare people whom one meets, with the various divisions of the Symphony. Do we not meet at times great noble personalities that stand out in the foreground of life's painted canvas with their awe-inspiring presence. They are veritable themes of life's Symphonic Poem. At times of religious or political crisis a mighty influence arises which saves the sign of the cross or the ship of state. Is this influence not a great transition or modulatory passage which leads men through uncertain dominant seventh movements to a climax of the restful tonic.

Few lives are lived to their utmost. Not many of us are well modeled normal periods. Some lives are but a phrase, a section, a figure, a tone, a rest; others are the embellishments, the happy merry trill, the coquetish mordent, the airy fairy acciacatura. Yet, however large or however small our sphere, each has his peculiar significant position in the Symphony of the ages,

past, present and future.

If we listen to a tone poem we find it to be a continual succession of anticipation and realization, progression and cadence—the Dominant seventh, the Tonic. The Dominant seventh is a chord containing the dissonant interval of the seventh and therefore requires resolution. This resolution is naturally on the Tonic, otherwise deceptive cadences occur. How frequently the Dominant seventh harmony of expectation and hope fills our lives and we long for the Tonic of their realization, when a foreign harmony enters and delays partially or entirely the resolution. Such are the deceptive cadences of life. Dissonances often enter life, the resolutions of which we are unable to trace.

In our dominant moments we are striving for the goal of our ambition. Without effort put forth to gain the heights of our ideals we can never hope for success. We experience pleasure in pursuit, and in the tonic of realization we find the consummation of our hope.

“Were every hill a precious mine,
And golden all the mountains;
Were all the rivers fed with wine
By tireless fountains;
Life would ravished of its zest,
And shorn of its ambition,
And sink into the dreamless rest
Of inanition.”

Do purely Tonic moments ever enter life's turmoil, so pregnant with Dominant seventh influences? If so they are most brief in duration. Life is one long organ point on the Dominant, the resolution of which will be the melting into the Tonic of Immortality.

“I have sought but I seek it vainly
That one lost chord divine
Which came from the soul of the organ
And entered into mine.
It may be that death, bright angel,
Will speak in that chord again—
It may be that only in heaven
I will hear that grand Amen.”

Some Practical Advice to Music Students.

(A paper read before the pupils of the McReynolds-Koehle Music School, Washington, D. C.,
March 17, 1897.)

When an American pupil presents himself to one of the masters in a foreign conservatory with whom he hopes to complete his musical studies, he is generally surprised by a request for—well, not exactly a Beethoven Sonata or a Liszt Rhapsody—but for a scale and arpeggio. He is still more surprised when he finds that he can not even play them slowly to the satisfaction of this exacting master, and bitterly dissatisfied when, at the end of the examination he is sent to an underteacher for six months, less or more, to get the stiffness out of his wrist, his hand pliant, and elasticity and independence into his fingers. In other words, he has to lay a solid foundation for a future technique before any of the masters care to bother with him. Professor Pruckner, of the Royal Conservatory, Stuttgart, Germany, told me once that the reason the American pupils were so much in disfavor among the foreign masters was not because they were less talented than other young people, but because their musical education was so superficial. He said this was the result of “too much hurry,” in America. “The American teacher does not have time (with a shrug of his shoulder) to teach as *he was taught* over here.”

Haste is inborn in the American nature, but, if he will master art, the student must overcome this evil at the beginning. Art requires not only talent but time, hard work and patience. As Lucy Lillie says, “The student whose music is considered *worth anything* is the student who works and feels and is patient.” Let us therefore bring to our music study, first of all, patience. If you should wake up to the fact one of these days that your musical education has thus far been superficial, be thankful that you have waked up and be content and glad to go back to the beginning, if need be, and, under the supervision of some competent teacher, correct the bad habits and lay a solid foundation for future work. This will try your mettle, but keep the end in view and you will succeed. Be your own severest critic at all times and rest satisfied with nothing less than perfection in whatever you are doing, be it the simplest five finger exercise.

As absolutely necessary for the beginner as for the advanced pupil

on every instrument is the competent, conscientious teacher, for without an able hand at the helm, hard work, time, and money are thrown away. In place of the steady advancement looked for, disgust usually follows the first burst of enthusiasm and after a few years the unsatisfactory work is either stopped or the pupil at last sent to a competent teacher to correct the bad habits of years, a very difficult and sometimes impossible thing to do. I wish the well meaning but unknowing parents could only realize the harm that is done by thinking that "any kind of a teacher will do for a beginner." It is while the hand is forming that the most careful, painstaking work must be done on the part of a teacher. Indeed the best instruction is never more necessary than during the first lessons. The great pianist and teacher, Lebert, (founder together with Stark, of the Stuttgart Conservatory) says in regard to this matter; "If the fundamental principles of technique are neglected from the very beginning, the future acquisition of a *correct* technique is almost impossible. By correct technique is meant the ability to elicit from the piano a beautiful, rich tone, whether forte or piano, a melodious legato and its opposite staccato, and finally as much execution as is required for the faultless rendering of a work."

Now, taking it for granted that we have secured a competent teacher, the first thing we turn our attention to is this acquisition of a beautiful tone, and this is within the reach of every pupil possessing a musical ear and having no physical defect in the hand. Great care must be taken from the beginning that the hand be held, not only to look well upon the piano, but so that each single finger may work freely and independently of the others, and thus be developed to its utmost. Modern technique demands this.

It is only after the fingers have attained a certain independence that the attention can be given to that which stands highest in our art of music—expression; i. e., the art of interpreting or expressing the ideas of the composer in the piece to be played. To do this, close study must be given to the phrasing and the multitude of little signs relating to *nuances* or shadings occurring throughout the piece of music under consideration. Possessing a beautiful, clear, full tone, producing the softest piano and strongest forte at will, having mastered the legato and staccato and being able to phrase understandingly,

we have only to feel what we play and the simplest of good music can now be rendered artistically and give enjoyment to any musician, no matter how highly educated he may be; while the piece whose difficulties are gone stumblingly and blunderingly through can only fill a musical person who is so unfortunate as to be a listener with contempt and disgust. Therefore, be content to play the simplest piece well and artistically, until the day arrives when you are able to render the difficult one in the same manner.

To excel on any instrument we should direct the principal part of our time and energy to the mastering of a particular one; know how to practice and then do it. I never consider any pupil "started," no matter what the age may be nor the length of time he may have studied, until he realizes the importance of regular, systematic, conscientious practice, for, as soon as he does this, the practice time becomes an ever growing source of pleasure, and advancement is secured.

Begin to practice early in the day while body and mind are fresh; an hour in the morning is worth two in the evening and should be chosen if possible. It is well to have a time set for practicing and to let nothing prevent you from keeping it regularly day after day. Another thing, do not forget to use the brain along with the fingers, or no matter how much time you spend at your instrument, that time is worse than lost. After a poor lesson one day a pupil said despondently, "I don't see why I don't know this!" "Because you have not practiced," I suggested. "Not practiced! why, I have practiced three hours every day since the last lesson." "You may have spent the time at your instrument but you have not *practiced*," I insisted. Now we will *practice* a half hour and at the end of that time you will know this page without a mistake. The young lady looked incredulous, but we commenced, taking it slowly; the hands at first separately mastering each difficulty as it appeared and after half an hour the page was learned.

As for the amount of time necessary to devote to practice—that depends so much upon the strength and talent of the pupil that no definite rule can be laid down, however, we can say that no one, not even children, can derive any benefit worth mentioning with less than one hour daily practice, Sunday excepted. Four hours of care-

ful, conscientious practice is expected of the artist pupil in European Conservatories, and one is earnestly advised on entering never to practice more than one hour without resting mind and fingers.

The only difference that should exist in the study of the artist pupil, one intending to devote his life to the study and profession of music, and the amateur, to whom music only forms a part of his general education, should merely be in the amount of time devoted and consequent advancement. Both need from the commencement the best instruction to be had, for, if it is worth while doing anything at all, it is worth while doing that thing *well*. There are several other things necessary to a musical education which I will have to pass over more or less hurriedly this time.

Beginning with their first year at school, children should be taught to sing at sight in order to train the ear correctly. The study of harmony, or the elements of musical composition, should be taken up as soon as the pupil has mastered the scale, as he is then able to understand and enjoy it. My youngest pupils in this branch of music study, are three little girls and I wish all could see the beautiful work they have done during the past month. Ensemble playing cannot be recommended too highly as it improves the sense of rhythm and broadens the style of playing. After the pupil is sufficiently advanced, playing in public from time to time, especially in Pupils' Recitals, the pieces recently studied, is also of benefit, promoting self confidence. This should, however, by no means, be so often as to interrupt regular music study by taking too much valuable time for the preparation of pieces for this object. This would harm the pupil by retarding his progress. As the virtuoso or artiste of today is expected to play all solo pieces at public concerts from memory, this, too, must be cultivated at an early stage. Read musical books, study the lives and works of our great composers, and thereby get in touch with the wealth that they have bequeathed to us. In addition to the many excellent biographies the musical library of today contains, we find also music histories, aesthetic instruction, and the Music Catechisms on different subjects, by Riemann. For the children I heartily recommend Lucy Lillie's "Music and Musicians" and Amy Fay's "Music-study in Germany." This experience of an American girl studying with such celebrated

teachers and virtuosi as Liszt, Kullak, Tausig and Deppe, will be found fascinating to the older student looking forward to Germany as the Mecca of his hopes. Above all, hear as much good music as you possibly can, for this cultivates your taste, and by good music I mean *classical music*.

As to just what classical music is, there are some of the most curious opinions extant. A new pupil once said to me: "Classical music? Oh, that's a lot of tones strung together without any tune to them and very hard to play." Before the new pupil left she had learned to understand the great fundamental principal; "melody is the most important element of music." Another new pupil once exclaimed aghast: "The scale! I don't have to learn the scales, do I, when I just detest classical music?"

Now what is classical music? In "Music and Musicians" we find the following definition: "To be strictly classical, a composition must be written according to the standard rules of art, and with a subject or theme worthy of the setting. It may be very simple, it may have but slight elaboration, yet it must contain the elements of true musical inspiration and of musical art before it is classical. The music need not be heavy or labored to be considered classical, as so many young people suppose. The airiest of Bach's gavottes, the most emotional of Beethoven's andantes, the most brilliant of Mendelssohn's overtures—all of these are as purely classical as the most sublime symphonies or sonatas. To be classical is simply to be grammatical, and when you can bring to your music study the same sensitiveness and appreciation with which you regard the study of a language, you will find that you care only for what is best, or in other words, the classical."

How ridiculous it would sound if we should declare that we can neither understand nor appreciate grammatical books, or again that a gaudy chromo is infinitely more pleasing to our eye than the most beautiful painting that ever adorned a canvas. To appreciate good music, shun all that is flat, commonplace, insipid. Don't play it, don't listen to it, if you can help it. No young boy or girl whose mind is fed on dime novel literature will appreciate Dickens or Shakespeare. The masters have not forgotten the children among their greater works but have found time to leave an

abundance of charming little pieces whose simple melodies and harmonies are easily understood and enjoyed by the little folks.

The greatest advantage of music study in Germany is the opportunity to hear an abundance of good music beautifully rendered. All during the season the greatest oratorios, operas, symphonies and celebrated artists follow one another in rapid succession. This, together with the hundreds of students about you, enthusiastically devoted to their art, creates a *musical atmosphere* which is, as yet, not to be equaled in the United States. However, our country is young, its people are music loving and what is not now may sometime be. The last few years have shown a marked improvement in the class of music presented to the public in our large cities. To the Theodore Thomas, Boston Symphony, Anton Seidl and Walter Damrosch orchestras we owe a heavy debt of gratitude for establishing such a high musical standard throughout our land.

These things that I have mentioned bear directly upon practical music study, but as the time of the narrow-minded musician who understood *nothing* but music has passed away, we will see before closing what Lebert and Stark say of the importance of *general education* for the musician. "It is of great use, nay, in a certain degree, a necessity to the disciple of art, to be well acquainted with the poetical literature as well as master works of the plastic arts. The abundance of the sublime and beautiful which the mind and the imagination draw from that source and digest in their peculiar way will advance the poetical conception of musical works of art and be reflected in an expressive style of playing, characterized by sound enthusiasm. Indeed our greatest masters have towered far above their contemporaries in intellectual culture. At the present time a general cultivation of the mind is even the duty of every genuine artist, as music is more than ever enriched by the influence of literature and the sister arts."

As to the question whether it is necessary for a music student to study in a foreign conservatory, I would advise that every pupil of marked talent, expecting to make music his profession, who has the choice of a course of study in an American or German conservatory, choose the German conservatory. He will not only receive thorough instruction in music and have a musical atmosphere about him,

(that, too, at a decidedly less expense than in America), but will have in addition the inspiration which comes from studying in a land that has given to the world the greatest composers. He will also have the advantage of foreign travel, and of becoming acquainted with a new land and its people. The pupil should, if possible, have had several years of careful study, with some one who has studied abroad and knows what will be expected of him; and he must be prepared to stay at least two years.

In conclusion let me say that I hope each one of us who loves his music may strive to become a faithful student. He will thereby be giving his mite toward making our own land a fitting home for music, the highest and noblest of all arts.

KATHARINE H. McREYNOLDS.

A Barnyard Epic, or Belinda and the Music School.

(Inspired by an incident which occurred in the University School of Music.)

It was in the summer of ninety three,
When money was tight and gone on a spree,
And a windy city of the woolly west
Was spreading herself like a hen on her nest,
When Congress sat like misfit tailors
Trying to make over their recent failures,
And the farmer stood in the broiling sun
Scolding and storming at what Congress had done,
That old Simpkins, of Scraggsville, in the county of Posy
Sat smoking his pipe, for the eve was rosy.
He had taken off his shoes to spread his plantation;
And loudly expostulate on the prospect of rations;
Belindy his daughter, with hair like the sun,
Stood listening by, for the dishes were done,
"DePauw's out of the question and that music school,
So go to your milkin' and don't be a fool,"
The corn hain't worth huskin', the potatoes won't sell,
And for the onion crop, tha' hain't even a smell,
The quashes and pumpkins, they look like twins,
And ain't no bigger than a parson's sins,
So go to your milkin' and don't be a fool,
"DePauw's out of the question and that music school."
Belindy trudged in and took up her pail,
For her not even a ghost of a wail,
But there was a defiant toss to her little pug nose,
And a determined swing to her every day clothes.
She let down the bars with a bang and a shake
The spirit she showed would make Moses quake.
In Tarentelle rhythm with tempo rubato,
With accelerando and semper staccato,
The milking began with such unusual clatter
Brownie turned 'round and asked "what's the matter?"
The answer she got set the creature to thinking
Though her gently brown eyes never ceased in their blinking.
Now the ancestors of this bovine were of Boston stock
Who laid out the city and streets by the dock.
She rolled her cud instead of r's,
And spent many evenings looking at Mars
Her tail, it moved in the Hogarth line
For the "wherefore of this thusness" she did constantly pine,
She was fond of Belindy and her little pug nose,

And she liked the swing of her every day clothes,
 So she said to Belindy you're no fool,
 And you shall go to DePauw and the music school.
 I believe in the higher education of women
 And think it time to make a beginning,
 So keep on your milking and I'll do the rest,
 You'll soon be in DePauw in your Sunday best."
 Belindy no longer milked in tempo rubato,
 In accelerando and semper staccato,
 She changed the tempo to Barcarolle movement,
 And Brownie thought it a great improvement,
 Belindy had faith in this friend of her youth,
 She milked and she milked until, forsooth,
 When the dairy man came to settle the bill
 Old Simpkins declared, though against his will,
 "Belindy and Brownie must have their way,
 There's no use arguin' what wimen say,
 Though the corn hain't worth huskin' and potatoes won't sell,
 And for the onion crop, there hain't even a smell,
 And the pumpkins and squashes do look like twins
 And 'aint no bigger than a parson's sins."
 Belindy went to that music school,
 They soon found out she was no fool;
 She now plays the Tarantelle on the piano
 And sometimes stops to eat a banana,
 There's a happy turn to her little pug nose,
 And a contented swing to her every day clothes.

— C. D. ROWLEY.

Perplexities.

Not long since I heard an address given before an association of women, by a teacher of embroidery. I was somewhat startled to hear this emphatic statement: "Embroidery is the *key* to *everything*!" This recalled to my mind a conversation I had several years ago with the genial president of a musical institution. He told me the following: The D. family in solemn conclave assembled, decided that Helen, the oldest daughter, should be sent to a music school for a full course of study. She must be given the best vocal instruction the school afforded. Her father insisted that she should have thorough instruction on the pianoforte so that there would be no difficulty about

playing her own accompaniments. "After I have gone to all the expense of educating you in music," said her father, "I hope you will be able to play when asked without making endless excuses and vexing everybody with pure perversity."

Helen hunted up her studies and sonatas that had gradually sunk to the bottom of the pile, and packed away the gay waltzes and so-called popular music that had occupied most of her time. It was always called for and insisted upon, so how could she help it? In company with her father, she went to the great city of X. At the music school they were received by the president with a cordiality that won Helen at once. He suggested the addition of Theory to her list of studies. He was happy to recommend Signor Torry for Piano, Signorena Topla for Voice and Miss Grant for Theory. He was sure these teachers would do for her all she could desire:

They were conducted to a palatial little parlor where they were introduced to Signor Torry. He said: "I am delighted to meet a young lady with so many musical ambitions. But, my dear young lady, the piano is the instrument of the world, and it requires much time to learn how to play it. I would suggest that you leave the cultivation of the voice until after you have completed the course in piano. Then you will be free to study other things as much as you like." Mr. D. said: "We really care more for the cultivation of my daughter's voice than for the piano playing." We hope, however, that she will *play* with some skill." "Yes, yes!" answered the professor. "What does singing amount to without the accompaniment? And what is an accompaniment poorly played? Whole performance ruined! My dear sir, the correct study of the piano takes *all* the time. If your daughter wishes to excel in it, everything else must be given up!"

They called upon the voice teacher. He said: "I am happy to meet so talented a pupil. But, my dear girl, the voice is the *grandest* organ that man was ever called upon to cultivate, and to do it justice you *must* give it your entire attention. You must not fatigue yourself with other work." "But the accompaniments?" faltered Helen, remembering the home consultation and the piano teacher's remarks. "Oh! how easy to have some one play for you! There are plenty to play. After you finish the course you can have *much* time

to play the piano." With doubtful thoughts they proceeded to the rooms of Miss Grant. She smiled upon them and said: "You are fortunate to have so many talents to improve, but I am sure you are undertaking too much. I am sure you must give up something. But you cannot do without Theory. It is the basis of *all* music, and the study of music without theory is like building a house without a foundation. In taking so much work, I am afraid you do not realize how much time and strength will be required. You must consider your health."

Perplexed and disheartened, they called on the president again. Helen declared: "I do not know what to do, now. What *can* I do?" The president laughed heartily. "Pay no attention to *any* of them," said he. "My teachers are all specialists and they think the world was made to play in, or to sing in, as the case may be, and they counsel accordingly. Study what you wish but do not take too much. As Miss Grant says, you must consider your health."

Thus, in starting out upon our voyage into the realm of music, so many conflicting directions are given as to the proper course by which we may reach the goal, that we are well-nigh discouraged at the outset.

The amount of time required for high developement in any one branch seems to exclude many important subjects. We find a tendency to consider the one subject in which we are especially interested as of the utmost importance. Yet there is a growing demand for a broad general education. The work that will stand longest is that which is built upon a broad foundation.

ESTELLE LEONARD, '91.

THE LYRE OF ALPHA CHI OMEGA.

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All material for the next number must be in by September 1st.

MARY JANET WILSON, Editor in Chief.

VOL. II.

GREENCASTLE, IND., JUNE 1897.

NO. 2.

EDITORIAL.

The editors again extend greetings to the readers of "The Lyre." We are glad to say that since our last issue the circulation has been increased and our enterprise has been prosperous in every respect. We hope through the energy of our subscribers new names will be sent in during the summer. Care should be taken to notify us of change of address. If any subscriber has failed to receive the first number it will be sent on application.

The September number of the journal will be an historical edition. Each chapter is requested to contribute a concise well written history of its organization and work. Chapter letters will not be required but may be sent by any who wish to.

It is hoped that each chapter will strive to do its best in preparing material for "The Lyre." It requires time and thought to furnish even a good letter. A high standard should be established and all careless hasty work excluded from its pages. It is only thus that we can make our journal worthy of a place in the multitude of good, modern publications. We extend thanks to Mr. Hammell, of the Western Christian Advocate, Dean Mansfield, of the DePauw University Music School, and others who have so kindly contributed articles. Such assistance is invaluable and is heartily appreciated by Alpha Chi.

Convention Notes.

On Monday, March 27, 1896, the delegates from the several chapters of Alpha Chi Omega began to arrive at Greencastle for the seventh National Convention. These delegates were, Misses Alta Mae Allen and Ada Dickie (Beta) Albion, Mich.; Miss Mabel Siller (Gamma) Evanston, Ill.; Miss Susanna Porter (Delta) Meadville, Pa.; Misses Helen C. O'Dell and Mildred Rutledge, of Alpha. We regretted very much the illness which made it impossible for Miss Cornelia Keep, of Epsilon chapter of California State University, Los Angeles, Cal., to be present. Zeta chapter, New England Conservatory of Music, was not represented. Mrs. Cushmann, of Vincennes, Ind., and Miss Cushman, now of Lake Forest, two members of Beta chapter, showed their love for and loyalty to Alpha Chi Omega by lending us their presence and aid during the convention.

The first meeting was held Tuesday, March 30, 3 p. m., for the purpose of effecting an organization, arranging the program for the convention, and giving the local chapter and visitors an opportunity to become acquainted with one another before the routine of convention business should begin. It being impossible for Miss Janet Wilson, our Grand President to attend at the session owing to her duties in the Music School, Mrs. Cushman was elected President of the convention.

A total of five business meetings was held, which were taken up with the usual convention business. Not a little time was devoted to our new fraternity quarterly, "The Lyre." The work in starting this, collecting material, obtaining subscriptions and advertisements has been enormous and Alpha chapter is to be congratulated on her success in this work. As yet only two numbers have been issued but it bids fair to hold a high place among the fraternity publications and reflect honor and credit upon Alpha Chi Omega. Alpha could not have done this without the hearty co-operation and assistance which she has received from the other chapters and outside friends of the fraternity. Through the efforts of Delta an Alpha Chi register has been placed at Chatauqua. This will make it an easy matter for Alpha Chis to find one another at this assembly and form friendships which

will unite the various chapters of the fraternity in a closer bond.

While the day was spent in serious labor and thought for the best interests of Alpha Chi the evenings were spent in some social pleasure which relieved the tension of the day.

Tuesday evening the Lorelei Club of the Music School rendered Reinecke's Cantata "The Enchanted Swans." A number of the solos were taken by Alpha Chis. Miss Adeline Rowley, '95, now teacher at Illinois State University, and Miss Estelle Morse, Wabash, Ind., having returned for this purpose.

Wednesday at 4 p. m. a recital was given in the assembly room of Music Hall by the delegates. (See program below.) Wednesday evening about four hundred assembled in the parlors of Ladies' Hall to meet the delegates and visitors. The parlors and reception rooms were profusely decorated with the fraternity flowers which were also given as favors. Dainty refreshments were served and fine music was discoursed until a late hour. Altogether it was an evening to be remembered by both guests and hostesses.

The banquet of the convention was considered by all the event of the week. About six o'clock we met prepared with wraps for a ride. After a drive of nearly seven miles through wild and picturesque country we reached our destination, a quaint old-fashioned house, formerly an old half-way house on the stage road. After the feast had been consumed mid much pleasantry and repartee the following toasts were responded to, Miss Lucy Andrews being toastmistress:

- | | | | | | | | |
|-----------------------|---|---|---|---|---|---|------------------------------|
| Alpha Chi, | - | - | - | - | - | - | Miss Cornelia Keep (Epsilon) |
| Greekdom, | - | - | - | - | - | - | Miss Mabel Siller (Gamma) |
| Alumnæ, | - | - | - | - | - | - | Miss Ferne Wood (Alpha) |
| Primo uomo, | . | . | . | . | . | . | Miss Susanna Porter (Delta) |
| And there are others. | - | - | - | - | - | - | Miss Ada Dickie (Beta) |

We then adjourned to another room where before a blazing log fire in an old-fashioned fire place we related stories, sang fraternity songs, and enjoyed ourselves thoroughly. As the time came when we had to think of starting home we felt that we had come closer to our delegates than we had before. After a long business session Friday morning the convention closed,

One of the pleasant things connected with the convention was

the kindness and hearty cordiality of the other fraternities toward us. Kappa Alpha Theta gave us a charming reception Thursday afternoon from three till five. Wednesday evening Kappa Kappa Gamma remembered us with a large bunch of beautiful carnations tied with their ribbons.

To judge the success of the convention by the amount of business transacted would be unjust. The meeting of representatives of the various chapters draws us into closer union and gives us a clearer insight into the purpose and benefits of the fraternity. It means so much more to us and gives us such an inspiration for future work. All who were so fortunate as to attend this convention will eagerly look forward to our meeting with Beta in '98.

IDA STEELE.

PROGRAMME.

Sonate op. 26, First Movement	<i>Beethoven</i>
Air de Ballet	<i>Chaminade</i>
Miss Keep (Epsilon)	
Valse Caprice.....	<i>Chaminade</i>
Miss Allen (Beta)	
Aria—"Ernani involami" (Ernani).....	<i>Verdi</i>
Miss Osburn (Alpha)	
"Norwegian Peasant Dance".....	<i>Haberbier</i>
Miss Miller (Alpha)	
Cavatina (violin)	<i>Bohm</i>
Miss Andrews (Alpha)	
Polonaise in A flat.....	<i>Chopin</i>
Miss Birch (Alpha)	
Adelaide.....	<i>Beethoven</i>
Miss O'Dell (Alpha)	
Hungarian Rhapsodie, No. 2.....	<i>Liszt</i>
Miss Porter (Delta)	

Chapter Personals.

ALPHA.

Marion Colburn studied in Chicago this winter.

Myrtle Wilder is teaching at her home in Brazil, Ind.

Raeburn Cowger will spend the summer in Helena, Montana.

Adeline Rowley has resigned her position in Champaign University.

Josephine Tingley is now in Toronto, Canada, in the Deaconess work.

Nell Zimmerman was married in Brazil on May 11th to Mr. Harley Harper.

Pearl Shaw returned to her home in Sardinia to take charge of her summer class in pianoforte.

Katherine Foster, a pledged member of Alpha, is teaching in a private school in Burlington, Vt.

Maud Biddle has been studying in Indianapolis and will remain there during the coming summer.

Jessie Fox has been elected one of the piano teachers in Champaign University for the coming year.

Louise Ullyette was obliged to return to her home in Centralia, Ill., on account of the illness of her father.

BETA.

Miss Eva Pratt is studying art in a normal school in Boston.

Miss Cora Travis spent the winter in North Carolina for her health.

Miss Mable Butler is not in school this term but will be with us again next year.

Miss Ida Billingham is attending school at National Park Seminary, Forest Glen, Md.

Mrs. Mabel Nix Fellows, '96, has returned to her home in Homer,

Mich., after an extended trip south.

Miss Fannie Dissette, '95, who taught music in Nashville, Mich., during the last year, has returned to Albion.

Miss Louise Lane, '96, has the position of Probate Register in the office of her father, Judge Lane, of Marshall, Mich.

Beta has had one marriage this spring, that of Miss Harriet Lovejoy to Mr. Claire Gulick. Mr. and Mrs. Gulick live in Albion.

Miss Dorothy McClellan was obliged to leave college this spring on account of the illness of her mother. We hope, however, to have her back next year.

Miss Lucie McMaster, Conservatory, '96, has returned to Albion and will graduate with the college class of '98. She is also taking post-graduate work in the Conservatory.

Mrs. Martha Reynolds-Colby, who is at the head of the violin department of the Conservatory, is engaged to play next summer at the Epworth League Assembly, Ludington, Mich.

Through some mistake no mention was made in the last "Lyre" of the marriage of Miss Cora Bliss to Mr. Charles Valentine, which occurred last year. Mr. and Mrs. Valentine reside in Lansing, Mich.

GAMMA.

Suzanne Mulford is attending a business college in Chicago.

Mrs. Carrie Woods Abbott was visiting in this city last week.

Miss Cordelia Hanson entered school again for the spring term.

Miss Mary Stanford has moved from Forest Avenue to 1888 Chicago Avenue.

Miss Ethel Lillyblade expects to give her graduation recital in about two weeks.

Mrs. Bessie Grant Larson, '94, is spending the winter and spring with her mother in Hamline, Minn.

Miss Ella Parkinson (contralto) assisted in the graduation recital given by Miss Jackson, Tuesday, May 11th.

Mrs. Ester Grannis Schmitt is the leading soprano in Mankato,

Minn., and sings in the First Presbyterian Church.

Mrs. Edith Jordan Hayes and her husband are boarding in Evanston for the summer, and intend to build in the fall.

Mrs. Janet Evans Maxwell is living in Marinette, Wis., where her husband is principal of one of the public schools.

Arta Bellows has decided to accept a re-election as head of an Oratory and Music Department in a suburb of Chicago.

El Fleda Coleman is now in Winona, Minn., where she is meeting with great success as teacher of vocal and instrumental music.

Miss Alice Grannis, post graduate of Cumnock School of Oratory, took part in a play given by the oratory students Tuesday, May 4th.

Mary Stanford has a large and promising class at Racine, Wis., and sings in the First Baptist Church, in addition to her work in Evanston.

Alice Grannis has finished her graduate work in the Cumnock School of Oratory. She expects to teach in the fall in Dubuque, Ia., and will read at Dubuque this summer.

Miss Zannie Patton Tate, of Delta chapter, has studios of music and art in Marseilles and Ottawa, Ill., and is doing most excellent work. She gave a recital in Marseilles Monday evening, Feb. 22. Miss Tate has been studying during the past year under Emil Liebling.

DELTA.

Miss Ruby Krick visited Meadville friends recently.

Miss Virginia Porter is teaching elocution in Toronto, Canada.

Miss May Graham was in New York City for a short time in March.

Miss Lucile Blodgett is still in New York City studying voice with Mrs. Morris.

Mrs. Harriet Robson, with her little daughter, is visiting her parents on South Park Ave.

Miss Fay Barnaby gave a large reception in honor of her friend,

Miss Vaughn, Friday, April 7th.

We have two new girls this term, Miss Jessie Merchant, Parker's Landing, Pa., and Grace Hammond, Meadville.

Miss Anna Ray returned recently from New York City, where she had been studying voice with Miss Skinner and enjoying the opera season.

Miss Helen Edsall expects to sail for Berlin, in October, where she will spend the year in study. She will be missed by her many friends in Meadville.

There are five Alpha Chis in this year's class, Flora Pendleton, (post-graduate) Suzanne Porter, Maud Maxwell, Frances Byers, (piano) and Edith Roddy, (voice).

Miss Bertha Cribbs has just closed a very successful year's work in Physical Culture. She has charge of the classes of Allegheny College. Her exhibition was enjoyed by a large number of friends.

EPSILON.

Ora Willard is again with us. We rejoice.

Jessie Davis has contributed two songs for Epsilon.

Lulu Johns is making her mark in musical circles in Germany.

Nellie Burton and Margaret Cook are doing excellent work in music.

Ina Gothard is first cornetist in the Woman's Orchestra of Los Angeles.

Etha Kepner has been forced to discontinue her work on account of illness.

Nellie Green is assisting Miss Maud Willis, Dean of the School of Oratory.

Della Hoppin and Suanna Hardwick graduate next month with high honors.

Cornelia Keep is much improved in health and is again in her accustomed place at Frat. meeting.

Cards are out announcing the marriage of Miss Flora Parker to

Dr. Snavelly, a prominent dentist of Los Angeles.

We note with pleasure that John S. VanCleve who wrote an article for the March "Lyre" is a cousin of our sister Mrs. N. Louise VanCleve.

ZETA.

Miss Mary Patterson and Miss Elsie Ellis are two of the artiste graduates in pianoforte of '97.

One of our members, Miss Susan Lewis, of Providence, R. I., a graduate of '96, recently became Mrs. Drummond Ball, of Boston.

Miss Belle Sigourney, one of the artiste violin graduates of '96, won in open contest the Yale scholarship early in this school year.

Miss Irene Spencer recently returned to her home in White Sulphur Springs, Virginia, to prepare for her marriage which will take place in the early fall.

The announcement has been made in the Milwaukee papers of the engagement of Miss Helen Lafin to Mr. Fred Bradford, both of that city. Miss Lafin studied here during the year '95-'96.

The Misses Evans of Tennessee, formerly students here, whose father, H. Clay Evans, recently received the appointment of Commissioner of Pensions of the United States, will honor their sisters soon with a visit to the Conservatory.

Miss Alice Mandelick, Miss R. Davis and Miss Rennyson, pupils of M. de Trabadelo, scored a great success at a recent concert given at the American Club for Ladies. The *Feux de la Rampe*, a paper devoted to the stage and music, speaks in flattering terms of the young women who come from the States.—From the March *Parisian*.

Miss Mary Johnson and Miss Eleanor Vass, students here during the session '95-'96, sail for Genoa by way of Gibraltar this month, under the chaperonage of Miss Johnson's father. They expect to travel over the continent visiting all the places of interest, and will probably not return until September. They anticipate, with much pleasure, seeing their sister (in Alpha Chi) Miss Gertrude Rennyson who is studying in Paris, and who, it will be remembered, had the honor of being one of the representatives for Zeta Chapter at the convention held in Meadville last year.

Chapter Letters.

ALPHA.

Two months have nearly passed since the seventh national convention of Alpha Chi Omega was held with Alpha at Greencastle, Ind. But many months will elapse before the remembrance of those pleasant days will pass away. Pleasant to us because of the opportunity it afforded us to meet the representatives from the other chapters. We feel that we have been brought into closer contact with the other chapters and that we have more of the sisterly feeling toward them.

Since the convention Alpha has been very busy. Miss Ferne Wood in addition to her voice and piano work in Music School has full work in College of Liberal Arts. She will graduate this year with the degree of Bachelor of Philosophy. Five of our members have given recitals, Miss Helen O'Dell, Senior, vocal, Misses Helen Herr, Mildred Rutledge, and Bertta Miller, Junior, in Pianoforte, Miss Eva Osburn, Junior, Vocal, and Miss Lucy Andrews, Junior, Violin. They were all well executed and have proved that Alpha Chi works with a purpose.

Monday evening, June 7th, occurs the annual Musical Festival in which the Lorelei and Glee clubs and orchestra take an important part. Alpha Chi is well represented as almost all of our girls are members of the Lorelei and two are in the orchestra.

One of our most enjoyable evenings recently was spent in discussing a cake and box of chocolates sent us by Miss Siller, who was Gamma's delegate to the convention. They were appreciated as such things can be by girls who are absent from home. We were delighted beyond expression to receive a photograph and letter from Mme. Bloomfield-Zeisler. Such interest in our artist members is very encouraging indeed.

ALPHA.

BETA.

We are very glad that, through our journal, we are again able to send greetings to Alpha Chi. Our girls were more than pleased with

the first number of the "Lyre" and we feel that it is truly to fill a long felt need and bring the chapters into closer touch than ever before.

Since our last letter four new names have been added to our chapter roll and we take pleasure in introducing our new sisters, Ethel Kinsman, of Calumet; Mabel Butler, of North Branch; Anna Leidy, of Colon, and Nellie Baum, of Albion. The last two had shown themselves true as pledged members, and all are proving worthy Alpha Chis. We are also proud of our new "pledgling," Florence Bailey.

This has been a busy term for Beta Chapter. We have however enjoyed a mixture of hard work and jolly good times. April 28th we gave a concert, the program of which we send for the "Lyre." None but Alpha Chis took part and the concert was a grand success, both musically and financially. The decorations for the evening, which were of rare beauty, were furnished by eight loyal "Alpha Chi boys." In return for this kindness a six o'clock tea was given May 7th, in their honor.

We have been glad to welcome during the term Mrs. Lulu Keller-Laudig, Miss May Miner and Miss Hattie Reynolds. On the evening of April 16 we were delightfully entertained by Mrs. Charles Knickerbocker, in honor of her sister, Mrs. Laudig. Musical rebuses were the special entertainment of the evening, which was most enjoyable.

May 14 occurred our annual horn contest, an event of great significance in Albion College, inasmuch as the successful contestant wins the "Horn" for his class for the ensuing year. Much class and college enthusiasm was generated and the day was enjoyed by all. May 18 we entertained our mothers and pledged members in the lodge. An artistic tea was served and the evening was one of pleasure.

Albion takes pride in the fact that we are to have a Musical Festival June 7th to 9th, inclusive. Great preparations have been made and with such artists as Corinne Moore-Lawson, Godowsky, McKinley, and Breckenridge. We feel confident that our Conservatory will be greatly helped.

Four of our girls graduate this year, three in the conservatory and one in college. Two Alpha Chi recitals have been given and a

third is in preparation. At present we are planning for a chapter reunion which occurs June 18 and 19. We look forward to the time with glad anticipation and hope to have many of our old alumnæ with us. We would also welcome, oh so gladly, Alpha Chis from other chapters.

Beta's representatives who attended the convention at Greencastle, will ever hold it in fond remembrance. We feel that much was done for the advancement and upbuilding of Alpha Chi Omega, and we could surely ask for nothing better.

With best wishes from Beta,

ALTA MAE ALLEN.

GAMMA.

DEAR SISTERS:

The great event of the year for the School of Music was the dedication of the new Music Hall. The services were opened Monday, April 26, by a chorus with soloists and orchestra. A reception was held in the afternoon. On Thursday a recital of chamber music was given, and the next day there was a student's recital in which several of our girls took part.

The new building has two stories and a basement. The latter is fitted up for a gymnasium. On the first floor are practice and reception rooms. There are practice rooms, also, on the third floor, and the auditorium which seats about three hundred. A number of our girls are members of the Evanston Musical Club. At the last concert the club gave Haydn's "Creation," which was a brilliant success.

We have been entertained this term at the home of Stella Chamblin with a "spread," which was one of the most enjoyable events of the year. We had an informal musical program. We were also entertained by Irene Stevens, a Schubert program occupied the evening. Miss Stanford and her brother, who is a member of Delta Upsilon, entertained the Alpha Chi's and Delta U's delightfully at the first of the term. We are planning for other musicale and social events this term. With best wishes from Gamma,

LILLIAN SILLER.

Cor. Secy.

DELTA.

MEADVILLE, PENN, *May 17, '97.*

“Gloomy winter's now awa'
Soft the Westlin breezes blow.”

And not only that but summer is almost upon us. Yet we school girls cannot feel that summer is really here until vacation comes, and all our cares with Bach, Mozart, Czerny, or whatever it may be, are packed away until fall. So we “linger in the lap of spring” working diligently and still having some of those merry times which we in our happiness think never could be had by any but fraternity girls; and never were had by any but those who wear the scarlet and olive.

Since Delta last greeted her sisters she has initiated three girls, Jennie McMasters, Jessie Merchant and Grace Hammond. Three new sisters! Three new loyal Alpha Chis!

This winter we had the pleasure of entertaining two members of Beta Chapter. Miss Beatrice Breckenridge and Miss Louise Birchard. Though their visit was a brief one we enjoyed having them with us.

If you had entered Delta's fraternity rooms one night this winter you would have thought she was having an initiation such as was never before had by Alpha Chis; or that all the ghosts that ever were supposed to be “doomed for a certain term to walk the night” had sought refuge there, But weird as the spectacle appeared it was neither of these but simply a Phantom Party. In response to an invitation from Alpha Chi, Kappa Kappa Gamma and Kappa Alpha Theta had assembled at a sheet and pillow-case masquerade, which accounted for the apparitions on that evening. The guests were numbered and all had an interesting time trying to identify each other.

Recently we held our annual banquet—one in which all the girl fraternities join for a merry time. We made a new departure this year, having the spread at 6:30 P. M., thus giving the fifty-two girls a long evening for social enjoyment.

Delta is looking eagerly forward to that day of days in school life—the culmination of our hopes—graduation day. We are all interested either personally or for our friends, for Alpha Chi has four

graduates and one post-graduate this year. There is a little sadness about it too, for several of the girls leave us for other work; but we hope still to keep up our interest in each other and in Alpha Chi.

Yours in the bond, EDITH JEANETTE RODDY.

EPSILON.

LOS ANGELES, CAL., *May 10th, '97.*

Greetings: From Epsilon to our Sisters of the East:—

“The Lyre,” of which we all may feel justly proud, has reached us, and as we read its columns and are brought in touch with our sisters beyond the snowy Sierras, we are filled with inspiration and enthusiasm, and a longing to win fresh laurels for our beloved sorority.

We western girls have felt lonely at times during the past year, realizing that we were so far from you of the East, but now, with copies of “The Lyre” scattered about our cozy apartments we feel bound by a closer tie. We most earnestly do endorse the sentiments of the editorials and stand ready to heartily co-operate in any undertaking for the benefit of Alpha Chi Omega.

Since our last letter we have initiated five new members. Suanna Hardwick, of Erie, Pa., Jessie S. Davis, Ina Cyothard, Margaret Cook and Nellie Burton, of Los Angeles—all bright and attractive girls. Since then we have had many gay times, but in our merry making have not forgotten or neglected our work. Each week we have met and studied the life and works of some noted composer, and all feel that we have spent a pleasant and profitable year.

Early in March the girls were entertained at a delightful luncheon at the home of Mrs. N. Louise VanCleve. Two weeks later, we gave a reception at the home of Dean and Mrs. Bacon in honor of our new members, and by all it was voted very enjoyable. A month ago we gave a tally-ho ride to our gentlemen friends and partook of an al fresco luncheon at the picturesque “Old San Gabriel Mission.” May 1st the same party was entertained at the home of Jessie Davis at a May Day Musicale which was both unique and pleasing.

Miss Neally Stevens was warmly received by Los Angeles people. Some of our girls had the pleasure of meeting her and of hearing her play. We regret that the letter telling us that Mme. Bloom-

field Zeisler is an Alpha Chi did not reach us until after her departure from Los Angeles.

Only a month remains of our school year, and although we know its close will bring rest from studies, it is with keenest regret that we think of the parting that must inevitably come. One of our number, Suanna Hardwick, will return to her eastern home, and we do not know when we shall have her with us again. We know, however, that no matter how many miles may separate us from any of our sisters that under the Bond of Alpha Chi Omega we are together in spirit and in sympathy. With best wishes to all the sisters,

EPSILON.

ZETA.

BOSTON, MASS., *May 28th, 1897.*

We the girls of Zeta extend to our sisters our first public greeting—and earnest hope that each and every one may find in the fraternity life the joy and comfort which has been ours.

Last year, '95-'96, was our initiative year and a glorious one it proved to be—we met with naught but success. But only three members returned in September, '96, so it was quite impossible for them to take all the time needed to reorganize. Unless one has studied in the New England Conservatory one has not the slightest conception of the amount of time we must devote to our work—it is almost out of the question to have outside interests. But fortunately in January, '97, two girls came to the rescue and we started afresh. Since then we have initiated six, making our number now eleven, and at the present time we rejoice to say all is going well and the prospect for '98 is encouraging.

We live an eventful life here and one wholly enjoyable, The atmosphere is thoroughly artistic and we may breathe it to our hearts content. Besides being privileged to enjoy the recitals given by the wonderful faculty of the Conservatory, many visiting and local artists favor us during the school year. Among these have been Melba, Nordica; Mlle. Powell, Jean de Reske, Sauret, Halie, Perry, Bauermeister, Savenhagen, and Paderewski, Mrs. H. H. A. Beach, Mr. Kneisel, and Mr. Schuecker. Our lectures are usually illustrated by

members of either the faculty or the Boston Symphony Orchestra.

It is needless to mention the outside music, such as Grand and German Opera, Symphony concerts, Kneisel Institute, and the concerts given by the many artists of Boston, and those visiting the city during the season.

Boston is *all art* and although each one of us is loyal to our own loved city, still we feel that the end of our school days, which will necessitate our leaving Boston, will also compel us to give up much that now seems almost necessary to our existence. Let it be the endeavor, the aim, of the girls of Alpha Chi Omega to take art with them when they depart from alma mater—let the home of each one be made an abode of *art*.

ZETA.

Musical Scherzos.

C. D. R.

Musical people—Those who harp on the weather.

A musical night—When the wind whistles.

An egotist is musical—He blows his own horn.

The young lady is fond of her violin because she has many strings to her bow, and then if she is romantic she loves to cross the bridge with her bow (beau).

Legitimate slang for a musician—"O fiddle," "Give us a rest," "This is no scherzo," "This is a grind."

An esthetic costume for a musician—An accordian skirt, fluted waist and a hat trimmed with pipings.

Reunion Announcement.

Beta Chapter desires to call special notice to her reunion to be held in Albion June 19, 1897. This is to celebrate the tenth anniversary of the chapter, and an enjoyable time is anticipated. Beta wishes to urge all her alumnæ to make a special effort to be present. A cordial invitation is also extended to all the members of the other chapters to attend the reunion.

An Incident.

The reader has probably heard the amusing story that is told of a trombone player in the Thomas Orchestra. I will venture to repeat it. Mr. Thomas arranged the Carnival of Venice for full orchestra in a very merry style, distributing the theme among the instruments in such an unexpected way as to provoke laughter in the most dignified listener. Mr. Thomas bethought him of a most excellent surprise he could spring upon an audience by sending a trombone player into the gallery to play the closing phrase. At a concert in Chicago the player went into the gallery and stood a few moments fingering his instrument, waiting for his cue. At the proper time, he raised his trombone to his lips, when a policeman seized it and said, "No, you don't! you don't disturb this concert!" "But I *must* play," gasped the astonished player, "it is a part of the performance." "You are under arrest!" declared the policeman, escorting the protesting player into the corridor, forthwith, and was about to have him taken away in the patrol when the prisoner demanded to see Mr. Thomas. This was allowed and explanations followed. The policeman received a choice blessing from Mr. Thomas who was in a vigorous rage over his pet plan. It was successful afterward, however. E. L. '91.

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SCHOOL OF MUSIC, DePAUW UNIVERSITY.

Song Recital (Senior) By Helen Caroline O'Dell, assisted by
Helen Hanna Birch, Pianiste and Accompaniste.

Tuesday evening, May 4th, 1897, 8:00 P. M. Music Hall.

PROGRAMME.

1. From Mighty Kings (Judas Maccabeus) *Haendel*
2. Recitative and Aria—"Oh, Quel Giorno," *Rossini*
3. (a) A shepherd's Tale, }
 "A shepherd's tale no height of style desires." } *Nevin*
 (b) Shepherds All and Maidens Fair." }
 "They danced as tho' they never would grow old." }
 Miss Birch.
4. (a) Suleika, } *Mendelssohn*
 (b) Confession, }
 (c) Himmlische Zeit } *Ries*
5. Tournament *Nevin*
 "Knights and ladies brave and fair
 Miss Birch.
6. (a) Serenade *Pierne*
 (b) Creole Song *Bemberg*
7. (a) The Snow Lies White *Sullivan*
 (b) The Rose Loved One *Hendricks*
 (c) The Maid and the Rose *DeKoven*

PIANO RECITAL (Junior)

Helen Herr, assisted by Miss Ferne Wood, Vocalist,

Miss Josephine Armstrong, Accompanist

Music Hall, Tuesday evening, May 18, 1897, at eight o'clock.

PROGRAMME.

1. Invention, a 3 voix—No. 3 *Bach*
 Sonata F minor *Beethoven*
 Allegro, Adagio, Allegretto, Prestissimo.
2. (a) Fanciulle chi il core (Dinorah) *Meyerbeer*
 (b) Spring Song *Mackenzie*
 Miss Wood.
3. (a) Nocturne, G major *Chopin*
 (b) Scherzo, F sharp *Jadassohn*
 (c) Song Without Words ("Duetto,") *Mendelssohn*
 (d) "Les Deux Alouettes" *Leschetizky*

PIANOFORTE RECITAL (Junior)

Given by Miss Alberta Miller, assisted by

Vocal Quartette and String Quartette.

Music Hall, DePauw University, Wednesday evening, May 19, 1897, 8:00 o'clock.

PROGRAMME.

- Don Juan Fantasie (two pianos) *Mozart*
 (Maestoso, Allegro, Risoluto, Adagio, Allegretto, Moderato, Presto)
- Sonata—Op. 2, No. 3 *Beethoven*
 (Scherzo, allegro con brio.)
- Vocal Quartette—"There is a song I used to sing" *Ritter*
- (a) Feu Follet *Original*
 - (b) Kamennoi Ostrow *Rubinstein*
 - (c) Valse in D flat *Chopin*
 - (d) ad Mazurka *Porter*
 - (e) La Lisonjera *Chaminade*
- Vocal Quartette—Rock-a-bye *Neidinger*
 Concerto in C (Adagio, finale presto) *Werber*
 String Quartette Accompaniment,

DEPAUW.

School of Music, DePauw University, Violin Recital [Junior]

Lucy Greenough Andrews, assisted by Miss Ferne Wood, Soprano,
Mr. Adolph Herbert Schellschmidt, Cello, Albertta Miller, Accompanist.
Friday evening, May 21, 1897, at 8:00 o'clock, Music Hall.

PROGRAMME.

- | | | |
|---|-----------|----------------------|
| 1. Trio op. 49 allegro ed agitato, adagio | - - - - - | MENDELSSOHN |
| 2. Winter Song | - - - - - | MENDELSSOHN |
| 3. Concerto No. 7, allegro, adagio | - - - - - | P. RODE |
| 4. (a) Cavatina | - - - - - | BOHM |
| (b) Romanza | - - - - - | VIEUXTEMPS |
| 5. Havanese Song | - - - - - | GREGG |
| 6. (a) Twilight | - - - - - | MASSENET-MAUD POWELL |
| (b) Mazurka | - - - - - | WIENIAWSKI |

SONG RECITAL [Junior]

By Miss Eva Osborn, assisted by Miss Andrews, Violiniste,
Miss Albertta Miller, Pianiste and Accompaniste.
Tuesday evening, March 23, at 8:00 o'clock, Music Hall.

PROGRAMME.

- | | | |
|------------------------------------|---------------|-------------|
| 1. Nymphs and Shepherds | - - - - - | PURCELL |
| 2. Rejoice Greatly (Messiah) | - - - - - | HÄNDEL |
| 3. a. Norwegian Peasant's Dance | - - - - - | HABERBIER |
| b. Lisonjera | - - - - - | CHAMINADE |
| | Miss Miller. | |
| 4. a. Witches' Song of May | - - - - - | MENDELSSOHN |
| b. Days of Youth | - - - - - | |
| c. Ich fühle deinen Oden | - - - - - | RUBINSTEIN |
| 5. Aria—"Ernani involami" (Ernani) | - - - - - | VERDI |
| 6. Invocation (violin obligato) | - - - - - | D'HARDELLOT |
| 7. Love Song | - - - - - | HILLER |
| | Miss Andrews. | |
| 8. a. The Nightingale | - - - - - | DELIBES |
| b. Vilanelle | - - - - - | DELL' AQUA |
| 9. a. Memoria | - - - - - | LYNES |
| b. Tomorrow | - - - - - | NEIDLINGER |

THE MEADVILLE CONSERVATORY OF MUSIC.

Post-Graduate Recital by Miss Flora B. Pendleton at the Academy of Music, June 11,
at 4:00 o'clock.

PROGRAM.

1. BEETHOVEN: Sonata, op 53.
Allegro con brio. molto adagio, Rondo (allegretto) prestissimo.
2. HERMES—The Lonely Rose.
The Trio Club.
3. a. RUBINSTEIN—Valse Caprice.
b. CHOPIN—Nocturne, op. 32, No. 1.
c. LIEBLING } Minuetto Scherzoso, op. 18.
 } Gavotte Moderne, op. 11.
d. SCHUMANN—Phantasiestucke, No. 4 (Grillen)
4. DELIEBES—The Nymphs of the Wood.
The Trio Club.
5. a. SEELING—Concert etude, op. 10, No. 12.
b. RAFF—Fantasie Polonaise, op. 106.

ALBION CONSERVATORY OF MUSIC.

Pianoforte Recital by Ora Verona Woodworth, class of '97, assisted by Mrs. Jennie Tallman Webb, Miss Lina Baum, Miss Nellie Baum, Mrs. Margaret Jones Adams. College Chapel, Friday evening, April 23, at 8:00 o'clock.

PROGRAMME.

- | | | | | | |
|---|----------------------------------|---------------------------|---|---|---------------|
| 1 | Fantasiebilder, op. 26 | - | - | - | SCHUMANN |
| 2 | Duet—Sunset | - | - | - | GORING THOMAS |
| | | Misses Baum. | - | - | |
| 3 | Impromptu, op 142, No. 3. | - | - | - | SCHUBERT |
| | Idilio, op 134 | - | - | - | THEO. LACK |
| | Nocturne, op 84, No. 1 | - | - | - | NAPRAVNIK |
| | Witches' Dance op 17, No. 2 | - | - | - | MACDOWELL |
| 4 | Reading Aux. Italiens | - | - | - | MEREDITH |
| | | Mrs. Webb. | - | - | |
| 5 | Allegro from Concerto in G minor | - | - | - | MENDELSSOHN |
| | | Second Piano, Mrs. Adams. | - | - | |

Pianoforte Recital by Alta Mae Allen, class of '97, assisted by Margaret Jones Adams and Martha Reynolds Colby. Wednesday evening, May 12, 1897, at 8:30 o'clock

- 1 BEETHOVEN.—Op. 31, No. 3. Allegro, minuetto, presto con fuoco.
- 2 W. H. MATLACK.—The Iris.
L. DENZA.—A May Morning.
Mrs. Adams.
- 3 MOZKOWSKI.—Moment Musicale, op. 7, No. 2.
ETHELBERT NEVIN.—Tournament, op. 16, No. 4.
MEYER-HELMUND.—Barcarolle, op. 134, No. 1.
CHAMINADE.—Valse Caprice, op. 33.
- 4 MASCHERONI.—For All Eternity.
Mrs. Adams: Violin obligato, Mrs. Colby.
- 5 JOSEF LOW.—Serenade, op. 489, for two pianos.
Mrs. Allen and Mrs. Adams.

ALPHA CHI OMEGA, Albion, Michigan
Wednesday evening, April 28, 1896.

PROGRAMME.

PART I

- | | | | | | |
|---|--|--|---|---|-------------|
| 1 | Chorus—Morning Invitation | - | - | - | VEAZIE |
| | | Beta Chapter. | - | - | |
| 2 | Piano Duo—Huzarenritt | - | - | - | SPINDLER |
| | | Misses Woodworth and Tefft. | - | - | |
| 3 | Vocal Duett—The Nightingale's Nest | - | - | - | BORDESE |
| | | Misses Baum. | - | - | |
| 4 | Theme and Variations from op. 10 | - | - | - | SCHYTT |
| | (Passion, regret, enjouement, grace, coquetterie, douleur, plaisanterie, enthousiasme) | Miss Dickie. | - | - | |
| 5 | Vocal Quartette—Reverie | - | - | - | RHEINBERGER |
| | | Misses Brandon, Baum, Worthington and Mrs. Laudig. | - | - | |

PART II

- | | | | | | |
|---|----------------------------------|--|---|---|----------------|
| 1 | Chorus—Voice of the Western Wind | - | - | - | BARNBY |
| | | Beta Chapter. | - | - | |
| 2 | Piano Quartette—Lenore | - | - | - | RAFF |
| | | Misses Allen, Tefft, Woodworth, Disbrow. | - | - | |
| 3 | Vocal Solo { (a) Serenade | - | - | - | JESSIE GAYNOR |
| | { (b) A Sunbeam's Kiss, | Miss Brandon. | - | - | |
| 4 | Violin Solo—Hungarian Dance | - | - | - | HUBOY |
| | | Miss Colby. | - | - | |
| 5 | Grand Finale—New England Kitchen | - | - | - | (BETA CHAPTER) |

MEMBERSHIP.

Honorary Members.

Madame Fannie Bloomfield-Zelsler,
Lavin, Mrs. Mary Howe,
Rive-King, Madame Julia.

Decca, Madame Marie,
Powell, Maud,
Stevens, Neally,

Alpha.

HONORARY MEMBERS.

DePauw, Mrs. Newland T.

DePauw, Mrs. Chas. W.

TEACHERS.

Alden, Lena Eva.
Bailey, Mrs. Cecilia Eppinghousen,
Bryant, Mrs. Jennie Allen,
Dixon, Mrs. Alma Dahl,

Earp, Mrs. Ella G.
John, Mrs. Orra P.
Wentworth, Alice.

CHAPTER ROLL.

Andrews, Lucy G. Brazil, Ind.
Armitage, Pearl, Peru, Ind.
*Atkinson, Lula, Willow Branch, Ind.
*Bailey, Mrs. Belle Mikels, West Lafayette, Ind.
Baldwin, Mrs. Suda West, Ft. Branch, Ind.
*Ballinger, Ina, Williamsburg, Ind.
Barry, Bunny, Sheldon, Ill.
Beauchamp, Bonnie, Tipton, Ind.
Beil, Clara, Bluffton, Ind.
† Benedict, Mrs. Cora Branson.
Bennet, Mrs. Laura Marsh, Okahumpka, Fla.
*Biddle, Maude, Danville, Ind.
Birch, Helen Hanna, Greencastle, Ind.
*Boltz, Myrtle.
Bosler, Lida.
Bowman, Minnie, Covington, Ind.
Brown, Mrs. Leonore Boaz, Kokomo, Ind.
*Byers Lizzie, Shelbyville, Ind.
*Carter, Olive, Brazil, Ind.
Chenoweth, Byrde, Winchester, Ind.
Clark, Mrs. Olive Burnett Anderson, Ind.
Colburn, Marion, Michigan City, Ind.
Collins, June, Knoxville, Iowa.
Courey, Carrie, Shelbyville, Ind.
Copeland, Nellie Bolton 850 G. Av. St. Paul, Minn.
† Coucher, Louise.
Cowger, Kaeburn, Monticello, Ind.
Cowperthwaite, Anne, Tom's River, N. J.
Cox, Emma, Anderson, Ind.
* Crowder, Kittie, Sullivan, Ind.
Davis, Minnie, Martinsville, Ind.
Deniston, Bertha, Indianapolis, Ind.
DeVore, Alta, O'Dell, Ind.
* DeVore, Okah, O'Dell, Ind.
* Dobbins, Nellie, West Lafayette, Ind.
* Estep, Daisy, Danville, Ind.
Esterbrook, Mrs. Dora Marshall, Orleans, Neb.
Farthing, Ella.
Finch, Juliet, Logansport, Ind.
* Foster, Eyalyn, Attica, Ind.
* Foster, Katherine, Palmyra, N. Y.
Fox, Jessie Y. Champaign, Ill.
* Frash, Mate,
French, Gertrude H., Boxford, Mass.
Fuqua, Leota.
Gallihue, Mame, Indianapolis, Ind.
Gamble, Nellie.
Gray, Mrs. Carrie Moore, Galveston, Ind.
Gray, Marguerite, Chrisman, Ill.
Hand, Mrs. Lillie Throop, Carbon, Ind.
Hargrave, Minnie, Princeton, Ind.
* Harper, Mrs. Nelle Zimmerman, Brazil, Ind.
Herr, Helen, Brazil, Ind.
* Hester, Emma, Greencastle, Ind.
Heston, Maud, Princeton, Ind.
Heston, Stella, Princeton, Ind.
* Hill, Claudia, Waynesburg, Ind.
* Hirt, Marie, Greencastle, Ind.
Hirt, Sarah, Greencastle, Ind.
Horner, Meta, Medaryville, Ind.
* Jackson, Ethel, Greencastle, Ind.
* Jaques, Retta W., Owensville, Ind.
Jennings, Mamie Ada, Newcastle, Ind.
* Jones, Agnes, Reese's Mills, Ind.
Jones, Mary L. E., Terre Haute, Ind.
Jones, Mrs. Anna Augustus, Paris, Ill.
Keenan, Mrs. Bessie Grooms, Leroy, Ill.
Lathrop, Emma, Delphi, Ind.
Latimer, Bessie, Auburndale, Mass.
Leonard, Estelle, 127 W. 12th St. Cincinnati, O.
Lightfoot, Mrs. Marguerite Smith, Rushville, Ind.
Link, Mrs. Maud Rude, Paris, Ill.
* Lockridge, Elizabeth, Greencastle, Ind.
* Maley, Maud, Edinburg, Ind.
Marshall, Zella, Lesa, Centralia, Ill.
* May, Cora, Ellettsville, Ind.
McCurdy, Mrs. Annie Bunger, Ft. Wayne, Ind.
McKeynolds, Katharine H., Washington, D. C.
Meredith, Eva R. Muncie, Ind.
Miller, Alhertha, Richmond, Ind.
Miller, Emma C., Greencastle, Ind.
Montgomery, Nellie
Moore, Lillian E., Indianapolis, Ind.
Morgan, Mrs. Isabel Shafer, Wichita, Kas.
Morse, Estelle A. Wabash, Ind.
Neff, Mrs. Libbie Price, Portland, Ind.
* Nickle, Emma, Winfield, Kas.
O'Dell, Helen C., O'Dell, Ind.
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Musical Progress.

(By Jean Moos, Professor of Pianoforte and Theory in DePauw University Music School, 1895-1897.)

The desire to advance along every line of activity is one of the most deep seated instincts of man's nature. Indeed, to this instinct alone is due every trait that distinguishes modern civilization from ancient savagery; and without this universal impulse to march onward on the tortuous path of history, beset with obstacles though it may be,—the high state of moral, intellectual, and social emancipation at which we have arrived, and towards which we are still striving, would never have been realized. Our highly developed industrial pursuits, our mastery over the powers of nature, our perfected modes of living,—all are the direct outgrowth of this spirit of unrest, of pressing on towards an ever receding goal, of which even the best of men get only a casual fleeting glimpse, but which nevertheless is pursued by the very lowliest and humblest member of the human family.

One of the multitudinous results of this innate disposition to advance we see in our highly developed art life and more particularly in our musical art life. For, probably, in no other sphere of human

activity has progress been so rapid as during the last few centuries of musical history. And even today, though the development of the art as such seems to have come to a partial standstill, yet the spirit of progress, while less active in the creative sphere, is not dead, but seems to have permeated instead the great mass of music loving people to a degree formerly unknown. When was there ever known such an intense straining towards that which is high and noble in musical art on the part of the humble rank and file of musicians? But few of the self-satisfied, complacent musicians of twenty years ago are now to be found. Growth and improvement is the watchword we hear on every side. And whenever we find an isolated case of the easy-going, self-admiring type of musician, there we also see an individual left alone in the rear of the host that rushes onward toward greater perfection; an old fogey, who indeed would love to propound his antiquated methods and theories to an admiring public, only the public that would lend to him a patient ear cannot be found. The unprogressive musician is hopelessly consigned to "innocuous desuetude."

This universal, almost feverish striving after improvement, however, is mainly directed into technical, executive channels. New methods for the cultivation of executive dexterity spring up around us like mushrooms. And, certainly, these methods have a legitimate place. But we must not forget that executive ability alone does not make the musician. If it would, a music box or a mechanical piano could rout the most renowned virtuoso. The fact remains, that, in spite of these improved methods, we only too often leave a performance saying to ourselves: Too many notes, but too little music. Does not that suggest that our striving after progress is in some measure misdirected?

It is, in fact, only too obvious to the close observer, that in our endeavor after advancement we emphasize almost exclusively the technical, executive side. Expression, feeling, interpretation, we say, can, at any rate, not be taught or learned. The divine spark, if it has not by the kind fates been laid into our cradle, cannot be kindled by any amount of study. And, since in most cases we can easily persuade ourselves that we possess this divine spark, that we have what is called specific musical talent, we think we are on the

right road when we daily rattle down our scales and chords and dash off our Czerny studies and, still worse, our pieces, at the prescribed metronome speed.

And yet, to our hearers, though they may not tell us so, it is all but empty sound. There is no soul in the playing, they say. Yes, that is doubtlessly true in many cases; and that can only with difficulty be remedied. But would we not cover at least part of the ground by saying, instead of there is no soul in the playing, there is no *Intelligence* in the playing? I am persuaded that the latter is in a large measure the case. And this defect fortunately *can* be supplied, if we direct our energies toward the theoretical branches of music.

How then, can theory correct soulless, unintelligible playing or singing? Well, every musical composition is made up of a succession of motives, phrases and sentences, which stand to each other in a definite, mutual relation. Taking a melody, for instance, certain tones are easily felt to be more important than others, and hence demand greater emphasis; certain phrases, again, are of less importance than others, as leading up towards more essential melodic points, and hence require a crescendo up to the climax. And so melodious relationships exist of every imaginable degree of strength and delicacy. As soon then, obviously, as these various interdependences come to be clearly recognized, the key to an intelligent interpretation is at the player's disposal.

And how shall this musical discrimination be acquired? I answer, by means of a thorough study of Harmony and Musical Form.

That the study of Harmony, if rightfully conducted, fosters this delicate sense of discrimination, is admitted on all sides. For its very subject matter consists in the relationships of tones to each other, the relative position of tones within chords, and the bonds existing between successive chords. In modern music especially, the harmonic material is so diversified that every degree of melodic affinity can be expressed by its means. In truth, the harmonic web in many compositions of the romantic and ultra-romantic school is such that only a thorough acquaintance with the varied forms of harmonic progressions can insure an adequate rendition. He who is not acquainted from previous study with at least the principal harmonic sequences is utterly at sea. But if by a previous study of harmony

an insight has been gained into harmonic structure the harmonic tissue is easily unravelled; and what to the uninitiated is the cause of confusion becomes an index of the significance of each constituent, and of the part it plays in its relation to the whole; and from a correct harmonic perception to an intelligent, and even soulful rendition it is only a small step.

Much less generally admitted are the benefits which accrue from the study of Musical Form. And yet it stands beyond dispute that as a stimulus to correct musical discrimination it is vastly superior even to Harmony, important as that branch is. Musical Form deals pre-eminently with melodic structure. And melody is the soul of music. In its elementary aspect particularly,—the study of the musical period and its structure,—it is the most powerful help that can be enlisted in behalf of acquiring a correct style of phrasing. For of what help is it if two phrases are disconnected merely because this is indicated in the printed copy by the sluring? And how much nearer to the true goal is the player brought by mechanically observing accents and other dynamic signs? With all his painstaking care the player or singer who thus slavishly, or mechanically, follows the printed score produces nothing but a galvanized corpse of the composer's creation. A living, spontaneous reproduction of a musical art work can take place only when as the result of previous studies the importance of each tone, the relations of each phrase, and the significance of each period, is grasped as quick as a flash; when, consequent upon a frequent analysis of master works, the perception of melodic structure has become such that at any one moment the performer has present before his mind's eye, not only the passage he is playing at the moment but in addition what immediately precedes and follows, so that with lightning-like speed he adjusts one part to the other, and thus creates one whole, and not an incoherent series of fragments. Thus his phrasing ceases to be machine-made, and becomes a living and spontaneous outpouring of his spirit.

Why, then, should we day after day, and week after week, persist in the wearying humdrum of nerve-killing finger exercises? It is said that no pianist ever struck as many wrong notes as Rubinstein. And yet to have heard him perform a great masterwork is to

be remembered forever, while the most faultless display of musical pyrotechnics leaves no lasting trace on our minds, and the sooner it evaporates the better. Certainly, technical dexterity is indispensable and demands with right a considerable part of our time. But we must not forget the spirit above the letter. Technique is a valuable means to an end. But if made an end in itself it is its own defeat. An intelligent style of interpretation it is that we must endeavor to cultivate. And this we cannot leave to chance or to talent. If talent there be, it will be none the worse for being curbed and purified by theoretical study. And if talent be absent, or in a dormant state, the slumbering fire may thus be kindled into a brighter, living flame.

Parsifal at Bayreuth.

(By Marion Alison Fernie, Professor of Voice Culture at DePauw University Music School, 1891-1897.)

Many of us have lived in a musical atmosphere but no one can have reached the ideal who has not worshipped at Bayreuth and there heard Parsifal. I use the word worshipped advisedly in connection with that great work for we may have loved, admired and adored the other Wagner operas but always with an earthly love, while our emotions on hearing Parsifal though not so human are always pure and elevating. Bayreuth itself makes one unworldly; imagine a primitive German or Bavarian town many years old with no modern improvements, no cars, no gas, no lying in wait to cheat unsophisticated Americans, nothing that reminds us of the present century in any of the real inhabitants. Then imagine a string of foreigners from all over the world accepting (even the richest and most worldly) all these primitive conditions with joy. The Princess of Wales lived in a small room over a baker's shop last year. All seem to be on a pilgrimage and very much in earnest in their undertaking.

The opera house is a huge building about twenty minutes' distance from the town, at the top of a high hill. It is surrounded by all sorts and conditions of restaurants, for you must know that Germans have too much respect for their digestions to sit three or four hours without food; and there are full accommodations for all classes and tastes from a "Bier Keller" to a French restaurant. At half past three strings of carriages and a seemingly endless stream of pedestrians begin to mount the hill. At ten minutes to four the bugle calls and it always plays a motif from the opera about to be given. At four the bugle calls again and everything is hushed and darkened and the doors closed not to be opened on any account, until the end of the act. Parsifal's wanderings in the woods begin and all the struggles and temptations, through which he gains heavenly if not earthly bliss, are depicted. We listen and look with pleasure too deep to be described; our eyes and ears are more than satisfied and we feel that though we may be doubtful as to the practical value of the lesson, at any rate the music cannot be found fault with and we

must, however mundane we are, soar a little.

At the end of the first act everyone leaves the theatre and half an hour is given for tea or other refreshment and one gets renewed strength to continue watching the struggles of Parsifal. After the second act there is an hour's intermission and dinner is the order of the day. I can't help thinking that this way of hearing music should be universally adopted, for I know how much more capable I am of enjoying the last act of the opera in Bayreuth, or in any German town where they have this custom, than I am in any of the larger cities where one has no time between acts to eat or gain fresh strength for a new theme; where one idea is hurled on the top of the other and I am surfeited and have no time for musical digestion.

I meant to write more about Parsifal. I have drifted to the manner of performance. Perhaps I ought to say that as I grow older in worldly knowledge I find my greatest pleasure in the human music of 'Tristan and Isolde' and in the grand and immortal 'Ring der Niebelungen.' Nietzoche says there is only one deadly sin,—“to deny life,” and after all the beauty, sweetness and power in Parsifal one must at length come to the conclusion that his ideas were mistaken and that had he been more human his influence would have been wider.

A Poem.

'Mid paths of radiant roses once I strayed
Nor heeded e'en the loveliness of one.
Now naught but bitter tares lie long my road
And I am left in barrenness alone.
In vain mine eyes so dull 'mid flow'ring ways
Are clear thro' dark'ning day's austere repose.
Alas! the sadness of the deed undone.
Alas! the perfume of the unplucked rose.

MARGARET B. BARBER.

The Fraternity Question.

The Greek Letter Fraternities, as they have become known, represent a very large element in American college life. For more than fifty years they have played an important role. It is apparent that they are to be permanent factors. Of them there are more than fifty which have chapters in many colleges. There are also local fraternities. The foundation of some of them runs back more than sixty years. Various purposes control and various methods prevail. In some the literary purpose and motive; in some the oratorical; in some the scholastic; but more generally the social and friendly method and purpose dominate. College fraternities are becoming more and more simple associations of men who like each other, and who like to be associated with each other. Whether a student shall join one depends very largely upon the student, and also upon the fraternity which he may be asked to join. On the whole, I feel confident, that if he can afford the expense—and the expense in some cases is slight and in others heavy—he will get more out of his college life by being a member. He will form more numerous, more ardent, and more lasting friendships. The disadvantage of fraternities is pretty closely related to what is called college politics. College politics, on the whole, is quite as bad for the college as what is known as “politics” in the larger world of civil relations is bad for pure democratic government. For the bickerings and squabbings prevailing in college politics consume large amounts of time and strength without rendering adequate results. But the same temptation of going into college politics exists for the man who is not a member of a fraternity.

President CHARLES F. THWING, in *Review of Reviews* for April.

“The fact that I was a good musician,” said the lady from Johnstown, “was the means of saving my life during the flood in our town a few years ago.” “How was that?” asked the young lady who sang. “When the water struck our house my husband got on the folding bed and floated down the stream until he was rescued.” “And what did you do?” “Well, I accompanied him upon the piano.”

A California Letter.

(By James Hamilton Howe, Dean of DePauw University School of Music, 1884-1894.)

SAN FRANCISCO, CAL., Aug. 3, 1897.

Dear Friends of the Alpha Chi Omega:

I have been asked to send you a few thoughts relative to the early days of the Alpha Chi Omega Sorority, and incidentally add a few items in regard to my progress in musical lines in California. I love to go back to the days of your infancy. I had for some time felt that the DePauw School of Music should have within its fold a musical sorority. After a few bickerings had been gone through with and several difficulties overcome, I called a few of you together and you soon organized yourselves and in about three weeks blossomed out. The selection of colors and outlining of the pin were interesting moments. At once you became a new power in the School and University. If I remember aright some one used to help you fight your early battles. Now what a large family you are, some five hundred, all the way from Alpha to Zeta, and there are those out here who wish to join your force.

As I look over the names in the Alpha chapter, I find that I remember nearly all of you, yes, and your characteristics. I find also that quite a number consider it important to change their names, which also adds to the size of the family. The more the merrier. I am proud to see that you have not followed my example. The vicissitudes of ten years of university life are multitudinous and varied and test one's fortitude considerably. The pleasant times are the ones we love to look back upon. The Recitals and Concerts, the Orchestra. I have a photo of that valiant band in my studio, and point to it with pardonable pride. Our chorus of forty or fifty used to struggle wonderfully for existence. A few evenings since I had the pleasure of directing fifteen hundred voices together with an orchestra of eighty. Still, I suppose, I should work just as hard again with thirty or forty voices. That is one of the beautiful characteristics of those who are deeply interested in art, down to the smallest detail they take just as much pains. Lay solid foundation and who-

ever comes after you can build upon it. But I am not here to preach.

It is pleasant to note that several of my co-workers have written interesting articles for the "Lyre." Professors Mansfield and Rowley, Misses McReynolds, Leonard, Steele, and Fox. All used to sit at my table at Ladies' Hall. I am looking over the list of members. One is surprised at the small number you have lost from your ranks by death. A good example of the truth that the judicious practice of the art of music prolongs life. I could fill several books with DePauw experiences but must hasten "on with the dance," "westward ho!"

On my way to California, several organ and pianoforte recitals were given. The people here were not quite ready for the Conservatory idea, so I turned my attention to oratorio and private teaching. They do not love to dwell long upon one idea nor upon one object or department of study. They love change; one thing today and something else tomorrow; so if one wishes to succeed he must be a good politician, or ever ready to enter some new scheme or project. The old '49 spirit of the "prospector" is still here. It is the most unsatisfactory place to teach music that I ever dwelt in. Outside of a few solid characters, you have to expect a pupil to study with you for a month or two, then the mind seems to need to recuperate, or it may go prospecting in some other studio. I find that this is the experience of a huge share of the teaching force. Then you must remember that this is a Jewish community. Hence one teacher says such delightful (?) things of another and tries to build upon the ruins of others; or my wares (theories, methods, systems, etc.) are so much better than all others. You put your life in jeopardy if you go to so and so. One smiles at this when entering a new country and if he takes what is said seriously, wonders to what shores all the good musicians have emmigrated.

There are several good musicians here and I am glad to be associated with them. We have a musical club of the best musicians which meets once a month. Good music is heard in churches. Interest in oratorio is very moderate. I feel like a missionary in this work. It is only some great occasion that will draw people together, Christian Endeavor Convention, for instance. A free show suits them the best. Light opera, theater and variety shows secure full houses. Ministers have much difficulty in drawing people to church.

A popular people's church may be organized soon and the writer asked to take charge of the music. Very little symphony music is heard. The people have not "arrived." Many of the most celebrated artists concertize here. As to my own work, in addition to teaching and church organ supplying I am director of the San Francisco Oratorio Society, Oakland, San Jose and Sacramento societies.

California is a good place to live; plenty to eat and drink, bracing air and great variety of scenery. Never was better in my life and although I am not an alderman, I weigh ten pounds more than when in DePauw. When any of your members come to San Francisco I hope you will call at my studio. With regards and best wishes to you all, I am sincerely,

JAMES HAMILTON HOWE.

Communication.

BERLIN, *Aug. 17, 1897.*

My Dear Sisters in Alpha Chi:

Over a year has passed since our happy union at the Convention in Meadville, and I really did not intend that so long a time should pass before keeping my promise to write to you a letter from Berlin. It has been a year so full of study, sight-seeing, and so forth, that I have hardly had time to gather my thoughts together. Some little time ago I received a good long letter from Miss Steele of Alpha and also a copy of the "Lyre." Was so pleased to hear all about the convention of '97, and gladly comply with your request to write you what little I can from Berlin. I arrived here just at the most beautiful time of year, in May, and in spite of the fact that I had just left the "Land of Sunshine" (as we proudly call Southern California) everything seemed exceedingly beautiful to me. Berlin, particularly during the spring and summer is certainly a wonder of beauty. First of all is the almost perfect order and cleanliness that the German proudly claims is not elsewhere to be found, and which certainly does impress one very forcibly in coming from other cities. The stately buildings, in which nearly every style of antique and modern architecture may be seen; the streets lined with trees;

the small parks every few blocks; the world famed "Unter den Linden," "Thiergarten," etc., all tend to make a most perfect unity of the busy city life and the works of man with the wonders of nature. Then, too, when one thinks of the old treasures of the museums, galleries and libraries; of the educational advantages in almost every line of study; it seems as if nothing more could be wished for. It may be interesting to you to know that electric cars have only been introduced in this old and learned city, within the last year, and by far the greater part of transportation still is done by the "one horse street car line." We Americans, who are noted for being both quick and practical, scold and are very impatient over our "slow-going" brethren; but after a time, that wears off, and to the extent that one takes life at an easy and comfortable pace, you can make an estimate of about how many years has been spent in the good old "Vaterland."

This is the time of year when everybody lives out of doors. Rich and poor, old and young, fill the parks, Thiergarten and surrounding woods. The "Lokales" do a rushing business. Every person who has a cent left in the pocket buys a glass of beer, a cup of coffee or a piece of German brown bread and sausage, and sits out under the trees to eat it. These "Lokales" usually select a spot where trees are plentiful, and where the view is picturesque and charming. They have orchestra music, and naturally everything tastes ever so much better there than in the house.

But I dwell so long upon German customs, and have not spoken of what is of most interest to us; namely, the music. I hardly know how to begin. Perhaps, to me, the most delightful music has been that of the Symphony Orchestra in the Royal Opera House, under the direction of Hof-Kapellmeister Felix Weingartner. To be sure, Weingartner has been criticised by many as overdrawing effects, but with Berlin's best musicians at his command, and his fine musical sense that seems to draw out every little phrase so delicately and distinctly, and build all together in one great tone poem, his direction was ever charming. Then came the Wickish Concerts in Philharmonic Hall, also a series of ten concerts, every evening presenting something new in solo work with orchestra accompaniment. Busoni displayed his wonderful technic on a modern composition, which

was given to the public for the first time from O'Novacek. Sophie Mentor delighted the audience one evening with a piano concerto No. 5, E flat, from Beethoven. She stands first among women as a piano player here. Pablo de Sarasate was more than enthusiastically received. As a violinist of the Southern type he has certainly no equal; his fire and delicacy, and his wonderful technical ability completely entrances one. Gabriele Wietrowetz, a young lady pupil of Joachim played one evening the Concert No. 9, in D minor, by Spohr, and certainly her work gave wonderful promise for her future career.

Americans who are here studying at a heavy expense are, as a rule, to be found in the cheapest places; so it comes that as one reaches the highest gallery of the Opera House one hears English spoken on all sides. Here the seats are very good both for seeing and hearing, and by buying a season ticket one hears the ten Symphony Concerts for \$2.50. In Philharmony, however, the seats are not so inexpensive, and those who are determined to find an inexpensive way either attend the open rehearsal which is given at twelve o'clock the preceding day, or take standing room for the evening.

The popular concerts which, during the winter are held three evenings a week at Philharmony Hall give a pretty picture of true German life.

The orchestra is under the direction of Prof. Mannstaedt, one of the best piano artists in Berlin. The program presented a good selection of the classic and modern music. The beautiful large hall is filled with little tables, and entire families sit around drinking their beer or coffee and eating. The ladies are oftentimes knitting or sewing. All are so quiet that during the music one could hear a pin drop. Sunday evening smoking is allowed, so that the comfort of the guests may be complete.

The much beloved Dr. Joachim has now reached such an age that he plays little except in quartette work. He honored the Americans by playing a solo at a concert given for the benefit of the American church. His musical feeling is still wonderful, but he has naturally lost technic. The Joachim String Quartette gave a number of concerts this winter, and shares with the Bohemian String Quartette the honor of doing the best quartette work of the city. Prof. Halie, the

violinist, who gave a series of concerts in America not long ago, is considered by Berlin critics as having no equal in the strictly classical music, particularly in the interpretation of Beethoven and Spohr Concertos. Prof. Barth, professor in the Royal High School of Music has also given a series of piano concerts. His technic is very fine, and he stands as one of the first in Berlin as piano teacher; he is very popular among Americans. Frau Sherres-Freidenthal, with whom I am studying, also gave a concert in Singakademie, and was very enthusiastically received and well criticised. She is a Polander, and stands among the first as teacher of piano. Her playing has all the Polish fire and delicacy.

Every evening presents much that is pleasant and instructive, I cannot begin to tell you about all. No American can spend a winter in Berlin without, from a musical standpoint, ever remembering it as one of the richest of experiences. I have grown to think a good deal of Germany and her people, and I hope that others who may come from our society will find it as pleasurable as I have found it.

Trusting that our society is in every way prosperous, and with best wishes to all chapters, I am sincerely,

LULU JOHNS, from Epsilon.

Berlin, W 30.

Germany. Kyffhäuser Str 8 iv.

THE LYRE

OF

ALPHA CHI OMEGA.

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VOL. II.

GREENCASTLE, IND., SEPTEMBER, 1897.

NO. 3

EDITORIAL.

Vacation is over and Alpha Chi again takes up active work. The "Lyre" extends greetings to all and wishes a successful and prosperous year. The vacation number cannot offer as much matter of general interest to its readers as during the school year. Some promised articles are not yet in as we go to press. We heartily commend the chapters that have so promptly responded, and hope with a little better management all will be represented next time. Some failed to learn from the announcement at the head of the Editorial page when the articles were due, and did not have time to do the work justice. Letters of encouragement and appreciation have been received from members of different chapters. All express their pleasure at hearing from their former associates through these pages. For the benefit of the absent members we should have a good personal department. All items of interest should be sent in to the editor of the personals.

Let us enter into the year's work with renewed interest and energy and a determination to labor for the best results in our studies; remembering that the fraternity is not an end in itself but a means for broader development. We hope the general work of the chapters will be attended to promptly; that the contributions to the song book will be sent in at the stated time; that delegates be sent to the convention instructed in all the matters of business to be brought up.

Chapter Personals.

ALPHA.

Ethel Jackson visited Meta Horner this summer.

Ida Steele will enter Chicago University this fall.

Lucy Andrews will not be in school for a few weeks.

Valverde Rupp was not able to return on account of illness.

Estelle Morse visited Claudia Hill and Pearl Shaw this summer.

Meta Horner will not be able to enter school until after the holidays.

Raeburn Cowger spent the summer with her uncle, at Helena, Montana.

Myrtle Wilder visited Anna Cowperthwaite at Tom's River, N. J.

Zella Marshall has returned to Chicago for another year's work with Liebling.

Miss Neally Stevens opened her season in concert work at the Nashville exposition.

Alice Carey Heaton will spend the winter in California and attend Leland Stanford.

We regret the absence of Albertta Miller this term, but look forward to having her with us after Christmas.

Helen O'Dell, graduate from voice department, '97, has a flourishing class in piano and voice, at Wolcott, Ind.

Joanna Baker, who has been teaching in the Indianola, Iowa college, is studying this year in the Chicago University.

Edith Plested has moved with her parents to Palo Alto, Cal., and is taking special work in Leland Stanford University.

Jessie Young Fox, class of '95, is filling the place of instructor in the piano department of the university at Champaign, Ill.

Members of Alpha chapter are delighted to have with us again

Kate Reed, who will resume her work in the School of Music.

Miss Maud Powell, Katherine McReynolds and Fraulein Koehl spent their vacation at Mountain Lake Park, Md. Miss Koehl studied with Miss Powell.

Ferne Wood has entered the College of Liberal Arts to study for her bachelors degree, and will also continue her work in the piano and voice departments.

Mrs Cecelia Eppinghausen Bailey has had flattering success singing at Chatauqua this summer. The "Musical Courier" recently gave an excellent notice of her work.

Misses Elma Patton, Dema Martin, Mae Hemphill, Elmina Lank, Donna Williamson, Blanche Clark, Carrie Little and Edith O'Dell have been pledged to Alpha Chi.

Adeline Rowley studied in Chicago part of the summer. She will teach this year in Onarga, Ill., where she will be associated with her sister, Miss Caroline, who has charge of the piano department in the school.

The few members of Alpha who were in Greencastle this summer had the pleasure of meeting Mrs. Jean Whitcomb Fenn, of Beta, who visited her parents here. Mr. Whitcomb has been recently chosen pastor of the Greencastle Baptist church.

BETA.

Misses Lina and Nellie Baum spent the summer with friends in Ohio.

Miss Jennie A. Worthington will continue to teach music in the Albion school.

Miss Bessie Tefft will study Music with Miss Lilla Smart at Detroit, this year.

Miss Eva Pratt goes October 1st to Boston to continue her work in the Art School.

Miss Clarissa Dickie will spend the winter in New York, studying with Dr. William Mason.

Miss Grace Brown has returned to Lansing to resume her posi-

tion in the School for the Blind.

Miss Mabel Collins has the position of Assistant Principal in the Eaton Rapids High School this year.

Miss Ora Woodworth and Alta Allen, '97, will take post graduate work in Music, and continue college work.

August 25 Miss Katheryn Brandon was married in Chicago to Mr. Robert Harris. They will live in Gambier, Ohio.

Beta graduated four girls last June. Mabel Collins, (College), Bessie Tefft, Ora Woodworth, and Alta Mae Allen, (Piano).

Miss Ethel Calkins will remove with her people from Big Rapids to Albion. Miss Calkins will continue to teach in the Conservatory.

Miss Louise Birchard and Miss Beatrice Breckenridge were in Chicago several weeks this summer. Miss Birchard taught Delsarte while there.

Mrs. Martha Reynolds-Colby, Miss Harriet Reynolds, and Miss Lucie McMaster took part in the Epworth Assembly at Ludington during the summer.

Miss Josephine Parker, of DePere, Wis., and Miss Katherine Roode, of Albion, Mich., attended the marriage of Miss Katheryn Brandon in Chicago.

GAMMA.

Miss Theodora Chaffee spent the summer at the sea shore.

Miss Grace Richardson visited in Michigan during August.

Mrs. George A. Coe spent the summer at her old home in California.

Misses Bulah and Jane Hough attended the reunion of Beta chapter in June.

Miss Florence Harris, of Beardstown, visited friends in Litchfield, Illinois.

Miss Irene Stevens spent a few weeks of the summer at Freeport, Illinois.

Miss Stella Chamblin, of Riverside, Cal., will study vocal music

this year in Boston.

Miss Cordelia Hanson, of Kenosha, Wis., has moved to 2147 Sherwood Ave., Evanston.

Miss Elizabeth Patrick, '96, of DesMoines, was visiting relatives in Michigan during the summer.

Miss Mabel Siller was the guest of Miss Alta Allen of Beta, during the reunion and college commencement.

Miss Alice Grannis gave a recital at Balaton, Minn., where she was the guest of Miss Amy Martin, who attended school here in 1895.

Miss Mildred McIntyre, of Memphis, Tenn., will be back this fall to continue her work under Sherwood. Her sister will accompany her.

DELTA.

Miss Helen Orris has been visiting in Buffalo.

Miss Florence E. Harper is visiting friends in Buffalo.

Miss Flora Eastman has been spending the summer with her sister in Lima, Ohio.

Miss Grace Hammond has been enjoying an outing at Cleveland and on the Lakes.

Miss Anna Ray expects to spend a part of the winter in New York studying voice.

One of the Epsilon girls is to be with us this winter, we hear, to take post graduate work in the Conservatory.

The Meadville Conservatory opens for the winter on August 31, and many of Alpha Chi's girls will return to work again.

Miss May Graham has been elected teacher in the preparatory department of the Meadville Conservatory of music for the coming year.

Miss Bertha Sackett has been making a tour of the Great Lakes and Miss Edith Roddy has just returned from Atlantic City and Philadelphia.

Miss L. Fay Barnaby returned home about the first of September after an absence of two months. She has been visiting relatives and

friends in Ohio.

The Misses Ogden are planning a trip to Chicago and Evanston, Ill., sometime during the winter. They go for vocal study and hope to meet many of the Gamma girls.

Miss Fern Pickard, of Jamestown, N. Y., goes to New York City this fall for a period of about eight months, during which time she expects to continue her study of piano.

A large number of "our girls" have been summering at Chautauqua Lake; among whom are J. Arzella Horn, May Graham, Alta Moyer, Lucille Blodgett, Virginia Porter and others.

Gertrude Helene Ogden has been organist of Christ Episcopal Church since June, in absence of Mr Comstock, the regular organist. She takes the position as soprano in the First Methodist Church in September.

EPSILON.

Cornelia Keep spent the summer at Newport.

Nellie Burton will resume her studies this fall-

Ina Gothard has spent the summer visiting points of interest in Calif.

Ora Millard has moved to Glendale, but expects to be with us occasionally this year.

Bert Phelps who has been spending the summer at Long Beach has returned to Stanford.

Della Hoppin has accepted a position as assistant principal in the Ventura Business College. She has also a large music class.

Nellie Green, Jessie Davis, Margaret Cook and Mrs. R. G. Van Cleve summered at Long Beach and had a most delightful outing.

Suanna Hardwick returned to her home, Erie, Pa., in June. She expects to take post graduate work this year at Meadville, Pa.

FOR SALE:—A fine new Washburn Mandolin. Address "The Lyre," Box 165.

Chapter Letters.

BETA.

The girls of Beta are anxiously awaiting the beginning of the college year when we may again enjoy the active chapter life and work, of which we are deprived in the summer months. We hope for a splendid chapter and mean to work with more zeal than ever.

The commencement season last June was marked by its usual festivities and in all of the good times Alpha Chi took a prominent part, and happy days indeed did they prove for us. Still there was a little sadness mingled with our joy as we thought that a few of the sisters would not be with us this fall. But however far away one of "our girls" may go we feel sure she will always retain her loyalty.

July first, the twenty Alpha Chis who were still in Albion enjoyed a picnic at Spectacle Lake. Such a good time we had! And although, just before our return, the "rains descended" in a manner not to be described, we felt that the day was one long to be remembered.

As there are a number of resident girls in Albion during the summer, we have had several informal "spreads" in our Lodge, and thus have kept active our fraternity enthusiasm. Just now we are busily engaged in making a scarlet and olive flag which will be ready to wave its welcome to the "new girls" who may enter college this fall.

We already have many plans for the coming year and hope to make it the best in our history. It is with much pleasure that we anticipate the honor of entertaining the Convention in the spring, and even this early, we would urge the other chapters to make an effort to send us just as many representatives as possible.

Beta sends love to all the chapters and sincerely hopes that, for us all, the new year may prove a most successful one.

ALTA MAE ALLEN.

DELTA.

How do you do my Friends:

Perhaps you do not recognize me, but I am Delta's goat, and they say I'm a fine one. Do you wonder why I am writing this letter? I descended from a family not remarkably famous for its literary pursuits. I'm sure you are surprised so I'll tell you just how it happened.

In June our girls had a great many spreads, and they fed me all sorts of dainties until I almost forgot there were ever days of hunger and famine. When they got me in a good humor (for I'm not always angelic) they tried to make me promise to look after Alpha Chi here this summer for all the girls were going off for a vacation. I said I had as much right to a vacation as they had; that they must remember they dwelt in an old attic while I was an aristocratic goat, and if they weren't careful I'd leave. I also remarked that I had made things lively for each one when they were initiated and that I could do it again, so I wouldn't stay alone, and I enforced my reply with my heels and horns as is the custom of my family, but it was all in vain and they left me, frantically shaking my head.

Why they wanted to go I can't see for they seemed to be having a gay enough time here, but as the days went by and they didn't return to me I decided they had really gone, and there I was with nothing to beguile the long hours unless I should devour the fraternity bric-a-brac as a substitute for the traditional diet of tin cans. To be sure, they did leave a few old copies of the Musical Courier but I don't read much; my eyes are poor.

The responsibility of looking after Alpha Chi's interests have weighed so heavily on me that I have lost my appetite, hence the bric-a-brac is safe, but I'm getting so thin that unless my guardians return soon they will only have a finely articulated skeleton. The thought brings tears to my eyes and I weep not crocodile tears but honest goat ones.

But e'er this reaches you they will probably have come back once more and will be entertaining this girl and that and flying about, and talking and smiling and looking so mysterious, that even I shan't know which girls I shall have the honor of taking for a ride

and which are likely to miss that exciting trip.

Then they will talk over the places they have been, the good times they have had and the wonderful things they are about to do, until I shall be in such a whirl that I shall feel as if I were standing on my horns.

Ah well, I guess a goat's future will take care of itself as well as a person's, so I will not worry but will close this mighty effort by sending good wishes to all the other little Alpha Chi goats, and hoping they have all the nice grass and big tin cans they want to eat.

I am, yours sincerely,

NANNIE.

EDITH J. RODDY, Corresponding Secretary.

Historical Sketches.

ALPHA.

HISTORY OF THE CHAPTER.

The first *musical* Greek letter fraternity came into existence in the School of Music of DePauw University, Greencastle, Ind. There was in the beginning no intention of establishing a permanent organization, much less a new feature in fraternities. A few congenial spirits among the music school girls had banded themselves together for musical and social improvement and had appealed to James Hamilton Howe, Dean of the school, for assistance in planning a course of study. The power of the Greek letter societies in shaping and controlling student life in the College of Liberal Arts suggested to the far-seeing Dean the advisability of introducing such a factor into his department. So through his influence and aid the Alpha chapter of Alpha Chi Omega was founded Oct. 15, 1885. There were seven charter members: Bessie Grooms, Anna Allen, Estelle Leonard, Olive Burnett, Ella Farthing, Suda West and Nellie Gamble.

The new fraternity was introduced to the public by a Musical Soiree given by Dean Howe in honor of its members, and he further honored the chapter by dedicating to it his "System of Piano Technique." Musical, literary and social work was planned for the year, which was a successful one. The entire enrollment numbering seventeen active members and five honorary ones, artists and members of the faculty. The second year found the chapter considerably reduced in numbers but dauntless in spirit. The first anniversary was celebrated at the home of Miss Anna Allen, now Mrs. Harry Smith, and a few weeks later a reception was given.

Feeling firmly established Alpha now began to turn her attention to the extension of her fraternity to other colleges. After some time a desirable opening was found in Albion College, and there Beta chapter was established in June of '87, by Alpha's delegates, Misses Bertha Denison and Mary Jones. The fraternity was now on a national basis but owing to the conservatism which has always charac-

terized Alpha Chi Omega, chapters multiplied slowly.

The event of Alpha's third year was the initiation of Madame Fannie Bloomfield Zeisler, and a reception given in her honor. The year of '90-'91 was a memorable one for Alpha. During this year she helped establish Gamma, at Evanston, Ill., and Delta, at Meadville, Pa. In the spring of '91 she sent Misses Janet Wilson and Anne Cowperthwaite to hold a conference with Beta on several important matters of general interest, and in the fall of the same year entertained the first general convention of the fraternity. The year of '92 marked an epoch in Alpha's history, the possession of a fraternity home. Thus far the "frat" meetings had been held wherever a place could be found, but through the kindness of Dean Howe a couple of practice rooms on the fourth floor of Music Hall were secured by the fraternity. At first the small room was used as a "goat" room and as Alpha's goat, even in his infancy, was very athletic and active (as many Chis can testify) elaborate furnishings were unnecessary. The large room was fitted up, however, and the walls stained and floor painted, a piano, a few chairs, rugs, curtains, window seat and cushions made this a cosy homelike nook in which with great rejoicing Alpha set up her home. The possession of a "frat home" gave a new and deeper meaning to fraternity life and Alpha's girls will doubtless unite with us in saying that many of the pleasantest hours of college life were spent within its precincts. The sacrifice and efforts made for its attainment and improvement endeared it all the more to each one and the common interest united the members.

In the fall of this year Alpha sent Misses Mayme Jennings and Daisy Steele and Mrs. Ella Best to represent the chapter in the second national convention at Albion, and the next year Misses Jennings, Laura Marsh and Minnie Magill were the delegates to the convention held with Gamma at Evanston, Ill. At this convention Alpha was assigned the publication of a fraternity journal to be called "The Lyre." Under the editorship of Mayme Jennings one number of this was issued in June, '94. In the convention of '94 Beta was made Grand Chapter, an office hitherto held by Alpha. The year of '95 enrolled over thirty names on Alpha's chapter roll, over twenty of them initiated members. Alpha Chis were in the majority in the "Lorelei Club," and oratorio concerts. In the rendition

of "The Messiah" six of the solos were given by members of the chapter. The literary work of this year "The Musical Tourist's Club," was worked out in a systematic and well connected way. Tableaux readings and parlor lectures at the homes of the resident members and in the parlors of Woman's Hall varied the ordinary routine. There were several small social functions this year and one large reception given at the home of Mrs. Anna Allen Smith.

Alpha was represented in the convention of '96 at Meadville, Pa., by Miss Ida Steele, and through her extended a welcome to her new sisters, Epsilon, of the University of Southern California, Los Angeles, and Zeta, of the New England Conservatory. In this convention Alpha was made permanent Grand Chapter.

The outlook for Alpha at the beginning of '96-'97 was very discouraging. Three initiated members and two pledges who would not be eligible for initiation within the year constituted a chapter whose assigned work for the year was the publication of "The Lyre," and the entertainment of a national convention. Fortunately the three active members, Misses Rutledge, Janet Wilson and Lucy Andrews were true and tried Alpha Chis who knew no "Waterloo," and their vigorous and heroic campaign soon added new names to the chapter roll. The second term the return of three old Chis and the addition of a few new ones made an enrollment of twelve initiated and ten pledged members. Although not so large as some former chapters yet it was the equal of any in efficiency and enterprise and in no year has Alpha accomplished more than in the one just past. Socially there was unusual activity. During the year a number of spreads and informal "at homes" were given at the homes of the resident members, Misses Janet Wilson and Helen Birch, and in the fraternity rooms. The event of the second term, the initiation of Maude Powell, was followed by a reception in her honor at Woman's Hall at which about seventy-five guests were entertained. The third term was enlivened by the social features of the national convention. An afternoon Recital was given in Music hall by representatives of the different chapters to a large audience of initiated guests. The reception in honor of the delegates in the parlors of Woman's Hall, to over four hundred guests was universally declared to be a great social event, not only in the history of the fraternity but of the University as well;

and last but not least the fraternity banquet at Mt. Meridian. An enormous amount of business connected with the convention and "Lyre" was promptly discharged, each member faithfully performing her part.

The active members of the chapter thoroughly appreciated the hearty coöperation of many nonactive and absent Alphas in their arduous work of the year. "The Lyre," through the enterprise of its editor, Janet Wilson, was made a quarterly publication and two numbers issued, one in March and one in June. Of all the work of the year Alpha views with the greatest pride and satisfaction her part in the publication of "The Lyre" and in the face of all obstacles efforts have been made to place it in the lead of fraternity publications. Fraternity work was not allowed to interfere with school duties. Six recitals, one senior and five Junior were given by Alpha Chis, and the chapter was well represented in the Lorelei Club, chorus and orchestra and all concerts and recitals of the school.

We will close this sketch with a hasty review of Alpha's twelve years in college and out. Of our eighteen alumni eleven were graduates of the School of Music: Mrs. Anna Allen Smith, Mrs. Anna Bunger McCurdy, Mrs. Eudora Marshall Esterbrook and Misses Ethel Sutherlin, Estelle Leonard, Flora Van Dyke, Jessie Fox, Adeline Rowley, Grace Wilson, Helen Birch and Helen O'Dell. Mrs. Libbie Price Neff, Mrs. Daisy Steele Wilson and Misses Janet Wilson, Ida Steele and Ferne Wood hold diplomas from the College of Liberal Arts. Misses Mayme Jennings and Zella Marshall were graduates of both schools. Several of this number have been identified with the faculties of various colleges. Mrs. Anna Allen Smith was for several years a teacher in piano in her Alma Mater and Misses Sutherlin and Leonard held similar positions in other conservatories. Mrs. Esterbrooke is Dean of the Music School in Nebraska Wesleyan; Miss Fox is one of the piano instructors in the University of Illinois, Champaign, while the other Chis of '95, Misses Jennings and Rowley, are at the head of voice departments in Huntsville, Ala., and Onarga, Ill., respectfully. Miss McReynolds, who left DePauw before the completion of her course to study in Germany, has opened the McReynolds-Koehle Music School in Washington, D. C. Misses Myrtle Wilder and Anna Cowperthwaite, who also went abroad for

study, have established studios at their homes. A number of Alpha's alumni and undergraduates are teachers of private classes in various places.

While congratulating herself on the achievements of twelve years Alpha does not forget the timely assistance and sympathy of friends. She deeply appreciates the constant aid and support of the faculty of the school and resident friends, and the inspiring interest in her welfare shown by her honorary members. From this backward glance she gleans many pleasant memories and much hope for the future prosperity of Alpha Chi Omega.

HELEN C. O'DELL.

BETA.

HISTORY OF THE CHAPTER.

On May 27, 1887, at Albion College, Albion, Mich., Beta Chapter of Alpha Chi Omega was established by Misses Bertha Deniston and Mary Jones, of Alpha. At this time Alpha Chi Omega was the only musical Greek letter fraternity in existence. The first meeting of the chapter, after organization, was held May 30th, 1887, when the first officers were elected. The next school year opened in September, 1887, with a membership of three for Beta; but during the term three more were added to the number. At the first meeting of the term a motion was made to interview President Fisk concerning a hall. For the time being, however, the meetings were held at the homes of the girls or in some room of the Conservatory. In the spring of 1888, rooms in the Central College building were finished off for use, and Beta was supremely happy.

On the evening of June 13th, of the same year, the first open banquet of the chapter was given at the home of Miss Jennie A. Worthington. The first enterprise for raising money was an Art Loan, October 6th, 1888. On March 10th, 1889, occurred the first public recital, which surpassed all expectations. Since then Beta has given annual concerts, always with great success.

During 1890 Beta assisted Alpha in establishing Gamma chapter

in Northwestern University, at Evanston, Illinois, and Delta chapter in Allegheny College, Meadville, Pennsylvania. October 20th to 23d, 1891, occurred the first general convention of Alpha Chi Omega, at DePauw University, Alpha being the entertaining chapter. The second convention was held at Albion, Mich., February 22nd to 24th, 1893, delegates from each chapter being present. This will ever be remembered by all participants as a most enjoyable occasion. These were but the beginnings of Beta's success. Although she had been constantly improving her Chapter Hall, and was happy in her prosperity, she had an eager desire to possess a home of her own. So, by untiring energy and sacrifice, she succeeded in 1895 in erecting and furnishing a Chapter Lodge which will ever be a credit to Alpha Chi Omega. The opening reception was given December 11th, 1895. It was pronounced by all to be the chief social event of the season, but for her only marked the beginning of many pleasant hours to be spent in her new home.

For ten years Beta has enjoyed a prosperous existence, and her roll now numbers about one hundred. Many of this number have graduated with high honors, and all are filling successfully their positions in life. The aim of the chapter, like that of the general fraternity, is not merely to secure advancement in a musical and literary way, but also to procure a wide culture through the united efforts of the members. Its principles are ennobling, and are held sacred by every loyal Alpha Chi. That the strings of the Lyre may ever respond to the touch of noble, true-hearted women; that the individual chords may unite in one perfect harmony of unselfish devotion to the uplifting of womankind, is the earnest desire of each wearer of the badge of Alpha Chi Omega.

ALTA MAE ALLEN.

GAMMA.

HISTORY OF THE CHAPTER.

Gamma, of Alpha Chi Omega, was established at Northwestern University, at Evanston, Illinois, on Nov. 14, 1890, by Miss Alta Roberts of Alpha, and Jean Whitcomb of Beta. At a meeting held

the next day the first officers of the chapter were elected. Those who were fortunate enough to be chosen as charter members were Lizzie Stein, Mae Burdick, Mary Walker, Lulu Platt, Mary Stanford, Jeanette Marshall and Mary Satterfield. By the end of the school year four new members were initiated; so our first year proved to be a very prosperous one.

In January, 1891, Mary Satterfield was elected delegate to Meadville, Pa., to assist in the establishment of Delta chapter. At our weekly meetings we had musical programs which were held sometimes at the frat room and other times at the different homes. Our first social event was a musicale held at the home of Miss Stanford, to which our friends were invited.

The next year most of the old girls were back again and four new ones were initiated. In the spring of this school year occurred the second general convention, which was the first one for Gamma. It was held at Albion, Mich., Feb. 22, 23 and 24, 1892. The delegates whom we sent were Mary Stanford and El Flelda Coleman. They reported a very charming time, and were more enthusiastic than ever for Alpha Chi. The next year, 1892-'93, we enjoyed a rather large chapter, as we initiated seven more girls during the year. Numerous informal social evenings were enjoyed now that the chapter was stronger, the different girls entertaining at their homes.

The first frat room which Gamma had was at the home of one of the girls. We furnished it very tastefully and enjoyed it extremely as it was the frat's first real home. Gamma had the pleasure of entertaining the convention February 28, March 1 and 2, 1894, which proved a great help to the chapter. The delegates present from the other chapters were: Alpha, Laura Marsh, Mamie Jennings and Minnie Magill; Beta, Harriet Lovejoy, Cora Harrington and Irene Clark; Delta, Charlotte Weber and Mary Graham. We were entertained by Miss Stanford on Wednesday. On Thursday evening a reception and musicale was given by Gamma to its friends in honor of the visiting delegates, at the home of Ella Young.

The delegates and local chapter attended the Thomas concert at the Auditorium, Chicago, on Friday afternoon, after which the convention banquet was held at the Grand Pacific Hotel. An elaborate

menu was served. Miss El Fleda Coleman was toastmistress.

When Mrs. Mary Howe-Lavin, prima donna, honorary member of Alpha Chi Omega gave a concert in Chicago April 19, 1894, Gamma chapter sent her a large boquet of red carnations and smilax, and received a very cordial note of thanks in return.

In the year '94-'95 we had to give up our frat hall but found another at the Monnett House which we occupied for two years.

The fall term of '95 we initiated Mrs. George A. Coe, of the faculty of the School of Music. Since then we have spent many delightful evenings at her home.

During the winter Mme. Fanny Bloomfield-Zeissler gave a concert at Central Music Hall, Chicago, which the entire Gamma chapter attended in a body. We presented her with a hugh boquet of scarlet carnations, and to show her appreciation she received us very cordially in the green room after the concert.

The Convention was held at Meadville with Delta April 8, 9 and 10, 1896. Gamma chapter being represented by Florence Harris and Lillian Siller.

The chapter having strengthened steadily we now have several town girls, who of course we were very glad to get as the chapter was not so broken up at the end of the year. At the next convention held at Greencastle with Alpha March 30, 31, April 1 and 2, 1897, Mabel Siller was sent as delegate. This convention, as all the previous ones, proved a great help to Gamma in making us more enthusiastic workers for Alpha Chi Omega.

LILLIAN SILLER.

EPSILON.

HISTORY OF THE CHAPTER.

In January of 1895, a number of girls of the School of Music, University of Southern California, met and organized themselves into a local musical club. We sometimes think that this was providential; for not long after, Mr. Garrett, one of the prominent members of the Sigma Chi fraternity, received a communication from a brother in the East, written at the request of a chapter, the Alpha Chi Omega Sorority, asking about the desirability of establishing a chapter of the sorority in our university. Mr. Garrett, knowing of the existence of our club, and realizing what a boon it would be to our school to have

a chapter established here, conferred with Mr. VanCleve, another Sigma Chi, after communicating with the eastern brother and finding out all the pros and cons of the case they laid the matter before the girls, giving us such advice as they, as frat. men, deemed advisable. It is needless to say that we girls, after inquiring into the matter, were wild with delight and felt highly honored. Fortunately, one of our club members, had a cousin who was a member of Alpha chapter. And through this cousin we carried on such correspondence as was necessary to get into direct communication with the active members of the sorority. After very little delay we petitioned for a chapter of Alpha Chi Omega to be placed in our university, and, after what seemed to us a long time, though in reality a comparatively short time, we received word from our eastern sisters to prepare for the joyful event of announcing ourselves to the fraternity world. Our petition had been granted and we were to receive all necessary documents as soon as possible. Accordingly, we prepared our announcement cards with care, sending one to each of the three fraternities in our school, viz: Sigma Chi, Kappa Alpha Theta and Delta Gamma.

On commencement morning we occupied seats reserved for us, all proudly wearing our colors of scarlet and olive. In the afternoon of that same day Kappa Alpha Theta gave a reception in our honor, and as soon as school opened in the fall Delta Gamma followed suit. As we had no opportunity of giving a reception before school closed we gave one at its opening, and it was pronounced by all the social event of the season. Since then we have led a very healthy, hearty life. Our intercourse with each other has been delightful. We have initiated eleven girls and have not been disappointed in one of them. We all feel we cannot be too thankful that we are so fortunate as to be numbered among the members of Alpha Chi Omega. For not only are we drawn closer together in every way, but we are filled with a desire to do great things for our sorority and thus better results are obtained in our work.

Our new school year is just about to open and we hope to do much during the coming days. The future will show what we may achieve. But whether success or failure awaits us we know that none can be more loyal, more expectant of good, more sanguine for the future of Alpha Chi Omega than Epsilon.

N. LOUISE VAN CLEVE.

Miscellaneous.

Sonnet.

'Twas in the closing days of '85
When Mystery, in Music Hall, held sway.
With ceremonies veiled, there came to stay
A something weird to which no Barbs survive
An introduction. 'Tho its victims strive
Its guise, so awe-inspiring to portray,
They fail. Collision only can convey
A knowledge of the power that makes alive
A Greek, and weds her to the Golden Lyre.
Intangible, yet sure authority—
Inspiring fear—constraining to admire—
Inciting courage when a Barb is shy—
Urging daughters of Music to climb higher—
Such is the sturdy goat of Alpha Chi.

ESTELLE LEONARD.

CINCINNATI, O., September, 1897.

Song Book Notice.

Gamma chapter having the publication of the new song book in charge takes this opportunity of reminding the different chapters, that each chapter is expected to furnish at least five songs both music and words. These songs must be sent to us by February 1st. or earlier. If any of the Alumnæ or non-active members of Alpha Chi will write songs for us they will be highly appreciated as we wish to make our new song book as complete as possible. If any one will compose Alpha Chi Waltzes, Marches etc. they would be a great addition to the book.

Please send everything of the kind to

LILLIAN SILLER, 831 Foster St., Evanston, Ill.

The best means of culture is singing. Music is at home a friend, abroad an introduction, in solitude a solace, in society an ornament. We heartily agree with the following beautiful quotation: "Praise is God's gift to man; the only art of heaven given to earth; and the only art of earth that we can take to heaven."—*Journal of Education*.

Beta's Tenth Anniversary

On June 18th and 19th, 1897, Beta of Alpha Chi Omega celebrated her tenth Anniversary by a Chapter Reunion. The occasion proved a most delightful one and will always be fondly remembered by those who were present. Many of our Alumnæ returned and their presence was an inspiration for the active girls. We were also very glad to have with us, Miss Mabel Siller and the Misses Jane and Bulah Hough, of Gamma Chapter. Fifty-two loyal Alpha Chis, in all and glad indeed we were to be known as Alpha Chis.

On the afternoon of June 18th, occurred the reunion musicale. The musicale was followed by a six o'clock Tea, where the girls discarded all formality and had a royal good time. In the evening came a Mock Wedding and Initiation, when two loyal girls, Elizabeth Perkins and Susie Perine, were added to our number.

Saturday afternoon we received the Faculty and Fraternities in the Lodge which was very prettily decorated with the fraternity flowers. Ices were served in the dining-room. The afternoon was a most pleasant one for guests and hostesses.

On Saturday evening came the crowning pleasure, our Reunion Banquet, which can never be forgotten.

After the banquet the following Toasts were given:

Toastmistress, *Frances Theresa Dissette*, '95.

"Here's health to those that we love.

Here's health to those that love us;

Here's health to those that love them

That love us."

How We Did It, *Jennie Amelia Worthington*, '86.

"I have begun to plant thee, and will

Labor to make thee full of growing."

Before and After, *Susan Adeline Perine*, '01.

"All thy vexations were but the trials of thy

Love, and thou hast strangely stood the test."

New Strings to the Lyre, *Mabel Collins*, '97.

"Come listen all unto my song."

Song: Rallying Song.

Our Grecian Knights, *Ada Dickie*, '98.

“Worthy fellows are like to prove most sinewy swordsmen.”
Memories of Greekdom, *Janette Allen-Cushman, '93.*

“Still o'er these scenes my memory wakes,
And fondly broods with wiser care.”
Evolution of the Fraternity Girl, *Effa Simpson.*

“But happy they! The happiest of their kind.”
Song: Alpha Chi and Glory.
Our Billy, *Katherine Roode.*

“You are afraid if you see him loose, are you not?”
Alpha Chi Forever! *Louise Birchard.*
“The best of happiness, honor and fortunes keep with her.”

As the girls left for their homes, regretting that the Reunion was “all over,” we all knew that we had more unity of purpose than ever before in the history of the Chapter. We felt with renewed power our love for Alpha Chi.

Thus have the first ten years of Beta's life become a thing of the past. And now, as we enter on our second decade, it is with high aspirations and noble purposes, May we as a chapter faithfully do our part to maintain the high standard Alpha Chi Omega has attained.

ALTA MAE ALLEN.

Chronicles.

EXPLANATORY.

I wish to assert that the facts mentioned in the two chapters of Chronicles are absolutely true, though I will admit they have a fictitious sound. Originally the Chronicles were not written for publication, but merely for the amusement of the five girls concerned. Then it was decided to read them at the Reunion and thus make known for the first time what had been done. The second chapter tells how this was accomplished.

We wish it understood that none of this was done for meanness. Sigma Chi has always been one of our best friends, and is yet. It was done for a joke and has made a great deal of fun for all of us. F. T. D.

CHAPTER I.

And it came to pass in the year eighteen hundred and ninety-seven, that a great and powerful tribe dwelt in the land of the Albionites. And they called themselves Alpha Chis. And in the month of May, about the seventh day of the month, eight maidens of this tribe did beseech eight youths of the tribe of Sigma Chi to partake of the fruit of the olive tree and other food, in the temple of the tribe of Alpha Chi. And they did eat and drink together, and sang many songs of their tribes. And at an early hour they departed, each to his separate tent.

Now it came to pass on the second day of the week following, three virgins of the tribe of Alpha Chi journeyed to the temple for the purpose of gathering up the fragments. There was Ora, daughter of Woodworth; Jennie, who is fond of much *Reid*-ing; and she of the golden locks, whose surname is Disbrow. And they gathered of the fragments a great basketful; and Ora, thinking within herself to burn the waste pieces, did descend to that part of the temple containing the fiery furnace. And she burneth them there.

Now the tribe of Alpha Chis are fond of much sport, insomuch that they had purchased for the purpose of affrighting timid damsels a huge box, such as is used for burying the dead. This did repose within the lower regions of the temple, and Ora gazeth about her for it. And lo! it is not there. And behold, she remaineth so long in the region of the fiery furnace, that the other damsels are dismayed,

by reason that she doth not return. And they, too, descend to the lower regions. And Ora hastened and said unto them: "Did we not purchase the box of wood?" And the other maidens answered and said, "Yea, with many pieces of silver did we purchase it!" And when they did see that the box was not, they lifted up their voices and wept; and behold, the temple was filled with the sound of wailing and gnashing of teeth. And they did think that perchance the box might be buried in the sand, and they did sieze shovels and did attempt to dig. But by reason of the hardness of the soil, they did desist, and cried as with one voice, "The tribe of Sigma Chi hath wrought this sin in our temple! Woe unto her from whose hand they did receive the keys to our gates!" And they did decide to tell no youth or maiden what they had discovered. But as time went by, and they knew not what to do, they did journey to the place of one Perine, a merchant, and did tell his scribe, who is also one of the tribe of Alpha Chi. And when they had made an end of their tale of woe, they did plot together as to what they should do. And the scribe did vow a vow to assist them in recovering the box from that tribe whose deeds are evil.

And behold, at eventide a youth whose surname is Shipp, and who keepeth the gates of the temple of Sigma Chi, doth journey to the tent of the scribe, whose name is Frances, and as Delilah of old did beguile Sampson, so doth Frances beguile the youth, until he falleth asleep. And as soon as she is sure that he doth sleep soundly, she removeth from his pocket the ring on which are no less than nine and forty keys. But trusting to luck, she doth take from the ring the key which she thinketh will unlock the gates of the Sigma Chi temple. Then lest the youth should be feigning slumber, and should perceive that she hath the keys, she throweth them to the kitten, and jingleth them about. After a time she returneth the ring of keys to the pockets of the youth, but retaineth the one key, and concealeth it in the bosom of her robe. And when the ninth hour had come the youth awoke and journeyed to his own tent, none the wiser for the missing key.

At the break of day on the fifth day of the week, Frances hastened to her companions, and did tell them of her success. And they rejoiced together. This day being the contest of horns, they decided

among themselves to journey to the temple of the Sigs at a very late hour; and, if perchance they find the box, to return with it to the temple of the Alpha Chis.

Now when eve'n had come, and all the people of the city were at the contest of horns, Frances hastened to the temple of the Sigma Chis, (for she did fear greatly that she had the wrong key.) With much trembling she did reach the door, inserted the key, and behold! it did turn with ease. With great joy she returned to her tent to await the coming of the other damsels.

Now Jennie, who doeth much *Reid*-ing, did dwell in the house of one Collins, and shared the couch of Mabel, daughter of Collins. And in order to keep her going out and her coming in a secret from the rest of the household, some of whom were of the Sig tribe, Jennie revealeth the secret to Mabel. And after the eleventh hour these two virgins hasten to the house of Frances, and with her wait anxiously for the coming of Grace and Ora. And close on to the twelfth hour these other two damsels arrive; and with an unlighted candle in their hands the five wend their way towards the temple of Sigma Chi. And a great fear was within their hearts by reason that it was exceedingly light, the moon being high. And there was also much confusion in the streets, by reason that one of the Sigma Chi tribe had won the contest of horns. But they did reach the gate of the temple in safety, and with much joy they turn the key, the door opens, and the five damsels stand within the court of the temple. They then advance to the door of the inner court, which doth lead to the lower regions. But the door is locked, and they cry out with dismay. And when they have looked closely they see that the key is in the lock, and they open the door and enter the inner court.

And behold, the door to the lower regions they find is fastened only by a bolt of iron. And with great joy they light their candle and descend the steps. But their searches reveal no trace of the missing treasure, and a fear doth possess them that their search may be in vain.

[Of all the dark mysteries which abound in the lower region of the Sigma Chi temple, I am not permitted to make mention.]

With sinking hearts and bones that are waxing feeble from fear, the five *wise* virgins ascend the steps to the most remote part of the

temple. And they peer beneath the tapestries, and at length with much joy, Frances, who doth bear the candle, crieth out, "Behold, my sisters! There in the farthest corner under the tapestries, lies our precious box!" And they seize it, and draw it from beneath the drapery; and when they had done this they did embrace one another, and, in their great joy, did laugh and clap their hands. But, behold, the box was exceeding heavy, and the passage was exceeding narrow, insomuch that it seemed impossible to remove the box to the lower court. Nevertheless the damsels had great strength by reason of their joy, and in course of much time the deed was accomplished, and the box reposed in the outer court of the temple. And when the maidens had restored everything to order, even so that one could not know that they had been in the temple, they did descend to the lower court, and viewed the coast to see if by any reason it be not clear for them. And there they did join hands and vow to keep the proceedings of this night a secret until this time,—when the scribe doth now reveal it. And when they had waited for some time, they did seize the box, and turned their steps away from the temple of Sigma Chi. And by dint of much resting at last they bring the box to their own temple, and again deposit it in the lower regions, where it doth repose unto this day.


And now Frances doth worry much in her mind what to do with the key she has in her possession. And the other maidens did come to her rescue; and Mabel, daughter of Collins, did take the key and did ascend to the house where dwelt the youth surnamed Shipp. And when she found that the door to the youth's apartments was fastened she did hurl the key from her. And it may be that it remaineth there even now. And behold, these five virgins wist not if the Sig. tribe had discovered their trick. Nevertheless that tribe will doubtless maintain a discreet silence as to the matter. And so, with much gratitude for the kindness of the sisters, I will close this, the first chapter of Revelations, of the deviltry of Sigma Chi.

CHAPTER II.

Now when the first chapter of the Chronicles had been written and bound in parchment, Frances, the scribe, taketh them to the other four damsels, and they rejoice over their victory. And the

other maidens each wish a copy of the document, and it is therefore left in their hands. And they did vow to keep the document from the eyes of the other damsels of the tribe of Alpha Chi, until the tribe was all called together in the month of June, as was their custom.

Now two youths of the tribe of Sigma Chi did dwell in the same house with Jennie and Mabel, daughter of Collins. And the names of the youths were Niel, of the house of Hamblen, and Frank who doeth the *Reid*-ing of which Jennie is fond. And when the Sabbath was come, the 13th day of the month of June, the damsel Jennie goeth up to the synagogue with the other righteous people of the house. But the two youths were possessed of evil spirits, and remained at home. And they remembered a certain picture possessed by the damsel Jennie, and they did covet the picture, insomuch that they made bold to enter her apartments. But their search for the much desired article was in vain, and they were about to return to their own tents when their eyes were attracted by the parchment covers of the Chronicles. Woe unto the day when they remained away from the synagogue! Woe unto the evil spirits which did possess them!! And when they perceive that the document above beareth the crest of the Alpha Chi tribe, and hath upon its cover a drawing of the coffin, they open the covers and begin to read. And they did see that it concerned their tribe, and did read to the close. Now these two youths were innocent of the first act of deviltry of their tribe, neither did they know that the property of the damsels' tribe had ever been in the Sigma Chi temple. [Of the two youths who were guilty of that first act, it is not becoming that I should speak.] But when they had read the Chronicles, the youths, Niel and Frank, did see that the tribe of Alpha Chi had triumphed over the tribe of Sigma Chi. And they did thirst for revenge. Therefore they made haste to copy the document, and hardly was their task completed when the righteous people of the house did return from the synagogue. And the youths did feign slumber, so that the damsels thought of no evil. But when they did proceed to the house of one Mary, who giveth them meat and drink, they did meet there the youth whose surname is Shipp, and from whom Frances did beguile the keys. And they did tell him the things they had seen. But they did tell no other member of the Sig tribe. And they laid plans to-



gether to spoil the plot of the damsels.

Now on Wednesday of this same week, the three youths of that tribe whose deeds are evil, met together, and waited until the darkness of the night. And when that time had come, they entered the temple of the Alpha Chis by means of an unbarred window. And again they removed the coffin to the Sigma Chi temple and concealed it there. Then they retired to their apartments, making merry at the thought of the dismay of the five virgins. But the task of the youths was not yet complete. The next night they did remove the coffin from their temple, and proceeded to finish their plans. Verily, the three youths were in league with Beelzebub. They procured tools, and with a great deal of labor succeeded in digging a huge grave before the main entrance to the Alpha Chi temple; and there they buried the coffin, after placing in it a copy of the Chronicles, bound in parchment and tied with the colors of the two tribes. And when their task was completed and the mound heaped up so that it resembled the grave of a giant, they departed well tired out, for the sun was beginning to rise.

Now the day following was to be the day of Reunion for all the Alpha Chis, to which day the five virgins had looked forward for many weeks, as the time when the other damsels would hear the Chronicles, and learn of the brave deeds of the five.

And when morning had come, Emma, of the house of Phelps, did journey to the temple in order to make all things ready. And when she had come near to the temple she did perceive the grave, and becoming affrighted, she hastened to the house where dwell the damsels Mabel and Jennie, and did tell them. And they laughed her to scorn for they thought that her eyes had deceived her. And they accompanied her to the temple, and when they did see that the damsel Emma was right, they cried aloud in anguish, for they knew that the coffin must be buried there. And they did despatch messengers for the other damsels of the tribe; and when they, too, did perceive the evil deed which had been done, they lifted up their voices and wept also. And they did send for a man with tools, who, in a few minutes time, digged up the coffin from the earth.

Now when the story had reached the ears of the three guilty youths that their evil deed had been discovered, they did wend their


way with others of the Sig. tribe, to the temple of the Alpha Chis, so that they might observe what the damsels would do. And they did arrive, just as the coffin was raised from the earth. And when this had been done, one of the Sigma Chi tribe did raise the cover of the coffin, and there lay the copy of the Chronicles. And the damsel Ada, surnamed Dickie, who knew not of the Sigs first theft, did seize the Chronicles, and did begin to read them aloud. And when Mabel, daughter of Collins, did perceive what the parchment contained, she did seize it from the hands of Ada, for she did perceive the plot to spoil the reading of the Chronicles for the evening. And she did conceal the document, and the scribe did read it in the presence of all the damsels, as they had planned. And all the maidens were much amazed at the boldness of the five; Ora, of the house of Woodworth; Jennie, the *Reid-er*; she of the golden locks and whose surname is Disbrow; Mabel, daughter of Collins, and Frances, the scribe.

And the Alpha Chi tribe did make merry together over it, and had much laughter among them at the deeds of the Sig. tribe. But anger was in the hearts of some of the maidens that the youths have added a second chapter to the Revelation of the deviltry of Sigma Chi.

Now this evil deed is as yet unavenged. But the time is at hand when the Sigma Chi tribe will cry out in anguish, "Woe is me that I ever disturbed the peace of that greatest and most powerful of tribes, Alpha Chi Omega!"

FRANCES THERESA DISSETTE,

ALBION, August 26, 1897.

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THE LYRE

OF

Alpha Chi Omega.

VOL. II.

DECEMBER 1897.

NO. 4.

Tonal Interpretation of Poetry.

A Comparative Study of Luther's "Fortress" and Newman's "Lux Benigna"

I.

Always problematic will be the characteristic notes of difference between men—their unlikenesses, dissonances, antagonisms—dissonances patent even in affinities. As, to instance, in the music-loving affinities of the great reformer, Martin Luther, and the great reactionist, John Henry Newman. Each was passionately dedicated to the study of tone-truth—each played an instrument—the one, the flute, the other, the violin. Each wrote hymns, religious lyrics—but the differences between the hymns, in their structural form as well as in the music to which they have been set, are indicative of the discordant qualities of the men.

The man who wrote,

"A mighty fortress is our God
A bulwark never failing."

could not understand the temper of the man who wrote,

"Lead, kindly light, amid the encircling gloom,
Lead thou me on!"

In "Fortress" there is dogged down-rightness, stern courage, defiant faith, definite attitude, while in "Lux Benigna," there is subtle refinement, delicacy of sentiment, timidity of faith,—and these elements, inherent in the spirit of the verse itself, are inherent in the music which interprets it. One could go into battles with Apollyon and the Pope and all the 'Turks, singing "Fortress," but, "Lux Benigna" is a melody for the solitudes and silences of the cloister, or those quiet retreats where one broods over the vanished past and in gentle submission awaits for the deciding voices that summon to the unwished-for struggle of the open field. Newman did a "work" in England, but he soon found a congenial place in the "Oratory," and, for many years his life flowed placidly on, like the spirit of his own "Lux Benigna." Luther was never off the battle field. His stern, steady, pugnacity kept him in the fight. He was a warrior. He lived always in the spirit of "Ein feste burg ist unser Gott."

II.

And this suggests a theme for fertile study—the study of music as an interpretation of poetry. It is a fundamental canon that poetry, especially lyric poetry, has a correspondent phase of music which perfectly interprets it. As there is just one word which perfectly expresses thought, so there is just one melody which perfectly expresses the thought of the lyric. "Lux Benigna" does not fit to "A mighty fortress is our God," and "Fortress" would not fit to "Lead, kindly light." This is so patent that its denial would not seem possible, and yet, hymns are being constantly sung to tunes which not only do not interpret them, but actually misinterpret them. Choir-masters say, "Sing hymn ——— to ——— tune!" Why do they select that tune for that especial hymn? Do they know why? Of course there are choir-masters who have mastered the science of musical interpretation: they know the fundamental laws of tone-expression. They know that "Fortress" cannot be sung to the words of Newman's hymn, and they know why

"Lux Benigna" cannot be sung to "Fortress." But they are not in every church.

III.

Preachers, teachers in public schools, superintendents of Sunday schools, should know the laws that govern tone-expression. There should be courses of instruction in the science of musical interpretation of poetry. And, students of literature should be instructed in the high art of translating the thoughts of the lyric, the epic, into the terms of tone. I am convinced that the study of the great poets should not only be textual, grammatical, rhetorical but musical—and that students of literature should analyze verse with especial reference to its setting to appropriate music.

IV.

Returning to "Fortress" and "Lux Benigna," I beg permission to suggest that a very interesting lecture might be given on the comparative study of hymns 166 and 682*—the immortal "A mighty fortress is our God" and "Lead, kindly light." The hymns utter the hearts of two of the greatest men who have ever lived. They are keys to character, to moods of the universal human mind—and the music to which they have been set is the perfect interpretation of their thoughts. Can anything more expressive be conceived than the martial movements of Luther's own melody, or more beautifully fitting than Dyke's? One is in "D," the other, in "A" flat. The one is trumpet-like, high, stirring; the other is low, soothing, plaintive. The one is Luther, the other, Newman.

GEORGE M. HAMMELL,
Walnut Hills, Cincinnati, O., Nov., 1897.

*The numbers of the hymns in the Methodist Episcopal Church hymnal.

The Christmas Bells.

The time draws near the birth of Christ;
 The moon is hid; the night is still;
 The Christmas bells from hill to hill
 Answer each other in the mist.

Four voices of four hamlets round,
 From far and near, on mead and moor,
 Swell out and fail, as if a door
 Were shut between me and the sound.

Each voice four changes on the wind,
 That now dilate and now decrease,
 Peace and good will, good will and peace,
 Peace and good will to all mankind.

TENNYSON.

"The Red Man's Music."

(From a paper read before the pupils of the McReynolds-Kochle Music School, Washington D. C., Oct. 27, 1897, illustrated by selections of American Indian music.)

American Indian Music! How many of us have ever given a thought to the music of the red man? My own interest in the subject was some time ago aroused by a little full blooded Sioux Indian boy who is studying the violin with Fraulein Kochle. He is so bright, musical and industrious, that one feels intuitively that there must be music among the Indians. This subject leads us naturally to the history of the Indian, and what a sad one it is! What a striking contrast the roving, careless red man of 400 years ago presents to the red man of today, embittered and revengeful through the barbarous cruelty and broken promises of the white man he welcomed to his shores; shoved from one reservation to another, looking forward, helpless and hopeless to a future which causes him to cry out in anguish to his God,

"My father have pity on me,
 "I have nothing left.

"I am dying of thirst.

"Everything is gone.

—Arapaho Ghost Song.

Yet, in spite of the long and unsuccessful struggle to regain his lost freedom and its lamentable results, true tales of his heroism now and then reach our ear, convincing us that the "noble savage" has not existed in books of fiction alone.

In reading over the prophecies and visions of the long line of religious leaders who have appeared among them, we find fertile imagination; in studying into the meaning of their tribal ceremonies and songs, we find the natural poesy of primitive man living close to nature, expressing his emotions spontaneously, regardless of all rule. When we consider that the red man possesses lively imagination, true poetical feeling, and is capable of noble thought and deed as well, we begin to understand that his emotions would at least be worthy to be breathed in song. Yet, had any of you chanced to be present with me one evening several years ago in a little Western town and heard a band of Kickapoo Indians give one of their open air concerts, lighted by flaring torches, you would, without doubt, have been disappointed to hear the manner in which the red man's emotions had found expression in music. You would have heard a deafening accompaniment of drums, rattles and hand clapping, while above it the strained voices of the Kickapoos howled distressfully as they danced about grotesquely in their blankets. You would have listened to something called music by one race of people, that to your ear seemed mere noise with no suggestion of melody. Like a revelation comes Miss Alice Fletcher's little book on "Omaha Indian Music," which contains not only many of their songs as noted down by herself and harmonized by J. C. Filmore (an authority on Indian music) in a manner satisfactory to the Indian ear, but, also, the most interesting explanations of their songs and musical ceremonies. Miss Fletcher confesses that her first experience in listening to the red man's music was unsatisfactory and it was not until shut in from the world by illness with the Indian women coming and going about her, singing at her request their native songs in a low voice, with no noisy drum to confuse the ear, that she was delighted not only with the melodies, but also with the genuine emotion and ennobling sentiment

many of them contained. In regard to the important place which music holds with them, the same author says, "Among the Indians music envelopes like an atmosphere every religious, tribal and social ceremony, as well as every social experience. There is not a phase of life that does not find expression in song. Religious rituals are imbedded in it, the reverent recognition of the creation of the corn, of the food-giving animals, of the powers of the air, of the fructifying sun, is passed down from one generation to another in melodious measures; song nerves the warrior to deeds of heroism and robs death of its terrors; it speeds the spirit to the land of the hereafter and solaces those who are left to mourn; children compose ditties for their games and young men by music give zest to their sports; the lover sings his way to the maiden's heart and the old man tunefully evokes those agencies which can avert death. Music is also the medium through which man holds communion with his soul and with the unknown powers which control his destiny."

Devoid of a written language to record thought, of any notation to express musical sounds, of any instrument upon which a melody can be correctly reproduced, the red man is entirely dependent upon those men in the tribe who possess good voices and a sharp musical ear. These "music teachers" take so much pride in accurately learning and teaching their native songs that they are said to be transmitted from one generation to another with comparatively little change. We learn that mezzo-soprano and baritone voices prevail among them but that all voices soon lose their natural sweetness from so much singing in the open air to the loud accompaniment of percussion instruments. Almost no marks of expression are observed. The red man thinks "that the white man *talks* a great deal when he sings" and that the flow of the melody is disturbed by his clear enunciations. In his own songs he treats words as a secondary matter altogether, and many of them contain simply euphonious sounding, but meaningless syllables while others have the words modified or intermixed with extra syllables for the sake of euphony. The drum, whistle and gourd rattle are the instruments used by the Indians to accompany their voices. There is a small drum which somewhat resembles a tambourine and is beaten in tremolo by the fingers or a small reed. One large drum used formerly, made from the hollowed out section

of a tree with a skin stretched over the open end, has a successor in one in which a keg answers to the hollowed section of a tree. Another native instrument, a large flat drum, made by stretching a calf's skin over a hoop of wythes, supported on four sticks driven into the ground, has given place to our modern drum. The gourd rattles are filled either with gravel or sand, according to the tone required, and are played with a strong shake and a rebound or shaken in tremolo. They are used in appeals to the supernatural.

In playing over a number of songs in Miss Fletcher's collection we notice one striking peculiarity which seems characteristic of them all; almost invariably the melody begins at a high pitch and descends gradually to its close. We find their older melodies founded on the five toned scale, our major scale with the fourth and seventh steps omitted, one common to so many ancient peoples. How the red man came to introduce the half tones which appear in their later melodies it would be interesting to learn. The majority of these songs are in the broad sunny major key, some in plaintive minor, still many others capricious, sounding strange and foreign to our ears because of unaccountable raised and lowered steps. Some, even imply modulation. But, most surprising of all, is that the red man used only to hearing his native airs sung in unison, is only satisfied when he hears them played upon the piano when accompanied by chords. Does not this imply that the red man possesses a prevailing sense of harmony, present but neglected? We find the motive understood and used effectively in these songs, as well as phrases of peculiar length and structure.

The complicated rhythm and the ease with which they are said to master it is simply astonishing and that, too, in all sorts of syncopation and combinations. Imagine a folk beating two and singing three as if it was the easiest and most natural thing to do in the world! No. 60 (Omaha Indian Music) a Mekasee or Brave Song, "Fearless as the wolf venturing into strange and distant countries," is a good example of the mixture of groups of twos and threes in six-eight and four-eight time. Of the different historical, religious and secret societies formed among the Indians to provide social entertainment for the men and women, one of the most interesting, from a musical standpoint (described in the same book) is the Haethuska Society.

Membership was conferred in recognition of a valiant deed alone and the heroic deeds of its members were commemorated in song. Having assembled, the first ceremony was to prepare the charcoal for blackening the faces in honor of Thunder, God of War. The words of the song which accompanied this ceremony, "Charcoal before me to paint with wearily I wait" imply that the warrior is wearily awaiting the time when he shall go forth to fight under the protection of the God of War and the mysterious music (in a minor key) is intended to express the eagerness of the warrior and the tremulous movement of the caves just before a thunder storm." Following this song, and while the sacred pipe was being filled, the whole company chanted the prayer "Will you accept this pipe and smoke it?" The evening was passed in singing songs, mostly of an historical character, intermixed with dancing, and it was often not until early morning that the entertainment was brought to a close by the entire company joining in a song of dismissal, a choral song of warriors, full of dignity and feeling. At the beginning of this song the members rose, at the second part they walked slowly around the fire, singing as they went: the thud of feet answered to the drum as the warriors passed out into the night and the final note was struck as the last man emerged from the lodge and passed out beneath the stars. (Omaha Indian Music.)

The collection also includes a few happy love songs, which are poured out by the lover at the dawn of day, a prelude to meeting his sweetheart later at the spring, where the dusky maidens go morning and evening for water and the favorite trysting place of lovers. The most beautiful of all these songs to me is the "Omaha Indian Prayer," the "Our Father" of the tribe and taught each child before he is sent out alone to fast and pray, to obtain, if possible, a vision that may be a guide and help to him his life long. We find among Miss Fletcher's Indian songs many that sound strange and weird, some full of spirit, or gaiety--others expressive and elevating--all more or less crude and undeveloped. They doubtless lose much by the absence of their native coloring and surroundings, but, they also gain in being rendered with a cultivated voice in an artistic manner.

Before concluding, let us turn for a moment to the Ghost-dance songs. The primitive religion of the red man, which may be briefly

expressed in Tecumseh's reply to Governor Harrison, "the sun is my father, the earth is my mother, on her bosom I will rest!" has been superceeded in some tribes by the Christian belief, in many others by the Ghost Dance religion—a curious mixture of the true faith and Indian superstition whose teachings are on the whole for good, advising temperance and peace. Its advocates believe in the advent of a happy time, when the buffalo, formerly the chief means of support of the Western tribes, their lands and their dead will be restored to them, and the chief ceremony is the Ghost-dance which is supposed to hasten the longed for day. In this dance a large circle of men and women is formed who sing as they dance round and round. When, occasionally, one of the excited dancers, hypnotized by the leader, falls insensible to the ground, they are drawn inside the circle and left undisturbed in their trance state while the dance goes on about them. On recovering consciousness the vision is embodied in the form of a song, and thus originate the endless Ghost-songs—old ones fading into forgetfulness to make way for the new. We find a number of them published in James Mooney's exhaustive work on the "Ghost Dance Religion." An amusing story is told of the accepted Messiah, one "Wovoka," of Mason Valley, Nevada. He is believed to have control of the elements and possesses five songs by which he claims that he can produce a mist, snow, shower, storm or clear weather at will. He once insisted on a letter being forwarded to the President of the United States informing him of his supernatural powers, and proposing for a modest income to furnish Nevada with the latest news from heaven and rain whenever wanted.

As we close, I hope with awakened interest for the red man's music, does the thought occur to you what will be the future of this music? There will be none, just as certain as there will be no future for the red man under his present conditions. As Simon Po-Ragan, last chief of the Pottawattomies, says pathetically of the extinction of the race: "Generations yet unborn will read in history of the red men of the forest and inquire. Where are they?"

Let us hope then, that before the tribal relations and ceremonies have passed away, further effort will be made to collect many more of their melodies and thus add one more interesting chapter of the folklore of the nations.

KATHARINE H. McREYNOLDS.

Christmas Music.

One of the beautiful features of the advent was the burst of song. The new dispensation began with the soul inspired hymn service—

"My soul doth magnify the Lord,
And my spirit hath rejoiced in God my Savior."

Then on that wintry night when the Prince of Peace was born, earth and heaven seemed to mingle in the joyousness of the announcement. As, when the sacrifices were laid on the altar, the temple music poured forth, so when the Herald-Angel had spoken, a multitude of heaven's choir rang the anthem of praise to the wondering shepherds:—

Glory to God in the highest
And upon earth peace and good will!

As the hymn ceased, the light faded out of the sky but the angelic message remained to bless forever the children of men. Time rolled along and through the centuries swept the sweet refrain of the Christmas-tide—now and then the notes came faintly, but they were never lost, and today every land in Christendom has heard, and heads bow reverently to catch the whole chorus of the wondrous song.

With the growth of the church has grown the custom of bells adding their notes of joy to the glad promise of the day. The Christmas spirit, in the sweet voices of the chimes, wafts down from the lofty towers an anthem of praise and hope to the tired, old world. The ushering in of the 25th of December by the ringing of bells is a universal custom, and is it not beautiful to think "whether from a grand Moscovite tower, a slender Italian campanile, or a solid English belfry, the Christmas bells speak in one language, with one voice, proclaiming for this one day at least the universal brotherhood of man:

"Glory to God—to God, in the highest.
Peace and good-will; good-will and peace
Peace and good will, on earth
to men."

MARY L. E. JONES.

On Hearing Good Music.

Students of music are constantly confronted with rules and advice on every conceivable musical subject, and a more contradictory mass of literature would be hard to find. Musicians and their methods are as diverse as doctors and their doses. All musicians agree on one point however, that their students should hear as much good music as possible. Such advice is always joyfully received and universally obeyed. This is easy to do in these days of Symphony concerts, high class opera and May Festivals.

The appearance of a famous pianist usually calls out a large student attendance. Of this large body it is astonishing to note how few are prepared to listen intelligently to the music presented. Few have a practical knowledge of the theory of music and fewer know anything worth mentioning about composers and their style of writing. It cannot be denied that very few students would study the history or theory of music if a diploma could be obtained without it. These studies are given such superficial attention, their practical value is not recognized. Such listeners cannot distinguish between a theme and a counterpoint; nor do they know a fugue from a pastoral without the assistance of a program. Unfortunately they often affect to know a great deal. A newspaper recently told of a young lady who was listening to her friend's playing, when she exclaimed:

"O! how beautiful! I would know Chopin's music anywhere!"

"This is not Chopin's music, it is Mendelssohn's."

"Oh! yes, yes, Mendelssohn's. I thought so."

Good teachers direct their pupils to make a practice of reading the best works of standard composers for at least thirty minutes a day. This point I wish to emphasize. Life is too short for the average teacher or pupil to bring to a satisfactory performance all the best piano music. Only artists can accomplish such a stupendous task, and only one artist has such a record. Rubinstein is said to have exhausted piano literature in one season's series of concerts in St. Petersburg, embracing one thousand and three hundred compositions.

But we need not be strangers to this vast array of good music because we cannot be Rubinsteins. By the systematic habit of playing

the principal themes and making ourselves familiar with the general construction of a composition, we gain a valuable knowledge though we may never play the composition in a finished style. Then what a delight to hear its rendition by a great artist. How absorbing to listen to the working out of the different parts. If we have heard several artists play the same piece how interesting to note the difference in execution and expression. When an encore is given how satisfactory to recognize Chopin or Schumann, as the case may be.

Many students who have graduated from our best schools of music have little knowledge of any music aside from the comparatively few pieces necessary to graduation. This is either through neglect on the part of the teacher or heedlessness on the part of the pupil. The daily habit of reading good music not only adds to our knowledge of the works of the best masters, but musical taste is cultivated unconsciously. Incidentally it quickens the power of reading at sight. While the *prima vista* classes are primarily for sight reading purposes, they also introduce us to many composers in an interesting way.

ESTELLE LEONARD, Cincinnati, Ohio.

Letter from Berlin.

Kurfürsten Strasse 125. BERLIN, Germany.

MY DEAREST FRAT. SISTERS:—

Where shall I begin? To the girls who wrote me steamer letters, I want to tell you how much I enjoyed them. When I went down to the steamer, the room steward went through a bundle of letters and handed out ten or twelve to me, and I was so pleased when I found most of them stamped Meadville. So you imagine I thought it worth while to be a frat girl. Several friends were down to see me off, but at last they left, and after cheers, music, tears, etc., we really started on our way. (I shed just one tear, I thought it the correct thing to do.) I wish all the Alpha Chis might have enjoyed the trip with me, it was fine. I have moved only once since I came to Berlin. Went first to a German Pension but finding no one in the house at all interested in music and no one to go with to the concerts, I found it necessary to change. At present I am with Miss Morgan, who has the American Girls' Club. Just now we have five girls in the house who are studying piano, one the violin, several voice pupils, and harmony pupils by the dozen. It is like living in a conservatory, and so inspiring. We talk music all the time.

At last I have settled the question of teachers. I went to Busoni first. He is fast coming to the front as a piano teacher. Found I couldn't get lessons with him before February or March as he is to do concert work. I was undecided between Raif and Bastle. Finally, I thought I would see both. Last Monday week I went to see Bastle and informed him I had come to see about lessons. He looked at me a full minute and then said, "I am very sorry but I can't take you. My time is every minute filled, and you are a professional, are you not?" (Nothing like looking like something.) He asked me to be seated and I had a pleasant interview. He said: "Why did you come so late to Berlin?" Finally he began to go over his hours to see what could be done, and then asked me if I would play for him. I was rather anxious to know what he would say, so I played. I will not tell you all he said, but, much to my surprise, he said some exceedingly nice things. He wanted me to take one lesson in two

weeks until after Christmas. I told him I would think about it, and Tuesday I went to see Raif. I liked him so much that I decided to go to him. Raif advised me to go to Boise for harmony, so to Boise I went, and feel quite "set up" as he is considered one of the finest harmony teachers in Europe.

I am practicing from four and a half to five hours a day, put one and a half or two hours on my harmony, a little time on German, and then spend the remainder of the day and night going to concerts. Oh, how I long for the Alpha Chis when I am going to these fine concerts. Surely it is an education in itself. Have heard the famous Joachim Quartette twice, Nikisch Orchestra twice, three of the popular Philharmonic concerts with Rebicek as director, Pachmann in a Chopin program, etc. Expect to go to Dresden during the holiday vacation to hear opera. Miss Morgan gives a reception Saturday evening and I am to assist her. Just think of "doing" society over here. One really has quite a chance for society in the American colony, more than one has time for. Miss Johns of Epsilon, took dinner with me today. You see even in Germany it is nice to be an Alpha Chi, as one meets a sister occasionally. Miss Johns expects to go home in May or June. She has been quite ill but is improving rapidly now. I am very anxious to know about the new girls and everything connected with the year thus far. With a heart full of love for you all, I am,

Very fondly,

HELEN EDSALL.

November 7th 1897.

“An Angel.”

Not she with golden tresses rare,
With eyes of blue or eyes of brown,
Nor she with laurels on her brow
As one who by the world is crowned;
Not she for whom the poet sung
Their grandest themes of grief or mirth,
Nor she for whom the roses blow
Devoid of all the thorns of earth.
Not she for whom a lover strives
Against the song of Sirens' lure,
Not she on whom the Fates bestow
Their gifts of heavenly blessing pure.
It is not she the gods would love
For beauty, or for worldly gain,
'Tis not for her the golden dream
And air-built castle will remain.
Ministering Angel,—woman true,
Is she who with healing touch of love,
And tender words of sympathy,
And kindly thoughts bourne from above,
Doth sooth a troubled child to rest,
Or lift a wayward erring one,
Or stay the trembling steps of age
Whose useful course is almost run.
Could ought replace a love like this,
This royal heart of tenderest care?
Could riches tempt, could sin defile,
Could worlds with womanhood compare?
The power to sway a sceptered throne
With mighty brain and ready art,
Could it for virtue compensate?
Would it a living faith impart?
Oh, woman-heart, whose pulses beat
With ebb and flow of joy or grief,
Sooth thou the pang of earthly woe
And to the weary bring relief.
Thou art a guardian angel, born
To smooth this rugged path of time
Thy price beyond all rubies rare,
Thy human heart almost divine.

L. G. A., Nov. 7, 1897.

THE LYRE

OF

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VOL. II

GREENCASLE, IND., DECEMBER, 1927

NO. 4

EDITORIAL.

Material for the next number must be in by February 20th. Please observe this date carefully as tardiness causes much inconvenience.

A word as to the finances may be in order. We have been deterred from having some additional attractions this month because of a desire to keep within the limits of our income. In order to have more abundant means for carrying on the work in the future we have decided to raise the subscription price to seventy-five cents per year. This has been strongly urged for some time. The rate was placed very low at first in order to obtain a large number of subscriptions. We hope to have even a larger roll next year. Please send in subscriptions by January 25, either directly or through your chapter. Begin at once to make out your subscription list and let each chapter endeavor to add new names.

A charter member calls attention to an erroneous statement in the Alpha history which appeared in the September "Lyre." Alpha Chi Omega was not organized from a musical club as was stated. The

young ladies came together with the express purpose of forming a Greek letter fraternity for those students who wished to do special work in music.

It is gratifying to see the increased interest in fraternity work which is being aroused through these pages. The following suggestions and criticisms are greatly appreciated by the editor. That the editorial page has not yet come up to the standard has been a cause of regret each time the journal has appeared; but other work in connection with its publication has taken the time of the editor and this department has been neglected. We hope for better work in the future.

TO THE EDITOR:

With pleasant anticipation and eager interest we all look forward to the next number of the "Lyre." Our journal has become dear to the heart of every Alpha Chi, and one and all are anxious to have it prosper and grow until it is at least the equal of any frat. periodical published. Many of the frat. periodicals have the advantage of age, but Alpha Chi has the greater advantage of robust youth and a chance to profit by the experience of its elders.

The September number of the "Lyre" is exceptionally interesting and brings us in closer touch with our sisters of the East and West, and as the "Lyre" is the medium through which we may reach one another I take this opportunity to offer a few suggestions,—only suggestions however.

As the editorials are always the 'sauce piquante' of a publication could we not have more of them? The editorial page is always read, and read first by many people. A few breezy paragraphs would do much to rouse drooping interest in those no longer active in the frat. work and life, and would add to the general interest of the sheet.

Then another point: Some of us in course of time wish to have the "Lyre" bound, and in their present shape we would have to include the cover in the volume in order to preserve the index. Would it be practicable to have just the title on the first page or cover, and insert another page on which to have the index appear?

And, dear sisters, last but not least, don't you think we ought to

have more chapters in our beloved sorority?

It is a fine thing to be conservative, but let not conservatism drown out enterprise and energy. We want a good national reputation and ought to have chapters in all the leading music schools and colleges throughout the United States.

SUSANNA MULFORD, Gamma.

The November number of Beta Theta Pi contains an interesting editorial in regard to the use of the "courage test" in initiations. It states that many object seriously to this custom and that propositions are often lost because of it. There is a difference of opinion as to the efficacy of certain expedients for converting a Barb into a Greek. To most refined and sensitive natures a simple ritual is more impressive and effectual than some means often employed.

The following plan which has been adopted at Allegheny College is worthy of more general favor among fraternities. It has been very satisfactory in several colleges. Our Meadville correspondent says: "So far we have found the plan everything that could be wished. The girls have kept the pledge nobly."

"Since college opened, Kappa Alpha Theta, Kappa Kappa Gamma and Alpha Chi Omega have agreed upon the following contract:

"We, the members of the undersigned fraternities, hereby pledge ourselves for the fall of 1897, not to ask any new student of Allegheny College, the Preparatory School, or the Meadville Conservatory of Music to join us before the first Monday before Thanksgiving day, and for the winter and spring terms not until the third Monday after the opening of college.

"We also pledge ourselves not to mention, or have any one else mention the subject of fraternity to any new girl unless asked a question by her. An appointment for asking may be made with a girl the Saturday or Sunday before the asking day decided upon."

A new member of the fraternity press is the "Lyre," of Alpha Chi Omega. This is a society of ladies in the musical department of

colleges or schools devoted to musical instruction. The number before us is dated March, 1897, is numbered Vol. II, No. 1, and is published at Greencastle, Ind. It appears from the front matter of this number that the chapters of the society are as follows: Alpha, DePauw University; Beta, Albion College; Gamma, Northwestern University; Delta, Allegheny College; Epsilon, University of Southern California; Zeta, New England Conservatory of Music.—From December number of Beta Theta Pi.

Those chapters having difficulty in voting upon names presented because of tardiness of members in making their acquaintance will be interested in the following from the Phi Delta Theta *Scroll*:

Every chapter goes through the experience of hearing all about some man from the members who have been thrown with him or who have made it a point to meet him, and of finding that those present are completely ignorant of this man's existence. This may well happen once, but it is when it happens again and again in regard to the same man that the rushers get discouraged or impatient. Some other fraternity with more energy and system finally pledges the man, perhaps, and the slow member consolingly says he is "mighty glad we didn't take that fellow." This procrastination would cease, we think, if men realized how utterly discourteous it is to the member who proposes the name, and how injurious it is to the chapter and the fraternity. It is not conservatism, it is self-satisfied laziness. Some one has proposed that a by-law be adopted allowing no member to plead non-acquaintance more than twice or three times in the case of a given candidate, but this would, perhaps, be too radical. Get acquainted with all the new men and stay acquainted with them, whether you want to make Phis of them or not.

Obituary.

The news of the death of Mrs. Hattie Lovejoy-Gulick came like a shock to Beta chapter. It is the first time the angel of death has entered our midst. Mrs. Gulick died at her home in Jackson, Mich., Nov. 21, 1897. The following resolutions were adopted:

For the first time in the history of Beta chapter the Golden Chord is broken in our Fraternity Lyre, and our hearts are stricken with sorrow as we realize that forever silent in death is a sister whom we held most dear. In grief we sigh "for the touch of a vanished hand and the sound of a voice that is still." We realize that in the death of Hattie Lovejoy-Gulick, Alpha Chi Omega has lost a true and loyal member.

Therefore be it resolved: That we present to the afflicted husband and family of our beloved sister the assurance of our tenderest sympathy.

That each member of our chapter wear an emblem of mourning for a period of two weeks.

That a copy of these resolutions be sent to the husband and family of our deceased sister, be entered on the Chapter Records, be published in the College Pleiad, and in The Lyre of Alpha Chi Omega.

ADA DICKIE
ALTA ALLEN
ORA WOODWORTH } Committee.

Chapter Personals.

ALPHA.

Albertta Miller will visit DePauw this month.

Emma Haywood will spend the winter in the south.

Lucy Andrews will study in Indianapolis this winter.

Cora May was married at her home in Ellettsville last month.

Claudia Hill and Carrie Little will not be in school next term.

Estelle Leonard is doing musical and literary work in Cincinnati.

Edith O'Dell was obliged to return home on account of illness.

Mrs. Anna Allen Smith is taking post graduate work in music.

Kate Reed is regaining her health and we hope will be with us next year.

Ferne Wood is studying for her Master's degree in the College of Liberal Arts.

Daisy Estep and Lucy Andrews were among the Thanksgiving guests of Alpha Chi.

Mrs. Daisy Steele Wilson will move to Indianapolis soon, Mr. Wilson having been appointed superintendent of the State Institute for the Blind.

BETA.

Miss Eva Pratt is continuing her art studies in Boston.

Miss Kittie Eggleston is studying violin with Max Bendix, in Chicago.

Miss Bessie Tefft is studying music in Detroit with Miss Lilla Grace Smart.

Miss Clarissa Dickie is studying music in New York with Dr. William Mason.

Miss Beatrice Breckenridge is teaching Delsarte in the Detroit Conservatory of Music.

Louise Birchard is assisting Mrs. Priest in introducing her Del-

sarte system in the city public schools.

Beta has received visits this term from sisters Lucie McMasters, Kittie Eggleston, Nellie Valentine Lovejoy and Emma Phelps.

The marriage of Glenna Floy Schantz to Francis Alexander Mills took place Oct. 28, 1897. Mr. and Mrs. Mills are at home 251 Scribner St., Grand Rapids, Mich.

GAMMA.

Mrs. Edith Jordan Hayes will visit in Iowa for December.

Miss Ethel Lillyblade is studying elocution in Denver this winter.

Mrs. C. D. Osgood of Marseilles, Ill., visited in Evanston a short while.

Miss Stella Chamblain is enjoying her vocal work in Boston under Prof. Adams.

Miss Mabel Siller is in the College of Liberal Arts this year instead of Music School.

We have a very favorable report of Miss Elleda Coleman's work as teacher of music in Winona, Minn.

Miss Barbara Strickler, founder of Zeta chapter, visited her Gamma sisters for a few days in November.

Miss Elizabeth Patrick spent a week in Evanston with Gamma on her way home to Des Moines from Michigan.

Miss Mildred McIntyre, of Memphis, Tenn., is studying with Sherwood in Chicago, preparing for a professional career.

Miss Lillian Siller has been confined to her room for four weeks, the sorry result of a foot ball game combined with cold weather.

Miss Amy Martin, of Balaton, Minn., visited Miss Alice Grammis in Mankato, Minn., and was also entertained by Mrs. Ester Grammis Schmidt.

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DELTA.

One of our recent initiates, Miss Theo White, is an accomplished violinist.

Miss Carrie Gaston was married to the Rev. Mr. Will H. Hollister, of Cochran, Pa., on Oct. 28.

There are six Alpha Chis in Oil City and they are thinking very seriously of establishing an alumnae chapter there.

Miss Jene A. Robson was married to Mr. Robert Coburn McGill Nov. 1, and is at home at Lake View, Riverside county, California.

Delta is to have a Christmas tree at her rooms on the first Saturday evening of next term, which is January 8th. The presence (presents) of all the Alpha Chis is requested.

Miss May Graham recently entertained twelve Alpha Chis with a chafing-dish party. It is hardly necessary to add that the girls did justice to the dainties served, and a fine time was enjoyed by all.

Four Alpha Chis, loyal to foot ball, went down to Greenville on Thanksgiving day to see the game between Thiel and Allegheny. They were delightfully entertained by Belle Chase and Zella Horne, who were at home spending the Thanksgiving holidays.

ZETA.

Alma Cleveland is at school in Bristol, Va.

Elsie Ellis, '97, is filling a position in Detroit, Mich.

Mary Patterson, '97, is on a concert tour in the south.

Nellie and Aunta Evans are spending the winter in Washington, D. C.

Alice Parker, '96, is teaching both instrumental and vocal music in Concord, N. H.

Gertrude Rennyson, who has been in Paris since '95, hopes to make her debut in opera in the fall of '98.

Chapter Letters.

ALPHA.

Since the last issue of the "Lyre" nearly a term of hard and profitable work has been done and we now look forward to another holiday. Besides the girls pledged the first of the term, Miss Della Philips has been added to our ranks and we have initiated Misses Kate Reed, Carrie Little, Claudia Hill, Marie Hirt and Elmena Lank. Ill health compelled Miss Reed to give up her work for a while at least and she is visiting with her sister in Nebraska.

Our meetings have been marked with interest and progress. One of the most memorable was an evening spent in the discussion of Norwegian music and musicians. Miss Dietrichson, who has charge of the vocal department of the school this year, is a native of Norway, and furnished the leader much valuable information about her country, the people, their customs and music. The music was illustrated by instrumental selections and song.

Many of our girls who studied with Miss Fernie and will ever remember her as a thorough and enthusiastic teacher, will be pleased to know that she is meeting with marked success as head of the vocal department of Champaign University, Champaign, Ill. Prof. Jean Moos, for two years professor of pianoforte and theory here, is now at the head of the music department of Bethany College, of Bethany, W. Va.

The following list of artists recitals will be among the entertainments of the year:

Mr. Richard Burmeister, Pianoforte,	December 15.
Mrs. Regina Watson, Lecture Recital,	January 18.
Spiering Quartette,	February 2.
Miss Mary Louise Clary, Contralto,	} February 25.
Assisted by Miss Elisabeth Sawyers, Pianoforte,	
And Mr. Adolph Schellschmidt, 'Cello.	
Miss Frances Striegel, Pianoforte,	} April —
Assisted by Miss Marthine M. Dietrichson, Soprano,	

A few of the girls spent Thanksgiving at their homes but are

now settled for three weeks of work before we all pack our trunks for a short vacation at Christmas time. It is worth a year at school to know the delights of home going at holidays. A student may well consider it a great privilege to live in a college town, but they can never know the deep appreciation of parents and home that those can who are deprived of them for a while. In return let us honor our parents and show an appreciation of home by keeping our work and deportment up to the standard that should rightfully be expected of us.

As is our custom we are expecting "Santa" to remember us with Christmas gifts with which to adorn our Hall. We are already indebted to Miss Grace Wilson for making and presenting a handsome water color picture.

The number of days until vacation have long since been counted and a sense of delight thrills the new girl as she each day, marks out the next largest number on her calendar and realizes that home is one day nearer.

The girls of Alpha chapter join me in greetings to our sister chapters and wishing a Merry Christmas-tide and a Happy New Year to all the readers of the "Lyre."

MILDRED RUTLEDGE.

BETA.

Many and varied have been the experiences through which Beta has passed this term. We have had a mingling of joys and sorrows, but now as the Thanksgiving season has just passed, and the earth is clothed in her mantle of white, we look back over the fall term with a sense of gratification. The opening of the college year did not bring as many desirable new girls as usual, but those who did come were most ardently sought, and the rushing contest was indeed a warm one. Beta came forth from it in triumph, and can now present one of the most loyal girls who has ever worn the "golden lyre," Miss Kate Calkins, of Albion, Mich., and three equally enthusiastic pledged girls—Maizie Goodenew, Albion, Lena Crosby, Lansing, and Maude Armstrong, Detroit.

We opened the term with ten active girls, and a more spirited,

enthusiastic chapter we have seldom had. Our fraternity work is entered into with life and earnestness. Our meetings have been held on Saturday evenings and the programs which embrace both literary and musical work are to us a source of pleasure and instruction. In the social activities of the college Beta has had a flattering representation. At the Sigma Chi annual Thanksgiving banquet there were thirteen Alpha Chis present, and we number among our good friends members of all the fraternities.

Beta has given a number of informal parties and spreads, but her first large affair was the annual Hallowe'en party given to her gentlemen friends at the chapter lodge. The lodge was artistically decorated with autumn leaves and branches, and lighted with jack o' lanterns and candles. The two long tables, placed in the form of a V, and decked with spotless linen and shining silver, with the soft warm glow from the candles over all, made indeed a pretty sight; and the elaborate five course dinner which was served added a comfortable feeling to the pleasure which we all enjoy in pretty effects. After the tables were taken away we spent the remainder of the evening most merrily; but alas! little did we dream while enjoying jolly tete-a-tetes, lovely music, and the mazy waltz, of the awful fate which was hanging over us.

The Delta Gammas, who last year put up a chapter lodge in the same grove in which Beta's is situated, also gave a Hallowe'en party on this same night, and indulged in that amusement not supposed to be enjoyed in Methodist schools. The following Monday the presidents of Delta Gamma and Alpha Chi Omega were summoned to appear before the faculty. Of course it caused a good deal of excitement in fraternity circles, and the evening was looked forward to with much fear and trembling. The interview resulted in the closing of both lodges for a period of one month, and so the keys were duly handed over into the hands of the faculty.

Our next frat. meeting, held at the home of one of the girls, was attended by two members of the faculty, who talked to us of our duties toward the college and church, and urged us not to indulge in an amusement which would injure the reputation of Albion College. The faculty have acted justly and wisely in the matter, and we do not entertain the least resentment towards them, for we realize that

we deserve the punishment, although it cannot be denied that all of the fraternities merited it as well as Delta Gamma and Alpha Chi. Although we have missed our lodge greatly we have had enjoyable frat. meetings at our homes. The term of our exile expires this week, Dec. 5th, and we are anticipating a great time on our return, for we are going to celebrate our re-entrance by an initiation, and woe be unto the victim, on whom will undoubtedly be inflicted all our pent up feelings.

We are just beginning to plan for our annual Alpha Chi concert, which we hope to be able to give in the winter term. We are to have a Christmas tree in the lodge for the benefit of the large number of Beta's loyal girls who have been awaiting an opportunity to give a present to the lodge. Dec. 3rd, Dr. John P. Ashley, president of Genesee Wesleyan Seminary, Lima, N. Y., was elected president of Albion College, to succeed Dr. Fiske who resigned last June.

Beta sends her best wishes to all the chapters for a bright and prosperous year.

ADA DICKIE.

GAMMA.

DEAR SISTERS:

Gamma again sends greetings to all. This school year opened for us in a very encouraging manner: we started with thirteen active members and before long had three new girls pledged, of whom we are very proud. They are now full fledged Alpha Chis. We enjoyed the initiation night, especially the spread which followed.

We have again exchanged frat. halls, and our new one (which consists of a suite of rooms in Woman's Hall) is the object of our dearest hopes, and we are all interested in making it a fitting abode for Alpha Chis. Among other things, we hope to have quite a little library, musical and otherwise. After the principal part of the rushing season was over we began having programs at the meetings and hope to derive a great deal of good from them. We have had numerous rushing affairs: Mrs. Coe entertained us one evening in her usual charming manner; another time we had a delightful frat. supper at

the home of Miss Theodore Chaffee, and November 23rd we enjoyed an afternoon card party at the home of Miss Mary Stanford. But the most important affair for us was a musicale October 28th, at the home of Mrs. Coe. Miss Neally Stevens, one of our honorary Alpha Chis, gave a piano recital. She rendered a fine programme in the most charming and artistic manner, and received great applause. The recital was followed by a reception, the reception committee consisting of Mrs. Coe, Mrs. Lutkin, Misses Florence Harris and Mabel Siller. Our pledged girls presided at the frapé tables. The rooms were very prettily decorated, especially the spacious music room. The mantel was adorned with the golden lyre and festooned with red carnations and smilax. About two hundred invitations were issued, including representatives from the faculty, fraternities and town people. Every one certainly enjoyed the evening very much and considered it a decided success. Miss Stevens presented Gamma chapter with a photograph of herself, which now adorns the frat. hall.

In the last issue of the "Lyre" appeared a song book notice but as yet no songs have been sent in. Gamma chapter has the getting out of the song book in charge, and since we want it to be a success we again urge all Alpha Chis to send in the songs soon. Each chapter must furnish at least five, and we hope our alumni will send some also. We are urging our girls to use their musical abilities and hope for good results.

With best wishes,

LILLIAN SILLER, Sec'y.

DELTA.

MEADVILLE, PA., Nov. 24, 1897.

The year opened with Delta in good condition. Eleven active members returned, four of whom were in the ladies' boarding hall. A great many new students entered college this fall and the Hall was filled with girls, forty-five in all. We did not rush in at once, as formerly, for on the first Saturday night of the term the three girl fraternities signed a contract appointing an "asking day." The "asking day" was last Monday and your sisters bid five girls, everyone of whom said "yes." Without wasting time Delta proceeded to initiate

them last evening. Two of the new girls are in "the Hall," making an Alpha Chi half dozen there; the other three are town girls.

Although there was no regular rushing this fall, the girls were very nice to the new girls, there were parties and spreads and drives, and all that sort of thing. The first large frat. party was a Halloween party to which about fifty of our gentlemen friends were invited, and a few would-be Alpha Chis. The party was given at the Conservatory and many of the other rooms besides our own, were used. Jack-o'-lanterns and evergreen served as decorations. The Northwestern Orchestra furnished music, and some danced; others spent much of their time by a small keg in one corner, from which punch freely flowed, and still others hovered around the gypsy's tent waiting to see what fortune had in store for them. The souvenirs were long sticks of candy, tied with our colors. A few, also, received souvenirs in the prize cake, a little tin soldier, a stick-pin, a spoon, etc. One was lucky enough to draw a pretty opal ring, while I found a small white pebble in my piece, "the only pebble on the beach." Soon after we gave an informal and it was enjoyed by about eighteen couples. Now we are getting up a musicale and farce which we expect to give in our rooms soon.

We sincerely hope that this has been as happy and successful a term with all our sisters as it has been with us.

L. FAY BARNABY, Cor. Sec'y.

ZETA.

Some time has passed since Zeta has written to the "Lyre" and consequently the sister chapters must be wondering how she is progressing. To go back to last June, the principal event of importance was the reception and banquet given in honor of two of our number, who were about to receive diplomas and go out from the halls of Alma Mater. This year meetings were begun early in October. When coming together we numbered seven and one of our sisters comes back to us with the beginning of the new year. As yet we have initiated but two new members into the sorority. They are a great help to us

and we are now wondering how we ever lived so happily without them before.

At present we have on our hands full charge of the entertainment to be given in Sleeper Hall Thanksgiving evening. Our program is to be slightly different from those of preceding years. It consists of twelve literary charades and five Gibson pictures, all the characters to be represented by the Alpha Chi girls and others whom we have asked to assist us. During the longer intermissions, while the stage is being put in order for the following numbers, we have arranged for a few vocal numbers and a violin solo.

All our spare moments since the beginning of the school year have been spent in making our frat. room cozy and homelike, as when it is in that condition we are going to use it for our family sitting room. Then we think our life here will be complete.

Several of our sisters have appeared in the weekly Saturday afternoon recitals and one in the evening, so far this year. We are all working unusually hard as the school course has been made more difficult. Four Alpha Chis are preparing for a successful graduation in June. But that is something those of us who are to be left behind do not like to think about.

Zeta sends greetings to her sisters and earnestly hopes that they have the promise of as prosperous and happy a year as she has entered upon.

EDITH HOWLAND MANCHESTER.

Convention Announcement.

Beta wishes to call attention to the eighth annual convention which will be held at Albion, Mich., the earlier part of May. We are especially anxious for a large attendance. in fact we feel that we would rather not have the convention in Albion unless we can have a large representation from each chapter. Can not all of the chapters send several girls? We will entertain fifty right royally if they will come. We are determined to have a full attendance or none at all.

ADA DICKIE.

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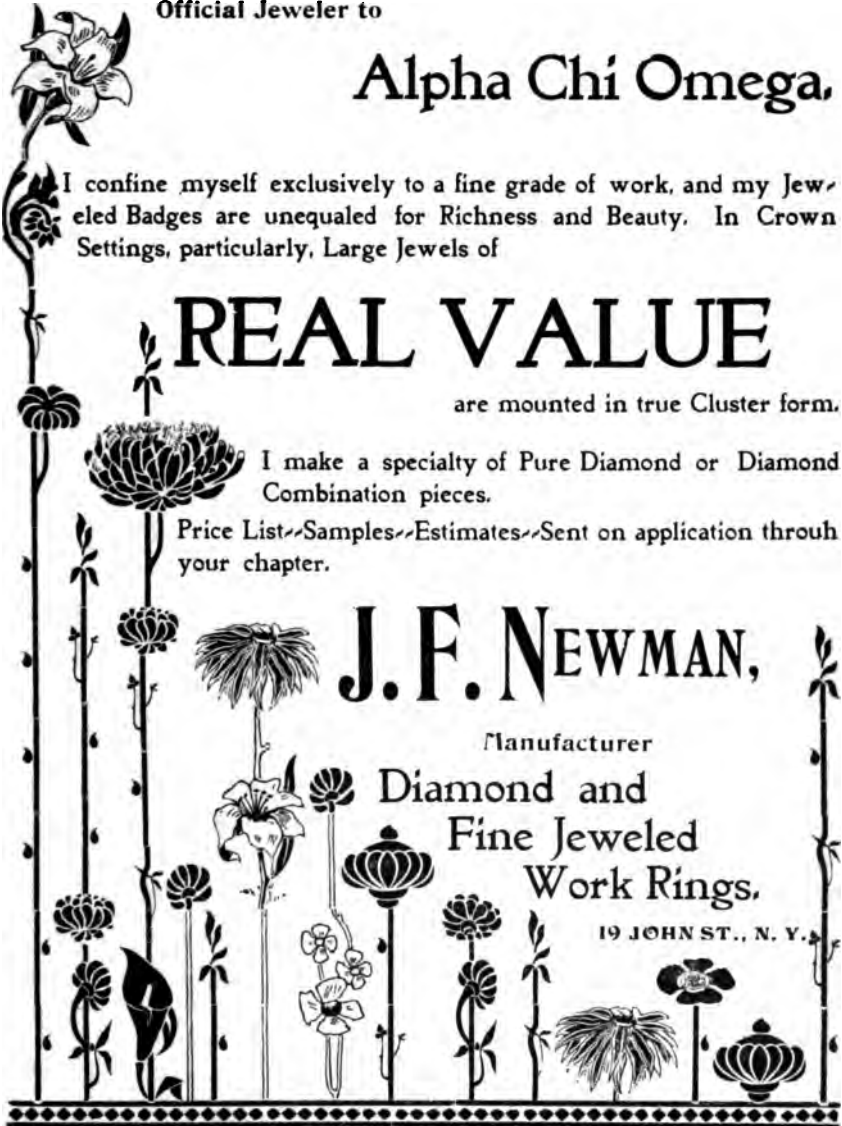
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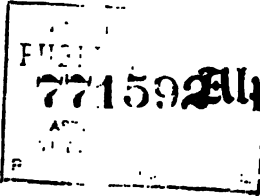
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MARCH, 1905.

Published by the Lyre Club of Alpha Chi Omega.





Alpha Chi Omega.

Chapter Roll.

- ALPHA**, DePauw University, Greencastle, Indiana.
- BETA**, Albion College, Albion, Michigan.
- GAMMA**, Northwestern University, Evanston, Illinois.
- DELTA**, Allegheny College, Meadville, Pennsylvania.
- EPSILON**, University of Southern California, Los Angeles, California.
- ZETA**, New England Conservatory, Boston, Massachusetts.

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- Secretary**, Alta Mae Allen, Beta.
- Treasurer**, Gertrude Ogden, Delta.

Corresponding Secretaries.

- Alpha**, Raeburn Cowger.
- Beta**, Alta Mae Allen, 405 Erie St.
- Gamma**, Lillian Siller, 831 Foster St.
- Delta**, L. Fay Barnaby, North Park Ave.
- Epsilon**, Jessie Leone Davis, 2904 Vermont Ave.
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California

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40 West Twentieth Street.

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THE LYRE

OF

Alpha Chi Omega.

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NO. 1

German and French Organ Music.

Read before the "O. M. T. A." at Delaware, Ohio, Dec. 28, 1897, preceeding an Organ Recital of French and German compositions given by Mrs. Arkell-Rixford.

One may study the characters of the typical Frenchman and German, then play a composition of Bach and one of Guilmant or Caesar Franck (the Bach of France) and the comparison in each case will savor of the same. Each was brought up in a different sphere. One belonging to a people who have always taken life seriously; considering and grappling with the weighty matters, and accepting the simplest pleasures religiously and gratefully. The other from a long line of pleasure loving folks, living merrily in the today, caring little for the tomorrow beyond a hopeful, oftentimes indifferent thought for the futuré; making pleasure the chief aim of existence—how can there fail to be a marked individuality in the music of each?

Let us take a brief look at the German side of the case: German organ music deserves to be and ought to be what Rheinberger and Merkel have given us, for as early as 1440 the Germans were delving into contrapuntal mysteries. The progress of the Reformation was for a time an impediment to advancement in polyphonic compositions, the discontinuing of the Mass causing a demand for secular song

writing which developed into the four part chorale. The 17th century saw greater prominence given to the organ: the chorale was then always supported by organ accompaniment. The very strict counterpoint of the preceding century gave place to modern part writing, which has been the true strength of every German composer from Bach to Brahms.

The 18th century, through Bach and Graun, brought the instrumental fugue to a state of perfection which has never been equalled and doubtless will never be surpassed. Fifty years after Bach's death his fugal influence began to be more strongly felt among composers, and now as melody stands the distinguishing trait of French organ music, harmony and contrapuntal work have been bequeathed to the Germans by their dearly revered Bach.

The Fugue in G by Krebs, who studied with Bach for nine years, is a masterpiece and one of the very few in organ literature which can stand comparison with the famous G minor or A minor. Bach with his dry humor showed his fondness for his pupil by saying "he was the best crab (Kreb) in all the brook (Bach)." Mendelssohn's six organ sonatas are wonderful examples of independent thought working in an almost untried field, and have exercised a powerful influence.

We have rapidly come to the present day when the names of Rheinberger, Merkel and Dienel stand as the finest exponents of organ sonata writing. Not only is the true German character found in their sound contrapuntal style, their fondness for fugal writing; but the deep religious nature is constantly brought out in their reverence for, their clinging to, grand old psalm tunes and chorales: note Rheinberger's Pastoral Sonata. In the first movement the pedals thunder out the magnificent eight psalm, at intervals taken on the manuals, and recurring in the last movement: a fanfare-like fugue, booming out the psalm above the stately trumpet theme. In the first movement of his 4th Sonate the 9th psalm is the leading motif to the work. This, like nearly all of his sonatas closes with a fugue. Gustav Merkel wrote prolifically and instructively for the organ. Among his works are nine exquisitely written sonatas, two fantasies

and fugues, many fugues in the "alla capella" style, a sonata and an organ duett, beautiful in construction and ending with the usual fugue.

Otto Dienel's four organ sonatas are masterpieces. The one on today's program is written around the chorale "How great is the Almighty Grace," and exemplifies the fact that a sonata should always be played intact, not separate movements abstracted, for this chorale gives the religious motif to the first movement and is then worked up for the elaborate climax of the last. Dienel has more of the French style than the other two composers, inasmuch as his climaxes generally aim for a brilliant and showy effect in addition to the thematic working.

Before we look at the French school we must remember in organ music the Germans were composing fugues and sonatas two hundred years ago; while in France organ compositions at that time were but little known. It has been left to the lot of the last quarter century composers to elevate and dignify French organ works. One need only play Guilman's sonatas, Widor's symphonies or Franck's more serious compositions to realize the depth and beauty of the best of the modern French organ school. While the Germans did so much in the past, working always on the old foundations, destroying nothing, building up story on story, the French have their organ reputation to make as a present and future one. As Widor aptly puts it, "Paris in organ music is but a student of twenty years' growth." And as Paris—so France.

Before the seventeenth century little was done in France (musically) and it was left to Jean Batiste Lulli, an Italian by birth, to attain a proficiency in counterpoint almost German, but he used with it so much originality the effects were more Italian. Among later important names we find Rameau, who was recognized as one of the best theorists of the time in Europe. Both these men worked mainly for dramatic effects and their best work came forth in operas.

In 1774 Gluck, a German, but a student of Italy, reformed and built up the opera, and throughout the last few centuries the history of French music can be called a history of French opera. One must

remember that in Paris the great road to fame and fortune for musicians is the *stage*. The French school has produced innumerable instrumentalists but few instrumental composers; and while one cannot but confess that, though like Saint Saens they may be excellent contrapuntists, their aim is too often for picturesqueness and dramatic effects. Neither the sonata nor the quartet have found a congenial home in France. French versatility is shown in the works of Theo. Dubois, which range from sacred cantatas (his celebrated "Seven words of Christ") short operas, ballet music, and multitudinous organ compositions.

When the French did produce a musician of the strictly severe school such as Caesar Franck, he like a prophet, was not appreciated in his own country. His works include an important collection of organ music showing loftiness of thought, purity of form, a natural richness of development, but all in so severe a style that, though called the Bach of France as Wely is styled the Auber, his works are but seldom heard. As a star of the first magnitude shines Alex-Guilmant, a pupil of Lemmens, and by all conceded to be the greatest organist of the present time, and one whose compositions will wield an influence years after he is no more. He has done more to elevate and ennoble French organ music than any other one in the past or present. His First and Fifth sonatas are noble specimens, the fifth showing a great difference from his earlier sonatas. The scherzo and the last movement are magnificent. One of his earlier works, "Lamentation," prompted by the death of a beloved friend, is one of the saddest and most beautiful in the entire organ repertoire. His "Funeral March and Seraphs' Chant" is probably his best known work. St. Saens has composed three exquisite rhapsodies on Breton folk songs, and two finely written fantasies.

Dubois, as before mentioned, is a busy composer, the greater part of his organ compositions being short pieces, his "Messe de Mariage" is probably his most elaborate as well as most beautiful.

One fact must be noted in speaking of the two schools. Aside from the difference in temperament, the French have with few exceptions, far superior organs to those found in Germany. In the latter

place little has been done in organ building. Organs mainly built for the superlative contrast in tone color, and that tempt one with their soft reeds and exquisitely voiced flutes to produce bewitching melodious effects, tricky fanfares and toccatas, soft sensuous strains, these the French have at their command, and these are no doubt responsible for much of the dramatic organ music given us by France.

Widor, whose stupendous symphonies call for the most elaborate coloring and agile execution, seems to think the English, German and French schools are daily growing closer; and the stronger the Bach influence over all music, the more probable that might be, for in the words of Schumann: "To Johann Sebastian Bach music owes almost as great a debt as a religion to its founder."

LILLIAN ARKELL-RIXFORD.

Seal Lullaby.

Oh! hush thee, my baby, the night is behind us,
And black are the waters that sparkled so green.
The moon o'er the combers, looks downward to find us
At rest in the hollows that rustle between.

Where billow meets billow, there soft be our pillow.
Ah! weary we flipperling curl at thy ease!
The storm shall not wake thee, nor shark overtake thee,
Asleep in the arms of the slow-swinging seas.

--RUDYARD KIPLING.

The Niederrheinisches Musikfest.

By Adolph Schellschmidt, Cellist, and Professor in DePauw University School of Music.

Of all the celebrated concerts given abroad, those given during the Niederrheinische Musikfest may be mentioned as the most famous. They occur annually in the Rheinish cities, alternating with Cologne, Aix-la-chapelle and Düsseldorf, existing now about seventy-four years. It was in '92 that I heard the 69th Festival in Cologne, the concerts taking place in the old Gürzenich Saal. It is an honor to participate in these great concerts, consequently noted musicians come from various parts of Germany, Holland, Belgium and France to assist.

The orchestra composed of 130 musicians, including four harps, and a chorus of 665 was under the direction of Herr Dr. Prof. Franz Wüllner, one of Europe's ablest conductors. The chorus is made up of singing societies from Cologne, Aix-la-chapelle and Düsseldorf. The honors of concert meister were divided between Gustav Hollaender, at that time at the Cologne Conservatory, now in Berlin, and Henry Schradieck, now in Brooklyn. The six soloists were Frl. Elisabeth Leisinger, soprano, from Berlin; Frl. Theresa Malten, soprano, from Dresden; Frl. Charlotte Huhn, contralto, from Cologne; Herr Willy Birrenkoven, tenor, from Cologne; Herr Carl Perron, barytone, from Dresden; and Herr Pablo de Sarasate, violinist. Think of this array of artists. Every one was interested in the concerts and there was music and musicians galore. Among all the strangers who attended the Festival were celebrated composers, such as Jean Louis Nicode; Tinel, composer of the great oratorio St. Francis, and many others.

The three concerts were preceded by six public rehearsals for which four marks (\$1.00) was the admission and at this every seat taken. The first concert was given Sunday, June 5th and began at six o'clock. Compositions from German composers were performed, opening with the overture "Euryanthe" by C. M. von Weber, Schumann's Symphony in D minor No. 4 and Siegfried's Death, by Wagner, were the other orchestral numbers. Beethoven's 9th Symphony

differing from his other symphonies as it is the only one written also for a chorus; together with the 114 Psalm, Mendelssohn, and Triumphed by Brahms, were the works for chorus and orchestra. The second day was devoted to the works of Italian and French composers, with such works as Cherubini's overture "Anakreon," Verdi's Requiem for solo, chorus and orchestra and "Romeo and Juliet," a dramatic symphony for solo, chorus and orchestra, by Hector Berlioz.

Great enthusiasm was shown, and shouts of bravo came from all parts of the vast *saal*. Not alone were visiting artists applauded in this manner but home people whose artistic capabilities were acknowledged and appreciated won an equal amount of applause. Quite different from an American audience, who only applaud strangers, the talent in their midst being forgotten. On the last day was a miscellaneous program. The greater part however was German music; the works of Liszt, Lalo, Wagner, Beethoven, Rubinstein, Bruch, Richard Strauss, etc. The playing of Sarasate is never to be forgotten. He played the Symphony Espagnole by Lalo. Upon another occasion I heard him play Bruch's G minor concerto as I never expect to hear it again. The Kaisermarsch from Wagner for chorus and orchestra brought the festival to a close, and to me the Niederrheinisches Musikfest is one never to be forgotten.

Awaiting the Prelude.

ASCRIBED TO FERNE WOOD.

Awaiting the prelude,
 Timid she stands,
 The modest, pure maiden,
 With folded hands.
 Her Madonna face so divinely fair
 As she waits for the prelude, standing there,
 And the quickening heave of her throbbing breast
 Is trembling the roses that on it rest.

 And across that sweet face
 Dim shadows flit,
 But a moment later,
 It is relit,
 For the parted lips and lifted blue eyes
 Seem asking a blessing from yonder skies.
 Then the music mute, and she softly sings
 And the sweet voice echoes and swells and rings.

 When tenderly, sweetly
 It dies away.
 As fades the last beam
 Of departing day;
 As from sorrowing shades of night doth lift
 The soul above, and the gloom-clouds rift,
 The enchanted listener (could it be wrong?)
 Forgetting the singer, heeds only the song.

March 18, 1898.

L. G. A.

Madame Julia Rive-King,FROM *Music* BY W. B. S. M.

To Madame Julia Rive-King belongs the honor of having contributed to a greater extent than almost any other artist to the elevating of the standard of piano playing in this country. When Julia Rive returned from abroad her debuts were made in brilliant compositions, the Liszt concerto in B flat, and the Beethoven concerto in E flat, being works in which she distinguished herself in the East. In the central West, however, at that time less advanced than at present, she depended upon brilliant works, of which she had a great store; but the masterpiece of her art was the second Hungarian Rhapsody of Liszt, which she played with a fire and finish which perhaps has never been surpassed in this country. It took everybody by storm, critics and the general public alike.

After her first appearance in Chicago the papers said that the young Cincinnati girl took everything by storm, and the admirers who instantly clustered around her wondered, and never ceased to wonder, where the quiet and unassuming girl kept this store of virtuoso fire which shown out from her work. Then ensued a period in which she played great recitals, a period which lasted from 1876 for about ten years. Great programs of the very best which the art of music affords, she gave far and near, in large towns and in small; in schools, and in private houses, for it was the fortune of this gifted girl to come into an immediate popularity, thanks perhaps in part to the skill of her manager, Mr. Frank H. King. And after this time of endless work and worry, she settled down in New York and had a time of orchestral engagements, including one hundred with the Thomas orchestra, and the same number with Gilmore.

Many were her appearances with the Philharmonic and what other few orchestras we had. And then a time when in poor health she played mainly in private in New York.

Just now she has completed a tour with the Seidl orchestra, extending to about thirty concerts in Indiana, Ohio and so on. She has been playing the Saint-Saens concerto in G minor and the Rub-

instein concerto in D minor. Both of these, for finish and technique, and perfect sympathy between player and accompanying orchestra, have never been surpassed, nor equalled, excepting perhaps when Theodore Thomas accompanied Rubinstein in the Beethoven fifth concerto.

Madame King's playing is as attractive as ever, more so, for it is riper. Her technique is as good as ever, and for many years she set the pace in this country in this part of piano playing art. Her work seems even more musical than formerly. While it has the few eccentricities of genius, it is playing to hear with respect, profit and love. It grows upon one.

In the forests of Nubia grows a tree from which, when swayed by the wind, come strange sounds like the notes of a flute, fife or whistle. The vocal tree is a terror to the natives. The sounds are caused by the wind blowing through little holes in the tree that have been made by insects.

THE LYRE

OF

ALPHA CHI OMEGA.

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VOL. III.

GREENCASTLE, IND., MARCH, 1898.

NO. 1

EDITORIAL.

The editor extends greetings to Alpha Chi Omega. We hope that there will be a united effort to make the coming convention a success, and that much practical work will be accomplished. We are sure that Beta will do her part and it remains for each chapter to send delegates competent to represent them and who will return ready for active fraternity work at home.

Copy for the June number of the "Lyre" must be in by May 20. Let us endeavor to have no delinquencies on the letter list. The chapters that are careless in this matter are the ones that most need the inspiration which comes from co-operation in the general work. The letters should be written with care and contain an account of the school and fraternity work of the chapter. As we hope through these pages to stir up enterprise for high grade work we will publish recital programs of our members which are given as part of school work. Please send in such programs and they will be inserted when we have space.

Would it not be well to have the songs already prepared for the new book presented at the next convention and plans for the book discussed. There is no use in compiling a book too hastily. We want it to be good in every respect.

A few words in regard to finances may be in order. Each chapter and each member of each chapter should plan expenditures in such a way as to have money for general fraternity work. The general assessment, "Lyre" subscriptions, and all such expenses should be arranged for before money is invested in enterprises of less importance.

We hope to have the name of every new member of this year added to our subscription list. The secretaries should make a canvas and show the importance of subscribing. The "Lyre" cannot benefit those who do not read it.

Would we not derive more benefit from the convention if it came early enough in the year to permit the carrying out of work planned during the same school year.

We ask our readers to read carefully the advertisements and patronize our advertisers.

Chapter Personals.

ALPHA.

Mayme Jennings will visit us in June.

Louise Ulyette is in school again this spring.

Ferne Wood will give her Junior Recital in voice April 13th.

Lucy Andrews, of Brazil, has resumed her work in the music school.

Donna Williamson has added work in the art department to her studies.

Miss Grace Wilson was married during the holidays to Mr. Fred Pullen, Centralia, Ill.

There will be several Alpha Chi recitals this term, but the dates have not yet been stated.

Emma Creek was called home the last of last term on account of the illness of her father.

Lillian Moore has taken steps for the organization of the Indianapolis members of Alphi Chi.

Mable Forshee left April 1st for her home in Kinmundy, Ill., where she will teach this spring.

Josephine Tingley who has been seriously ill at the Deaconess Home in Toronto is regaining her health.

Mayme O'Dell and Pearl Shaw will not be in school this spring. They each have large classes at their homes.

Several members of Alpha Chapter have suggested a general re-union in June. We hope to arrange for such a re-union some time soon.

The article by Miss Kate Reynolds which appeared in the last issue of THE LYRE, was recently published in a Washington, D. C., paper with the writer's picture.

Mrs. Jessie Heiney Windle, of Huntington, visited Mrs. Anna Mc-

Curdy, of Ft. Wayne. They are both keeping up their music and are members of the matinee musicale in their respective towns.

A recent number of the Kansas City Journal, contains a very complimentary notice of Mrs. Jean Whitcomb Fenn's musical work in Leavenworth, Kansas. Mrs. Fenn has recently published a song for contralto.

BETA.

Miss Mabel Butler will return to college for the spring term.

Miss Ida Billinghamurst is studying art in the Pratt Institute, New York.

Miss N. Irene Clark was married to Mr. Fred W. Austin Wednesday evening, January 19.

Miss Myrtle Matson, of Cedar Springs, will be in Albion in April to assist in the Alpha Chi concert.

Miss Katherine Roode has spent the last two months with her cousin, Josephine Barber, of DePere, Wis.

Mrs. Lulu Kellar Laudig now resides in Chicago where her husband is connected with the Illinois Steel Works.

Miss Clarissa Dickie, who is studying with Dr. Wm. Mason in New York, will probably return to Albion in May.

Miss Mabel Collins has been obliged to give up her position in the Eaton Rapids high school on account of poor health.

GAMMA.

Miss Theodora Chaffee left February 21st for Hot Springs, Arkansas.

Miss Suzanna Mulford has moved to New York to live, but we expect a short visit from her in May.

We were extremely glad to receive a song for our new book from one of the alumni of the fraternity. We hope others will follow the good lead.

Miss Susanna Mulford visited in Bermuda for a few weeks this winter.

Miss Amy Martin, of Balaton, Minn., is again with us attending the School of Music.

Miss Alice Grannis, of Mankato, Minn., has returned to school to finish her post graduate work in oratory.

Miss Elfleda Coleman was the guest of Miss Ella Young in December, who entertained the chapter in her honor.

Miss Maud Collins, of Zeta, visited in town this winter and we were glad some of the girls had the opportunity of meeting her.

DELTA.

Miss Ella Mae Jack was married to Mr. C. C. McMahon, of Apole, Pa., in January.

Miss Bertha Cribbs, of Oil City, spent three days last week in Meadville, as the guest of Miss May Graham.

Delta expects to send two delegates to the convention this year, and some others of the girls are hoping to go.

Miss Anna C. Ray has gone to New York to continue her vocal work, and will not return until late in the spring.

Miss Juvenilia O. Porter, a niece of Mrs. Hull the director of the Conservatory, is the latest addition to our chapter.

Miss Evelyn Bright and Miss Sara Evans, both of Greenville, assisted in a concert given here by Mr. Ernest Gamble, a few weeks ago.

During the holidays the marriage of Miss Effie L. Sherrard to Mr. Wm. Johnson, of Greenville, took place at the bride's home in Venango, Pa.

Miss Ruby Krick, of Conneautville, is the guest of Miss Tyler. One afternoon last week they gave a delightful informal reception to the girls and Ruby became acquainted with all her sisters.

Frequent letters from Berlin tell of Miss Edsall's increasing delight in her work under German instructors, and of her great pleasure in many of the German social enjoyments.

Delta's last initiate is Miss Mabel Beyer, of Punxsutawney, Pa., a student in both the vocal and instrumental departments of the Conservatory. The Alpha Chis now number seven in Huling's Hall.

Miss Susanna Porter expects to spend next week with her brother, Mr. John L. Porter, one of Pittsburg's leading bassos. Miss Porter entertained the Hall Alpha Chis at her home on last Friday evening.

EPSILON.

Jessie Davis is taking Elocution and Physical Culture.

Della Hoppen expects to take post graduate work next semester. She has a large class of pupils at Ventura.

Ora Willard and Nell Burton will graduate this year from the College of Music and Nellie Green from the department of Elocution.

Ina Gothard has just returned from her tour of the state. She had a most profitable and enjoyable trip. She reads, sings and plays the cornet, and gave many entertainments.

Convention Announcement.

It will be necessary for Beta to inform the sister chapters through letters as to the exact date of the convention, for it has been impossible to decide definitely the most favorable time. However, it will probably be held the earlier part of May, and we are planning for a great time. Let every chapter send several representatives.

Chapter Letters.

ALPHA.

As the close of the second term of school draws near, Alpha, in looking back over the work done, is justly proud of her success. This has been a most encouraging term for Alpha. The opening of the term brought many new students to DePauw, especially to the School of Music. The Alpha girls soon busied themselves in caring for these new girls, and as a result six new names have been added to our chapter roll. Emma Creek, Myrtle Mischler, Florence Murphy and Honora Davis are loyal pledged members, while Lulu Parkhurst and Mabel Forshee wear the "mystic lyre." Our chapter now numbers thirteen initiated girls and ten pledges. With our twenty-three girls gathered together in our fraternity halls, we feel that we are indeed a large family, and we have spent many evenings both pleasantly and profitably. Our work has consisted of literary and musical programs. It has been our favorite scheme this year to study the lives and works of some of our best artists and composers, closing the programs with musical selections from each composer. Thus we have chosen a systematic way of learning the characteristics and peculiarities of each composer, and have found it highly entertaining.

The busiest time of the year is fast approaching—the time when the advanced girls begin to measure the nearness of their recital nights by the few intervening weeks. Four of our girls are preparing to give programs in the near future. They are post-graduate, Helen Birch; Senior, Eva Osborn, and Juniors, Lulu Parkhurst and Ferne Wood.

We were glad to welcome Lucy Andrews back this term. She entered upon her Senior year on Violin, and we hope to keep her with us until her work is finished. We will also be pleased to have Louise Ulyette with us again next term, after an absence of one term.

It has been our privilege to enjoy several social evenings this winter, and a short time ago Alpha entertained about eighty of her friends at the home of Miss Janet Wilson. The house was very prettily and tastefully decorated and dainty refreshments were served. The evening was spent in various little amusements and a musical program was given.

We learn with regret that perhaps several of our girls will not be in school next term, yet we hope our enthusiasm to be such as to compensate for what we may lack in numbers. That each chapter may have been strengthened during the winter past is our wish, and anticipating yet greater unity in our work, Alpha extends best wishes to all.

RAEBURN COWGER, Cor. Sec'y.

BETA.

Beta entered upon the new year with her usual vim, and the strong determination to make 1898 a year of profit and enjoyment. We have initiated one loyal girl since the last issue of the *Lyre*, Miss Maude Armstrong, of Detroit. It was with rejoicing that we welcomed sister Emma Phelps back this term, our active chapter now numbering thirteen. As yet however we have felt none of the baleful results which it was feared this unlucky number would bring. Our programs have been of especial interest this term. Besides our usual musical research work we have kept in touch with the best literature of the day, each girl reading and reporting upon one of the latest books. We have also had a series of sketches concerning the artists who are to take part in the Musical Festival in June.

Beta chapter has felt very deeply the loss of one of the truest and best friends she has ever had—Prof. Carl B. Sheffler, until last year the director of the Conservatory. He died January 28th.

We have commenced work on our annual Alpha Chi concert, which we expect to inflict upon the trusting public April 13. Some of the students have been made to feel this month that "the way of

the transgressor is hard." About the last of January a party of twenty went on a sleigh ride without permission and unaccompanied by a chaperone. Extra work of about one thousand lines of translation in Latin or Greek was imposed by the faculty upon all of the offenders, and the young gentlemen had to undergo the additional affliction of being deprived of all social privileges for one month. It has been indeed a severe punishment, but perhaps will prove to be a good lesson for us.

Last week Alpha Chi gave a five o'clock tea in honor of President and Mrs. Ashley. The guests seemed to enjoy the evening very much and there were many warm and hearty expressions of approval. The tables were very prettily decorated, a scarlet carnation at each place and a lighted candle in the center giving a pleasing effect, and adding much to the enjoyment of the supper. Kappa Alpha Theta has completed her new lodge, which is situated in the same grove with the other fraternity lodges. The opening reception will be given next Friday night. The formal inauguration of Dr. John P. Ashley as president of Albion College took place Wednesday, February 23. The exercises exceeded in interest anything that has occurred in this city for a long time. A program of short addresses was given in the forenoon, and in the afternoon the formal exercises of the inauguration took place. President Ashley, by his energy and enthusiasm, has already won the sincere admiration and respect of the students. Beta sends warmest greetings to her sister chapters.

ADA DICKIE.

GAMMA.

These last few months have been the gayest of the year in a social way at the university. Many of the sororities have given their big parties of the year, and have invited members of the other sororities and we have been well represented. We had one big party March 4th at the Boat Club House, and it was certainly a brilliant success. Besides, the chapter has been entertained at the homes of

Theodore Chaffee and Grace Richardson. But our energies have not all been turned in the social way, by any means. We have very interesting programs at the meetings and next meeting we will devote our time principally to an article on Mme. Fannie Bloomfield-Zeissler. Our girls who expect to graduate are very busy preparing the programs for their graduation recitals which will soon take place. At the recent student recitals a number of our girls have taken part, and have won well deserved praise.

So far only a very few songs have been sent in so it is impossible to begin work on the song book.

We append an extract from "Music" in regard to one of the honorary members of our chapter, thinking it may be of interest.

LILLIAN SILLER.

Mrs. George A. Coe.

It is a pleasure to be able to introduce to our readers a teacher and pianist so well qualified by knowledge, art and temperament to do thorough and productive work in her profession as Mrs. Geo. A. Coe, lately installed as teacher of piano at the Conservatory of the Northwestern University, and who is also an honorary member of Alpha Chi Omega. Mrs. Coe enjoyed many years of sound instruction, her latest being with Barth at Berlin, where she was known as one of the most serious and capable students in the whole class. Mrs. Coe, without making pretensions to distinguished virtuosity, is nevertheless a pianist of unusual ability, with technic adequate to reasonable demands of public playing and with interpretations which are sound and musical.

Speaking of her Berlin schooling, it is interesting to mention that her admission to the Hochschule was after a rigorous examination, in which she was one of the three successful applicants. She was with Barth three years and her last year in Berlin was spent with Moszkowsky. Upon leaving Berlin for America she brought excellent testimonials from all her teachers.

In addition to preparing a valid repertory for recitals and concert engagements, Mrs. Coe has acquired experience in ensemble playing,

and during the season will be heard with the Conservatory Quartette in the Kreutzer sonata of Beethoven, Bach's triple concerto, etc. Mrs. Coe recently gave an exceedingly interesting lecture on "Primitive Music," a novel feature of which was a discussion of the music of the American Indians, which Mrs. Coe illustrated.

She has been engaged by the Evanston Musical Club for a course of lectures in Musical History, and by the Bryant Club for a lecture and recital upon Modern French Piano Composers.

— — — — —
DELTA.

With this number, the "Lyre" starts a new year, giving us again the opportunity to send our good wishes to all the sisters. It seems to me that we need have no doubt of the value of our quarterly. It has been most interesting and helpful. It is like our open fire—we all draw around it, scarcely knowing why, but finding it very cosy and comfortable. And unconsciously we come to have a more sympathetic feeling, and a bond, deeper and firmer than ever before, unites us.

We, of Delta, have not a great deal of news to tell this time for though we have had an unusually large number of merry times, they have been principally such as are had by all fraternity girls, and would not have any special interest to those who did not share them. But with all the rush of our social life, we have been at our usual fraternity work, and a short time ago we initiated two girls, Elisabeth Patton, who has been a pledge member for some time, and Mabel Byers.

At Christmas time, it is our custom, as soon as the girls return after vacation, to have a "Christmas for the Frat," and we always have a very delightful time together. This year the friends and members of Delta showed their love for the chapter in a most delightful and practical way. They presented the fraternity with all sorts of pretty and useful things, which we first admired, and then at once proceeded to put to use. We have two graduates in our chapter this

year, both voice pupils. Proud as we are of their achievement, we dread to think of the time, so soon to come, when they will leave us. But we feel we will still have them with us in spirit, at least, for tell us, 'ye daughters of music,' scattered all over the United States.—

"Can college days e'er be forgot
Or love for Alpha Chi?"

EDITH JEANNETTE RODDY.

FOR SALE:--A fine new Washburn Mandolin. Address "The Lyre," Box 105.

ALPHA.

DePauw University, April, 1898. Junior recital by Miss Ferne Wood, Soprano, assisted by Miss Lucy G. Andrews Violiniste and Mr. S. R. Anderson, Pianist.

PROGRAMME.

1. In a Bower *Nerri*
2. Four Leaf Clover *Coombs*
3. Legende *Wieniawski*
- Miss Andrews
4. Elsa's Traum *Wagner*
- (a) Humoreske
- (b) Arabesque *Karganoff*
- Mr. Anderson,
6. Day of Resurrection *Hanscom*
- Violin Obligato, Miss Andrews.
7. Auf Fluegeln des Gesanges *Mendelssohn*
8. Cavatina *Kaff*
- Miss Andrews.
9. Love in Springtime *Arditi*
10. Good Night *De Koven*

BETA.

PIANO FORTE RECITAL.

Given by Bessie Alberta Tefft, Albion Conservatory, Class '97. Assisted by Cora Belle Harrington, Jennie A Worthington.

1. Sonata, Op. 31, No. 1 *Beethoven*
- Allegro vivace. Adagio grazioso.
2. Song of the Almee *Leo Delibes*
- Miss Harrington.
3. Galatea *Jensen*
4. Deuxieme Grande Valse, Op. 29 *Sivilezki*
5. Madrigal *C. Chaminade*
- Miss Harrington
6. Rhapsodie Hongroise, No. 13 *Liszt*
7. A Night in May *P. Lacombe*
- Miss Harrington.
8. Lilli Bullero, Op. 62 *Goury*
- Variations on an English Air, Misses Tefft and Worthington.

DELTA.

PART I.

1. Meyer Helmund (piano) *Mazurka*
- Miss Adelaide Wilson.
2. Gounod—When to Thy Vision. (Vocal) *Faust*
- Miss Flora Eastman.
3. Wieniawski. (Violin.) *Kuaciak*
- Miss Theo White
4. Buck. (Quartet.) *Robin Adair*
- Miss Alta Moyer. Miss Gertrude Ogden.
- Miss Florence Harper. Miss Jennie Ogden.
- Miss L. Fay Barnaby, Accompanist.

PART II.

PER TELEPHONE.—PLAY IN ONE ACT

- | | |
|--------------------|-------------------|
| Guy Harling..... | Mr. Comstock |
| Ned Austin..... | M. F. Dewey |
| Nan Cuzzin..... | Miss Barber |
| Mary Halcombe..... | Miss Hammond |
| Nora..... | Miss Susan Porter |

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Lavin, Mrs. Mary Howe.
Rive-King, Madame Julia.
Yaw, Ellen Beach.

Decca, Madame Marie.
Powell, Maud.
Stevens, Neally

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DePauw, Mrs. Chas. W.

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Bailey, Mrs. Cecilia Eppinghausen.
Bryant, Mrs. Jennie Allen.
Dixon, Mrs. Alma Dahl

Harp, Mrs. Ella G.
John, Mrs. Orra P.
Wentworth, Alice.

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Pinney, Miss Mary Reno, New York City.

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Kidd, Mary Carson, Houston, Texas.	Wood, Jessie Belle, Chicago, Ill.

* Pledged.
 † Deceased.

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To What Extent can Ideas and Feelings be Expressed in Music ?

(By Simon Fleischmann, Buffalo, N. Y.)

In dealing with this subject of music, and in determining what music can express, it is important to determine at the outset what music cannot express and what its functions are not. Because, we shall find that in eliminating what does not properly belong to this art, we have almost reached what properly does belong to it. Music is an art so universally employed, an art with which every one comes in contact at some point or in some connection, that it seems almost presumptuous to assume to tell people what music can express and what it cannot express, the more so, because music means so many different things, not only to the same person at different times, but to different people at the same time, and to different people at different times. Yet, this very universality of the art has led to some confusion regarding its proper sphere, and if I can in any measure contribute toward clearing up this uncertainty, I shall feel amply compensated for having written on this subject.

Now, every art comprises a range of ideas which it expresses after its own fashion. Musicians sometimes attempt to go beyond the circle within which music can properly move with freedom, and seek to express ideas and feelings which are foreign to it; and listeners, on the other hand, have endeavored to extract from it meanings which it never possessed or was intended to possess.

When we take poetry, for instance, we find that the subject of a poem can be explained, or expressed, in words or language. That is, poetry can express a definite idea, or it can express a definite feeling, or it can command us to picture in our mind a given scene or to subject ourselves to a given feeling. It may not succeed, but the attempt can be definitely made. So, the subject of any painting can be described in language to one who has not seen it. We cannot perhaps convey the sentiments to another that we have experienced in looking at it; but the painting as representing some subject or object, can be defined in words, because a painting that could not be described would be unsatisfactory, to say the least. In sculpture the same thing is even more definitely true. A block of stone must be reduced to some definite form before it is entitled to be called a statue; and when it has been reduced to that form, it can be photographed; it has definite outlines, and it can be described.

The impression is prevalent that a piece of pure music is capable, in a similar way, of expressing some definite idea, or at least, some definite feeling, and this is the point where the mistake is made and from which a great many erroneous impressions have gained credence. Now I will state at the outset what I shall come to again by way of enlargement and illustration, that music can express neither definite ideas nor definite feelings. And by music in that connection, I mean pure music, whether it be instrumental music, or even vocal music without words. As has been correctly stated: "Music can express only the dynamic properties of ideas and feelings, such as impetuosity, bouyancy, depression, intensity, and there are general ideas of an abstract class that can be suggested, at least, by music, such as are associated with audible changes of strength, motion and ratio, ideas of intensity waxing and diminishing, or of motion accelerating or lingering, and other like phenomena." Generally speak-

ing, we might say that music can suggest such ideas as are associated with the phenomena of sound. To illustrate: For instance, we can increase the volume of a sound, or diminish it; so that any phenomena in nature which involves an increase or a decrease of feeling, of sentiment, of idea, of thought, may be suggested by increasing and diminishing the volume of sound given out by a musical performance. So, rapidity, slowness, are abstract ideas, as you will observe; they can readily be suggested by music; and it will be found as a matter of fact that most of the impressions that music does suggest to us are related in some way to the idea of motion. Take a simple illustration of that. We have heard orchestras illustrate the approach of a railroad train. The approach of a train, until you see it, is altogether a matter of hearing, of sound. You hear it faintly at first. That impression of faintness of sound can of course be suggested by music, because we can play faintly. The next idea we obtain from hearing a train approach, is one of increasing sound. That can be suggested by music, because the volume of tone can be gradually increased in the same ratio in which it increases with the approaching train. Finally, the train coming close upon us, we get the full volume of sound of which a train is capable, which is considerable, and that can perhaps not be fully realized by an ordinary orchestra, though they do pretty well in the amount of noise they make at times. So that you see, we can suggest phenomena of that kind which are associated with some property of sound, as the increase in the volume, as was the case in this instance. But unless you went further than that and went outside of the realm of pure music, it would nevertheless be true that the mere starting of a melody softly, and increasing it in volume, as long as it remained pure music, while it would suggest the approach of some object that was making a noise and coming nearer to you, if it were left in the way of pure music, not even that would suggest to us the approach of a railroad train, any more than it would suggest to us the approach of any other object that was making a noise in approaching. So that you see immediately only the general notion that is associated with an increase of sound, can be suggested by music, but when you come to apply it to any particular object it fails, because music cannot express a definite idea.

Now, how do they enable us to go even further and imagine a railroad train approaching, as they certainly do? It is in this way: By going outside of the realm of music. They will have perhaps two boards with a piece of sandpaper over each, which are rubbed together with increasing intensity and give us, not music, obviously, but an imitation of the noise made by the escape of steam from a locomotive; so that they have gone outside of the realm of music to make definite an idea which music could not make definite. They will also perhaps have a flute or a piccolo give two or three shrill whistles, just as a locomotive would, and while they issue from a musical instrument they issue in an unmusical way so as to give us this impression of a steam whistle blowing. So that when you put these definite imitations along side of the music, which merely suggests the general idea of an approaching sound increasing in volume, you get on, the whole, an imitation, a definite suggestion of a train approaching. But it does not lie in the music. It would be impossible without the aid of these unmusical accessories to get that effect into the mind. You could get the effect of an increase of sound of an approaching object, but it would not be any particular object and would not furnish the mind with any particular idea as to what was coming.

The same is true of a form of composition, which is not so popular as it was a few years ago. There were formerly a great many "Patrols" written, as you will recall. They started in march time, very faintly, and gradually increased in volume till they reached a climax as regards power, and then they died out again until they became practically inaudible. They were intended to suggest to the mind, as they did, an approaching company, a military company perhaps, and as it came nearer, you heard more definitely the noise that would attend it. As it receded it died out. Even there, the only reason that we associated it with a military company was because we had often seen military bodies march to music of that time and rhythm. Standing in a given place when a procession is coming, we see it approaching and we hear the noise increase. If we remain in the same spot and allow the procession to pass by us, the music which accompanies it, usually a band, together with the steps and the noise incident to it, will gradually decrease. So that from association in hear-

ing a patrol, we picture to the mind a passing procession. But if we had never seen soldiers marching to a patrol, and had never listened to a band that accompanied them—never had that actual experience from which the imagination builds up that association—a patrol would not mean anything more definite to us than any other piece of music. Or, if we wished to associate it in our mind with any phenomena in nature; we could associate it with any incident which involves an increase, as the express train did, and a decrease in volume of sound, or a coming and a departure, but it would not be a coming or a departure of any particular person or any particular company, because music in itself is incapable of expressing any definite idea of that kind.

To make this clearer, it may be stated that an indefinite feeling can only be transformed into a definite one by association. Music cannot express the connecting states of mind. Take such a feeling as sadness. Some of us probably have an idea that sadness can be definitely expressed by music. That cannot be done, however. If we are in a sad mood, music by reason of its effect on our feelings, may intensify that; it may even induce it; but it cannot so definitely express it that a piece of music which the composer intended should represent his sad state of mind would be definitely interpreted by a large number of listeners as expressing that feeling. And the reason is this, that the idea and feeling of sadness involve a past state of joy. No person could say that he or she was sad if that person had never been joyful before, because that association is unconsciously in the mind. So a definite feeling like hope, cannot be expressed in music, because it implies a happier state to come; or if you look backward, it implies an unhappier state that is past. It is relative either to the past or to the future, or to both. So, even the sentiment of love, which musicians use quite as much as poets and dramatists, cannot be expressed definitely in music, because there must be an object of that feeling, and that object music cannot express. As I have intimated, there are some general attributes of these feelings which music can suggest. Take for instance a common phrase, "Whisperings of Love." I presume there are a great many pieces which have this title. Some composer starts out with that idea in his mind and

sets it to music. Now, half of that idea can be suggested, musically, that is, the whispering, because whispering is an incident, or a form of sound, and instruments in an orchestra can be used to make the suggestion to us of whispering. But if that should be definitely expressed, this idea of whispering, and you should have twenty-five different people hear it, and say: "What does that suggest to you?" they would say, "It suggests whisperings,"—we will assume it is definite enough for that. Then if we should ask, "Whispering of what?" we should at once see that the music could not represent any definite kind of whispering. A person who was of a romantic turn of mind might say, "Well it suggests whispering of love to me." Another person might say that it represented the whispering of the wind or of something else that was in the mind of the listener, and we should have an unlimited number of answers, for the reason that the connecting link between the indefinite impression of whispering and the definite sentiment of love cannot be expressed by music. Take another illustration of that, the clamor of combat, or the clamor of war. There are a great many descriptive pieces written which are supposed to suggest the noise of battle. Now, if you will recall any of them, you will perceive that the imitations which an orchestra gives us of the sounds that attend a battle, are unmusical. If they wish to represent the roar of a canon, they do it with an instrument, which by charity is called a musical instrument, but which, in fact, is the bass drum. It is not an instrument at all, musically speaking, because it has neither musical quality, tone nor pitch, but it represents the roar of a canon because it is not musical. So, we all recall how Gilmore was even more realistic than that, in his representations of military scenes. He had an actual canon fired in the neighborhood of his performances, and the people were often as much alarmed as if it had been a real battle, and justly so. But, of course, that was not musical; that was real, genuine imitation, and it was, so to speak, dovetailed into the musical performance, so that with the spirited music accompanying the noise and the side effects that were brought together, the whole often supplemented on the program with a description of what was intended, we managed to figure out what it all meant.

I wish to illustrate that a little further by calling your attention to one of the finest musical compositions that has ever been written, in spite of the fact that it started out with the intention, in a sense, of representing definite ideas, and that is a symphonic poem by Liszt, called "Les Preludes"—"The Preludes." Liszt started to write this with a definite literary idea in his mind, which I will read to you and comment upon as I go along. Incidentally I will state that this belongs to a class of music known as "programme" music, which may be described as the representation through the medium of music, of definite suggestions which are indicated on the programme; and the fact that the composer is required to print on the programme the ideas which he has in mind and which afforded the inspiration for his composition, and that they have to be present when you hear the music, shows conclusively that these ideas could never have been figured out from music itself. The theme is a quotation from *Lemartine* and is as follows:

"What else is our life but a series of preludes to that unknown song whose solemn initial note is intoned by death? The enchanted dawn of every life is love; but what destiny is there on whose first delicious joy some storm breaks not, some storm whose deadly blast disperses youth's illusions, whose fatal bolt consumes its altar. And what soul thus cruelly wounded, does not when the tempest passes away, love to lull its memory to rest in the peaceful quietude of rural life. Yet man is not long content with languid repose mid the unvarying influences of Nature's quiet, and when the trumpet gives the signal, he hastens to the post of danger, whatever be the combat which calls him to its ranks, that in the strife he may regain full knowledge of himself and of his strength."

Let us now analyze this literary theme in relation to the music which it inspired in the mind of Liszt and see to what extent the composer could depict its ideas and sentiments. The introduction of the composition was based upon the first sentence of the text as follows: "What else is our life but a series of preludes to that unknown song whose solemn initial note is intoned by death?" You can see at once that there are certain general attributes of that idea which music can suggest. In the first place, it is a very quiet sentiment.

The idea of quietness or quietude we can suggest in music in several ways. First, we would expect the music to be soft, to be quiet, literally; we would expect it to be slow, because a movement rapid in time would disturb that feeling of quiet which goes with that idea. There is also the idea of mystery here in the phrase, "that unknown song whose solemn initial note is intoned by Death." The general idea of mystery can be suggested by music. In the first place, one element of mystery is the fact that we are waiting for a solution of something. The idea of waiting is implied in the idea of mystery, because if a thing were immediately solved it would cease to be mysterious. And surely enough, in this composition, we find that it starts off in very slow time. Upon the third beat of the first measure, which is a measure of four beats, there is one note played by the string instruments pizzicato, that is, it is picked off the string by the finger, which is in itself a peculiar effect, well calculated to suggest this notion of mystery. It ends abruptly. Then follows a long pause of four beats. Then there is another note picked off. Then there are two more rests. And so the movement goes on in this really sombre, mysterious, quiet way. But if you were not told that this "unknown song" was the "initial note of Death" you could not spell that definite idea out of it, because it might be the initial note of a disappointment, or of a grief, that was not death, or of almost any idea, condition or state that was serious, because music cannot express a definite idea for us, but can merely express these attributes of some definite idea, and the idea you can supplement to suit yourself; or it is not necessary to supplement it at all, as I shall show later on. The next sentiment in this particular theme is: "The enchanted dawn of every life is love; but what destiny is there on whose first delicious joy some storm breaks not, some storm whose deadly blast disperses youth's illusions, whose fatal bolt consumes its altar." There follows then in this musical movement a very graceful melody which is intended as the theme of love. But it would be equally the theme of any other pleasant emotion, and it would be interpreted by the listener, if at all, according to his present mood. It does not express the idea of love any more than that of any other agreeable sensation. The intervals are graceful, the orchestration is agreeable and

it represents some benign mood. Then, you see, the dramatic character of this theme, is well calculated to inspire a composer. Then follows one of these semi-descriptive scenes which represents a storm as well as an orchestra can represent it; and it suggests the storm to us in this composition, as it must in every other, in proportion as it is unmusical. That is, it starts off with a rumbling effect in some of the lower instruments, with perhaps the drums added, and as it ceases to represent the storm by this imitation which is unmusical, just in that proportion it grows musical, which is literally true of this composition. Now he goes on: "And what soul thus cruelly wounded does not, when the tempest passes away, love to lull its memory to rest in the peaceful quietude of rural life?" This storm dies out, that is, the unmusical part of the music disappears gradually and there follows another movement which represents what we call a pastoral movement, by which, "The peaceful quietude of rural life" is suggested. There is perhaps no definite reason why these pastoral movements are usually written in $\frac{6}{8}$ time, or $\frac{9}{8}$ time, or $\frac{12}{8}$ time; in some multiple of three you will usually find them, except that probably the shepherds used to play upon their instruments in that time; and there are features of these rhythms that make them appropriate. There is a kind of even, rolling, uninterrupted movement in the music which suggests the unbroken condition of a landscape or of a field. It is a great deal like the swaying of grain, that $\frac{6}{8}$ movement in music, but it would only suggest that in a very general way. It would suggest anything else that had the same attributes. But through association it has come to mean this rural scene to us. Now this theme goes on; "Yet man is not long content with languid repose mid the unvarying influences of Nature's quiet, and when the trumpet gives the signal, he hastens to the post of danger, whatever be the combat which calls him to its ranks, that in the strife he may regain full knowledge of himself and of his strength." After this pastoral movement has run along in its quiet way to a point where the ear would tire of it, the composer yields to this restlessness which takes possession of the man not long content with languid repose. The idea of restlessness, you see, can be very definitely expressed by music, the general idea of restlessness, because if you

have been playing along in a slow movement, and that is accelerated gradually, the music itself becomes literally restless. But there the suggestion would stop again. You could not express the restlessness of a man, for instance, as distinguished from the restlessness of a woman, although they are in fact quite different. The music could not express that difference, nor could it express the restlessness of any given creature. Restlessness can be suggested, and when we read this story we know to whom it refers, but we should not otherwise. "And when the trumpet gives the signal"—of course, the trumpet signal, we can have literally in the orchestra, as well as in the battle, and we have it in this composition.—"And when the trumpet gives the signal he hastens to the post of danger." The haste, that can be suggested again, because that is merely accelerated movement, and can be suggested by the music definitely. But you cannot suggest "the post of danger." "That in the strife"—strife, so far as it is noisy, can be suggested by music,—"he may regain full knowledge of himself and of his strength." The idea of strength can be suggested, because by increasing the power of the music we have the idea of strength before the mind.

You can see from this illustration that if this piece were played before a large audience—whether they were musicians or not musicians would not make the slightest difference—and they had never heard the description of it and each one was asked to write out his definite impression of what that piece was intended to represent, you would have an utterly chaotic result. That has been tried frequently. There was an article in one of the magazines recently telling of one occasion where a piece had been played and the listeners wrote out their interpretations of it and the variety of definite impressions that the people got was quite unique. It was not surprising, because it could not be otherwise. That can be tried very easily whenever you have a small company and a piece is played. It is quite an amusing experiment to have different people who hear it write out what they think the piece is intended to express. After trying this you will begin to think that there is no definite meaning to be extracted from music.

An important point to remember in this connection is this, that there is a radical difference in this respect between purely instrumen-

tal music and ordinary vocal music with words set to it. You see at once, that if you add the definite ideas and feelings which words can express and make a song of the music, you have an entirely different problem. If you are fortunate enough to listen to singers who speak so plainly that you can understand what they are saying, you will, of course, get just as definite ideas from a song as you will from having the words read; and if the music is well suited to the words, you will have their effect enhanced by the power which music undoubtedly has to intensify the feeling. We have a form of vocal music which illustrates what I have been contending for, that music cannot express definite ideas as words can, and that as you bring them together the ideas will become definite in the ratio in which the music grows indefinite. I refer to what is known as the recitative, which is a sort of vocal declamation. You will find the recitative principally in the oratorios. In this, great prominence is given to the words, so that they shall be understood, and shall prepare the mind and the feelings for the mood which the composer desires to induce for the more melodious song which follows. That is one use of it, though not always the aim. At any rate, in recitative we find that great prominence is given to the words so that one may be able to get their definite meaning, and that the music sinks into insignificance in proportion as the words and the meaning grow definite and prominent.

And you will find usually that these recitatives are written largely in monotones. That is, a great many words will run along on one tone, so that the ear shall not be diverted from the words. The composer does not wish us to give any particular attention to the music, but he makes it incidental, and lays stress on the words to give them prominence; and this illustrates clearly that in proportion as the words grow definite, the composition as a whole grows less musical; and vice versa. When we come to the aria which follows, we find that the melody again grows prominent and attracts the attention of the ear and that the words become subsidiary.

Having gone thus far in endeavoring to show what music cannot do, what it cannot express, and what it is not intended to express, it becomes a matter of importance to determine wherein the charm and beauty of music lie. That is a fair question. If we can

no longer construct images out of it, or work ourselves into definite states of feeling from hearing it, the suspicion may arise that nothing is left. In my judgment everything is left; that is, everything essential and desirable. Now, the beauty of a musical composition is specifically musical. It inheres in the combination and sequence of musical sounds and is independent of all alien extra-musical notions. Music appeals to the imagination through the ear, or sense of hearing. To illustrate: Take any familiar melody, which is the simplest form of a musical composition. There are many melodies which I could name that appeal to us all, to any person of intelligence or taste. We agree that they are grateful to the ear, which is the outer organ by which sounds are communicated to the mind. The particular department of our mind which enjoys music is the imagination, which is reached through the ear, and which for some reason that has not been explained, and probably never will be, enjoys certain sequences of tones—referring now solely to the melody. This simplest form of melody can be appreciated by people who have had little or no musical education, strictly speaking; and you will find these people saying honestly, "I can enjoy 'Home Sweet Home' or 'Down on the Suanee River,' or something of that kind," who are reasonable enough to assume that there are others who can enjoy that and also something higher to which they have not attained. Music does not differ in that respect from any of the other arts, or from literature. For instance, it takes years of study and the development of literary taste to appreciate Shakespeare's poetry. A child who could relish a nursery rhyme would consider Browning beyond his reach. At any rate, it would be so whether the child so considered it or not. And it requires a developed taste to apprehend the more elaborate forms of composition, whether they be in literature, in art or in music. Going a step further, most people can enjoy something more than melody. They can enjoy an accompanied melody; that is, a melody to which the harmonies are added and sung by other voices or played upon an instrument, as long as these harmonies remain within a certain limit of simplicity. That is, the ordinary ear appears to be able to appreciate the fundamental, or primary modulations of chords. But why the mind enjoys a certain

sequence or combination of sounds and does not enjoy some other, has not been explained. I presume it cannot be. The ultimate reason of the thing is simply that certain sounds are pleasing to the mind as they reach it through the nerves of the ear, and others are not; and the reason of that we shall have to leave to future solution, assuming that it ever will be solved. It is just the same as in literature. You might read a certain sentence, or a certain essay, that was even correct in form, and when it was finished it might not please you. It might be commonplace; it might be vulgar; it might have a great many attributes that would make it distasteful. That would not answer the question why we did not like the thing that was commonplace. We simply know that we do not, and anything falling in that category is discarded by the cultivated mind or taste. The same is true of given odors as well as of impressions addressed to the sense of touch. So it is with music. We cannot give any reason why we like a certain melody and do not like another. We have then proceeded to a simple melody accompanied, which most people can appreciate. From here I might go on and show how, as we gradually grow to appreciate the more complex forms of music, we come to a point where we can appreciate and enjoy the most elaborate forms of this art, as we could those of any other. This is a matter of culture, study, talent, education. It will come to some people; to some who have not an inclination or talent that way, it will never come, at least in the same degree, but that is not the fault of the music. The elements of musical beauty are melody, harmony and rhythm. It is scarcely necessary to elaborate on those elements. We all know what they mean. We know that certain combinations of tones strike us as euphonious or harmonious; others do not. When they do they are pleasing to us, and the musical mind will get all the satisfaction that it ought to, and all the legitimate satisfaction that there is in music, from the beauty which results from this combination of tones. And such is the ultimate function of music, to yield beautiful combinations and sequences of tones.

All this being so, the question might fairly be asked whether there is any standard of criticism in music. How are you to determine whether a musical composition has any merit or not? Well,

there is not any ultimate standard in that department, any more than there is in any of the other arts; and consequently we find, that to a certain extent, even experts will disagree, not so much perhaps, but after the same fashion as people who are not experts, as to what is or is not a good musical composition. But it also remains the fact that gradually a musical work, like any other, will come to rest upon a generally agreed basis, or standard of merit. That is, after every one has had his say about it and expressed his view, a concensus of opinion will crystallize among people who are musically cultured, as to the merits of a given composition; and that is all we can get in any department of human thought. So we find today, for instance, that it is universally agreed that Beethoven's Fifth Symphony is a great composition; that it is beautiful in every sense of the term. That is one of the propositions in music that we may consider settled. But when we come to some of Beethoven's later works, or to some of the works of Wagner, we still find that there is a great deal of discussion as to whether they are really beautiful or not, whether they have gone outside of the realm of legitimate music; and it is a serious question, although it may be that those who do not appreciate them, have not yet been educated up to them. But there is reasonable certainty as regards the merit of the bulk of the music that is in the world today. We can take up a new composition that is sent in to us, and I will venture to say that in a clear case of a piece being commonplace it will be so declared, just as a poem would be found commonplace. It takes an extraordinary poem today, on "Spring," for instance, to justify publication. Most of us agree that we do not want it. Still, a poem can be written on that subject which is worth publishing, and I have no doubt if one were written that had conspicuous merit it would be well known at once, because it would be so different from what we usually get on that romantic theme. It is much the same with music. We get a composition, a waltz, for instance, and most critics agree that a majority of these new waltzes are commonplace. They are not worth publishing; they are not worth playing; although you might play them to some person who had not heard many waltzes, and they would, of course, be very original, but that would not determine their merit. People who have

become acquainted with the best type of waltz will recognize a good one when it comes along; there will not be much dispute about that. The same with two-steps, which are getting uncomfortably numerous now-a-days.

Just one or two other suggestions. There has been an impression that a great composer who has not literary talent, is a man of inferior mind as compared with a poet or an author. The ideas that I have suggested today, that music is an art by itself, that it has a certain sphere within which it can properly work out its own problems, leads to the conclusion, it seems to me, that a man in whom the musical department or side of his mind is developed so as to enable him to compose great works, is as great a man in every respect as the man who can give us a great novel, or a great painting or a great poem. It is simply a development and a gift of the mind in another direction and the intricacy of an orchestral score shows a degree of mental development which is phenomenal. And there is no other work of the human mind that is more elaborate or more purely a work of the mind than an elaborate musical composition; only the material with which a musical composer deals is sound; that with which the poet or the novelist deals is language; that with which the painter deals is paint, and that of the sculptor is stone. We must gradually broaden our minds as to the real merits of these different people, and not suppose, as is very common, that the only real ability is literary ability. That is a short-sighted view of human talent.

Now, I do not want to leave the impression here that music, while it cannot express definite feelings, has not an immense effect on the feelings. That is quite another proposition. We all know it has, and that probably therein lies much of its power. But you will see at a glance that that is true of other arts. It has been supposed that only music could excite feelings. But you may look at some great historical picture. The eyes see it; the impression that the eyes gain from it travels back through the nerves to the mind, to the imagination, and according to your sensibility or sensitiveness, your feelings may be greatly wrought up by looking at a picture. For instance, if a German looks at a picture today illustrating the defeat of

the Germans by Napoleon in the early part of this century, he can hardly fail to have his indignation aroused. The Frenchman, on the other hand, looks at the same picture with enthusiastic satisfaction. And so, looking at any other work of art, while it may not express the particular observer's feelings, it reaches his feelings according to the mood or the temperament that he is in, or the situation he is in, and another man, merely an artist, may even look at the same picture in an entirely indifferent, cold-blooded way. To him it is merely a work of art. And it is a fact that as musicians become cultivated, they listen to a piece of music with less emotional excitement than a person who has not had that musical cultivation; because as the musical taste is developed, music appeals more and more to the aesthetic taste, which is at once its primary and essential source and object and its only certain aim.

This leads to another thought as to the moral qualities of music. On one hand, it is impossible for music to be immoral, or to suggest an immoral thought or feeling. And on the other hand, in so far as morality is a definite conception, music cannot express moral ideas or moral feelings. But it is often claimed that music does have an immoral effect on people. Where there is any ground for that charge, it will always be found to lie in some extrinsic element that is introduced into the music; as, for instance, in a song to which objectionable words are set. Of course, if you can arouse an improper feeling by the words set to music, as music has power to intensify whatever feeling it finds in a listener, that sentiment can undoubtedly be intensified by the music, but it could never be suggested or aroused by music itself. So, association may make certain compositions undesirable in given places. For instance, we object to operatic music in church. It is not because there is necessarily anything unchurchy in music that is taken from an opera. In fact, there are a great many pieces originally written for the church that have not near the devotional spirit that The Prayer from "Freischuetz" has, which is an operatic selection. But generally speaking, operatic music is inappropriate in a church service from the association. There will be some one or more in the audience who have heard the same piece under frivolous conditions, and the associations which will come into

the mind on hearing that piece again in a sacred service are not calculated to enhance devotional spirit. Therefore, it should be left out. And yet, so elastic is music in its adaptability to different conditions, and so inadequate to express any definite sentiment, that numerous operatic numbers have crept into our church repertoire, and are there today by sufferance, so to speak, as regards their association, by virtue, as regards their musical merits. It is also true that music can be shifted around in this way, thereby illustrating that it cannot express definite feelings or ideas; and some of the most impressive numbers in Handel's sacred oratorios were originally taken either from his earlier operas which have ceased to have operatic merit, or from other secular compositions.

The love of beauty is taste; the creation of beauty is art.

—EMERSON.

Music is designed for the masses. It is the only means outside of Christianity to refine the masses.

—MERZ.

It was music by which mankind was humanized. What speech cannot impart to the unwilling and hardened is readily received from words on wings of lovely sound.

—HERDER.

“The whole function of an artist in the world is to be a seeing and a feeling creature.”

“Of all the arts beneath the heaven
That man has found or God has given,
None draws the soul so sweet away
As music's melting, mystic lay.”

Musical Instruments of the Present.

From a paper read before the pupils of the McReynolds-Koehle Music School, Washington, D. C., and illustrated by a large collection of musical instruments.

Musical instruments may be broadly divided into three classes: String instruments, played with and without a bow, wind instruments and instruments of percussion, (German, Schlag instruments), those which are beaten or struck as drums or bells.

The full orchestra is an ensemble or grouping together of all musical instruments in present use or at least a worthy representation of each class. The instruments included in our modern symphony or full orchestra are the violin, viola, violoncello, double bass, flute, piccolo, oboe, clarinet, corno di bassetto, bassoon, double bassoon, trumpet, horn, trombone, cornet a piston, bass trumpet, tenor tuba, contra bass tuba, ophicleide, harp, bass drum, kettle drum or timpani, cymbals and triangle.

The only other large ensemble of musical instruments aside from our orchestra is the band. Now what is the difference between the orchestra and the band? The band is composed of wind instruments, the military band has the addition of drums, while the orchestra combines string, wind instruments and drums. First among the smaller ensemble musical instruments is the string orchestra, which is composed entirely of string instruments, a useful body of instruments, in itself capable of interpreting masterworks in an excellent manner and forming the nucleus or foundation of the full orchestra. Among the still smaller groupings together of musical instruments, we find duetts, trios, quartetts, quintetts, sextetts, septetts and octetts, composed respectively of two, three, four, five, six, seven and eight instruments, no one of them being doubled. This style of music is called Chamber music. (German, Kammer-musik.)

There is one combination of wind instruments of which I grew very fond during my residence in Stuttgart, Germany; this was a quartette of horns, which from the tower balcony of a neighboring or perhaps distant church, early every Sunday morning, heralded the day with one of those beautiful, earnest chorals, peculiar to the German Lutheran Church.

Having considered the different combinations of the classes of musical instruments, let us take a nearer view of the different classes themselves. String instruments, played with a bow, now in use in the modern orchestra, are about of the same type as of the violin, only appearing in different sizes. The violin governs the highest position and is the soprano and above-soprano of all the instruments; the viola, an instrument looking exactly like the violin, only being a little larger and tuned a fifth lower, is the alto; the violoncello, so much larger that it is obliged to rest upon the floor, the tenor and bass, while the great bass violin, largest of all and played standing, governs the bass and contra bass positions. Thus we find the nucleus of the orchestra, the strings, representing in general the four different registers of the human voice, soprano, alto tenor and bass, but possessing a larger compass and capable of greater facility of execution, which, when strengthened and varied with the wind and percussion instruments, presents to us the largest possible field for musical composition.

Of the string instruments played with a bow, the violin and the violoncello are favorite solo instruments and find a welcome upon the concert stage. The full rich tones of the 'cello are peculiarly effective while the violin with its sweetness and purity of tone and marvelous power of expression ranks next to the human voice. The violin was perfected near the end of the seventeenth and beginning of the eighteenth century. The most valuable ones today are the well preserved Nicolaiis Amati, Anton Stradivarius, Joseph Guarnerius, Lorenzo Guadagnini and Joseph Steiner, worth according to their quality of tone far up into the thousands of dollars. A fine violin, well cared for, grows in richness of tone and consequently in value with age, while a poor violin remains a poor violin all its days.

Passing over to the string instruments played without the use of the bow, viz; to the harp class, we find among them a family of instruments dominating from the fifteenth to the seventeenth century, the lute family, now but weakly represented. One peculiarity of these instruments is that they are usually picked by means of a small piece of tortoise shell or ivory, called plectrum. Aside from this

they have a finger board and are treated much like the other string instruments. The last remnant of this family is represented by the mandolin, guitar, zither, banjo, whose unsatisfactory tone precludes use in the modern orchestra, with its decided color. Of all the lute family, the only one considered worthy of expressing true art in music is the double pedal harp, containing 46 strings. It is undoubtedly the solo instrument of the lute family. The others, no matter how popular they may for a time become cannot from their very unsatisfactoriness endure. If the time wasted upon them in our own city were to be spent upon some musical instrument worthy of the art for whose sake it exists, I feel assured that the taste for music here would soon equal that of any American city of its size.

The most perfect member of the harp class is the pianoforte. I wonder how many of our girls and boys, or how few, sitting down daily to practice on their pianos have any idea how they came to have their present form. Does a vision float before their eyes of a time long ago when Johann Sebastian Bach sat playing on the new "forte-piano" before a brilliant and admiring assemblage at the court of Frederick the Great; or, farther back to a time when some fair talented ancestress with powdered hair and flowing train sat before her picturesque harpsichord and the soft tinkling of Mozart, Händel and Hayden's music echoed quaintly thro' the room, or yet still farther back to the time when the mighty queen Elisabeth "was wont to shun melancholy" by playing on her heavenly Virginals. One writer says: "It may not seem that so far away as the early Egyptians was the first idea of our piano, yet certainly such is the case. In some far Eastern country you might see, graven in stone of centuries gone by, a figure holding an instrument dimly shadowing that on which you now play all written music." Now to trace the development down through the centuries to the superb Steinway Grand of today—what a delightful task! The pianoforte like the organ is an instrument complete in itself. The greatest composers of all times have richly endowed it with their literature and deservedly it become and has remained the most popular of all musical instruments.

Leaving the class of string instruments we will now glance at wind instruments and we find them again divided into two classes,

those of brass, including cornets, horns and trumpets, and those of wood including the flute, oboe, clarinet and fagotto, a near relative of the oboe. These instruments are all used in the modern orchestra, but as they require much physical endurance they are rarely attempted by women. The cornet a piston is the solo instrument of the brass wind instrument family. We have flutes and oboes, also, used most effectively in the symphonies. One very prominent part given to the flute is in Mozart's opera of the "Magic Flute," in which especially charming solos appear for this instrument. Wagner too, makes good use of it in the forest scene of "Siegfried."

A gigantic member of the wind instrument class is the great pipe organ, its many pipes varying in length according to the tone to be produced. These pipes are filled with air furnished by a bellows and manipulated by a key board similar to that of the pianoforte, only possessing two or three banks of keys instead of one. The organ is nearly always associated in our minds with sacred music, because we rarely hear it except in churches. They are beginning now however to build excellent concert organs in the concert halls and before leaving Stuttgart I had the great pleasure of hearing a series of organ recitals given by Prof. DeLange, one of the most brilliant organ virtuosos, in which a large number of concert selections were on the program and were most enjoyable. One of the finest pipe organs in the world and the best that I have heard is the great organ in the cathedral in Friebourg, Switzerland. Organ recitals are given on it all through the summer by tourists passing through the city or spending the summer there. The master who composed for the organ in such manner as to serve as a model for all time was J. S. Bach.

As to the instruments of percussion, we find among them the chimes, heard in all our large cities, and the huge base drum, the smaller tenor drum as well as the kettledrum, so called from its shape. The kettle drums are always used in pairs, are tuned respectively to the tonic and dominant of the piece to be performed. The triangle and cymbals, of ancient origin, also belong to this class. They are not quite so simple to play correctly as they look to be as I well remember from personal experience, being the bass drum cymbal player at one time in the "DePauw Music School Orchestra."

Considering the large number of musical instruments worthy of study, we find that the music student lacks not for variety to choose from. Let him select with care his life instrument, considering carefully its requirements. May Apollo guide him to the one instrument of all others to which he is particularly adapted and upon which he may serve Art best. The principal solo instruments of the different classes are, violin, 'cello. harp, piano, cornet a piston, flute and organ. In addition to these let us not forget that God-given instrument, the beautiful voice, so rare that it should always be appreciated and cultivated with great care.

KATHARINE H. MCREYNOLDS.

If in your art you cannot please all, content the few. To please the multitude is bad.

—SCHILLER,

All great song, from the first day when human lips contrived syllables, has been sincere song.

—RUSKIN.

Those who work faithfully will put themselves in possession of a glorious and enlarging happiness.

—RUSKIN.

Think more of your own progress than of the opinion of others.

—MENDELSSOHN.

“Bach was perhaps the most severely conscientious aitist that ever devoted himself to music. He deemed that to compromise his art was to compromise himself.”

In Beethoven imagination, feeling, intellect and character are developed with equal power and in perfect harmony with one another.

—VON ELTERLEIN.



first row from beginning at the left—L. FAY BARNARD,
 BELE CHASE,
 BEUL McALLISTER,
 FLORENCE BATES.
 second row—FLORA EASTMAN,
 HELEN ORRIS,
 MABEL BEVER.
 third row—GRACE HAMMOND,
 ALMA M. MOYER,
 JESSIE MERCHANT,
 ELSIE KIEFER.
 THEO. WHITE,
 EDITH ROIDDY,
 ZELLA HORNE.

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THE LYRE

OF

ALPHA CHI OMEGA.

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Birch.—Personals, Raeburn Cowger—Chapter Correspondence.

VOL. III.

GREENCASTLE, IND., JUNE, 1898.

NO. 11

EDITORIAL.

“We Are Seven.”

Hi! Hi! Hi!

Al-pha-Chi!

Hi! O! Hi! O!

Alpha Chi Omega!

Material for the September LYRE must be in by August 20th.

It is with great pleasure we introduce to the readers of the LYRE the new sister chapter, Eta, of Bucknell University, Lewisburg, Pennsylvania.

The active members should make an effort to procure the subscriptions of each new member who wears the colors or the badge of Alpha Chi Omega.

One of the first duties of a new member should be to subscribe for the *LYRE* and read it carefully. In this way a genuine and helpful interest in the work will be insured.

Alpha Chi Omega should in all respects be loyal to the regulations and best interests of the school in which she exists. These institutions should at all times receive her hearty co-operation and support.

We are gratified to find an increased loyalty, on the part of each chapter to the interests of our journal. No local expences should be incurred which will compel an economy which cuts off the *LYRE* subscription.

The conservatism of Alpha Chi Omega has caused much impatience at times, yet it has secured us good chapters in good institutions. In the future as in the past we will only consider applications from the best schools.

We hope the new chapter will take an energetic part in the general work of the fraternity; will plan for representation at convention, contribute to the September *LYRE*, and in every way give evidence of a vigorous fraternity life.

More promptness on the part of the general officers would be an invaluable improvement in fraternity affairs. The success of the coming convention depends largely on their work. Let us not neglect any detail that will contribute to its efficiency.

The editor wishes to call the attention of all subscribers to the fact that seventy five cents is now due for subscription, from all those who have not sent in renewal for 1898. Also that a few extra copies can be mailed to those who desire, at twenty cents each.

While the postponement of the annual convention until October was a great inconvenience in some respects, it will be much better in the end. It is to be hoped each chapter will be represented by those who will return to active work and that much will be accomplished as a result of the meeting.

Delta Chapter merits the congratulations of the fraternity for their valuable contributions to this number of the *LYRE*. The excellent article by Mr. Simon Fleischmann, several of the advertisements, the best chapter letter, and the pictures are the fruits of their industry. With such assistance from each chapter the work of the editor would be diminished and the journal greatly improved.

Eta chapter was formally established in Bucknell University, Lewisburg, Pennsylvania, June 18th, 1898. Miss Mildred Rutledge, of Alpha, being delegate. The names of Misses Ida Elizabeth Liszt, Belle Bartol, Amy Estelle Gilbert, Mary Frances Woods and Jessie Thekla Steiner, are recorded as charter members. A Lewisburg paper contains the following: "The chapter launches out with energetic members who are most loyal to their school, and it promises to be a substantial addition to Alpha Chi and an element of good order and progress in the institution with which it is connected."

Reunion Announcement.

Beta wishes to call special attention to her reunion to be held June 25th. Every girl present at the reunion last year knows what a royal good time she will have this year. We earnestly urge all the alumnae to make an effort to be present. Sisters from other chapters will receive a hearty welcome.

Chapter Personals.

ALPHA.

Elizabeth Lockridge now wears the Lyre.

Albertta Miller will probably return for graduation.

Okah DeVore was the guest of Louise Ullyette in May.

Myrtle Wilder will be married June 29, to Dr. Hollingsworth of Brazil.

The pupils of Miss Rutledge's class in Greencastle recently gave a recital.

Helen Birch has had a class in Coatesville in addition to her town pupils.

Nellie Dobbins was recently married to Mr. William Dresser, of Lafayette.

Pearl Armitage was married June 21st to Mr. John Cassell Jamison of Hartford City.

Kate Reed and Blanche Clark visited in Greencastle during commencement.

Helen Birch will leave July 1st for Chatauqua, where she will study with Wm. H. Sherwood.

Louise Ullyette has recently been bereft of her father. She has the sincere sympathy of her sisters.

Mrs. Bessie Grooms Keenan and daughter have been the guest of Mr. T. C. Grooms for several weeks.

Mildred Rutledge was Alpha's delegate to Lewisburg. She returned home via Niagra Falls and Cleveland where she was the guest of Mrs. Flora Laughlin.

Misses Raeburn Cowger, Lucy Andrews, Mildred Rutledge, Della Phillips and Janet Wilson are students in the summer school. About thirty students have registered for the summer Music term.

Misses Eva Osburn, Sallie Hirt, Ferne Wood, Louise Ullyette, Raeburn Cowger, Donna Williamson, Janet Wilson, attended the

Indianapolis May Festival; while there they met sisters Meta Horner, Emma Lathrop, Carrie Conrey and Mayme Jennings.

Ferne Wood completed the required work and received her masters degree from the college of Liberal Arts this year. In addition to this, she has been engaged as tutor in Latin for a part of the year, taken some piano work, and a full year in voice, including her Junior recital.

BETA.

Miss Bessie Tefft is studying with Lilla Grace Smart in Detroit.

Eva Pratt, who has been studying art in Boston, will be in Albion for the reunion.

Florence Woodhams made a hasty call on her Beta sisters on her return from the Ann Arbor May Festival.

Miss Lucie McMaster, conservatory '96, will return to Albion June 9th to be present at the reunion and commencement.

Miss Ida Billingham, who has been studying in Pratte Institute this winter, will return to her home in Muskegan in June.

Miss Katharine Rood, who has spent the winter in DePere, Wis., has returned to Albion, Mich., to the joy of the Alpha Chis.

Misses Janette Allen Cushman, Hattie Reynolds, Cora Harrington, Hattie Reynolds, Eusebia Davidson and Lillian Kirk Armstrong attended the Albion Music Festival.

GAMMA.

Miss Amy Martin received a visit from her mother and sister in May.

The Misses Hough received a short visit from their father the latter part of May.

The parents of Miss Florence Harris will visit her here during commencement week.

Miss Grace Richardson gave the Alpha Chis a card party at her home in Buena Park May 13th.

Miss Suzanna Mulford has returned from New York and expects to spend the summer in Evanston.

Miss Maude Wimmer, of Perry, Iowa, visited Miss Florence Harris for a week in May. A supper was given in the frat. hall in her honor.

Miss Mildred McIntyre, of Memphis, Tenn., who has been studying under Sherwood, of Chicago, has been obliged to give up her work on account of ill health.

EPSILON.

Miss Nellie Keep visited us recently.

Nellie Green graduates from the department of elocution.

Margaret Fulton Cook and Elmer E. Elliot were married on May 15th.

Lulu Johns has sailed from Germany for America. We hope to have her with us again.

On May 14th Ina Gothard left for Sacramento to join her parents. They will spend the summer in travel.

Della Hoppin has arrived from Ventura to spend commencement week with us. She has a large music class and reports splendid work.

ZETA.

Miss Jessie McNair returned to her home in Mississippi at the close of the third term.

At a meeting of the class of '99 Miss McFarlane was chosen president and Miss Collin secretary.

Miss Mary Johnson recently gave an interesting talk before the Hyperion Society. Her subject was "A Trip Abroad."

Miss Alice Frances Parker, '96, recently appeared in a leading rôle in the sacred cantata "Belshazzar." Her performance and solos were exceedingly successful.

Chapter Letters.

ALPHA.

Alpha looks back upon the term which has just closed with great pleasure. It is not unmingled with sorrow for several of our girls will not be with us next year. Each year, each term, the fraternity means more to us than ever before and we girls who will never return to school life realize more keenly than ever how dear Alpha Chi is to us.

We have one new pledge this term, Pearl Ellis: and Elizabeth Lockridge, for a long time one of our faithful pledges, is wearing the lyre.

Several of our initiated members were not in school during the last term and we felt their absence keenly. However we who were there were ardent in spirit and co-operated heartily for Alpha Chi.

Five recitals were given by Alpha Chis, the programs of which may be seen in the March and June Lyres.

We have been greatly interested in the work of establishing the new chapter. We most cordially greet the new sisters and welcome them into Alpha Chi. Socially Alpha Chi has been more quiet than usual, limiting her good times to little spreads in the fraternity hall among the girls, pledged and initiated. However she has been well represented in all social functions of the university.

We have one graduate, Eva Osburn, who completed most creditably the course in vocal music.

Alpha is making plans for the spike of next year and expects some of her old girls back as well as a number of new ones. She sends best wishes to the sisters and trusts that the summer vacation will be both pleasant and profitable.

FERNE WOOD.

BETA.

Beta chapter again sends greetings. College life has been unusually active this year and this term has been a busy one for Beta. Until April 13th we were hard at work on our concert, the program

of which follows. It was a great success in every respect. The most pleasing numbers being the choruses which had been under the direction of Prof. C. H. Adams.

PROGRAM.

Chorus—Swing Song	Beta Chapter.	F. N. LOHR
Piano Quartette—Homage to Verdi	Misses Bailey, Mosher, Goodenow, Perine.	J. B. DUROC
Violin Solo	Martha Reynolds-Colby.	SELECTED
Vocal Solo—	a. My Mother Bids Me Bind My Hair	HAYDEN
	b. When the Heart is Young	D. BUCK
	Kate Calkins.	
Piano Duo—Grand Marche Triumphale	Misses Allen and Woodworth.	W. KUHE
Chorus—When Life is Brightest	Beta Chapter.	PINSUTI
Piano Quartette—Grand Polonaise	Misses Disbrow, Kinsman, Woodworth, Allen.	MEYERBEER
Violin Solo—	Martha Reynolds-Colby	SELECTED
Finale—Gypsy Chorus	Beta Chapter.	KARL MERZ

The following week we gave a tea for Prof. and Mrs. Adams and our gentlemen friends. Our lodge has been the scene of many jolly good times this term with suppers and informal spreads as special attractions. At one of these we had the pleasure of entertaining sisters Florence Woodhams, Blanche Bryant Dunbar and Mabel Butler, besides our resident alumnæ. In April the Alpha Chis and their gentlemen friends were delightfully entertained at the home of President and Mrs. Ashley.

The Albion Music Festival May 23, 24 and 25, was a success in every particular. The artists gave the best of satisfaction, and the rendering of "The Messiah" by the Albion Choral Union reflected great credit upon the conductor, Prof. C. H. Adams, director of the Conservatory. The Recital artists were as follows; Detroit Philharmonic Club—Wm. Yunck, Hermann Heberlein, Hermann Brenckner, Frank Rescke, D. Franycon Davies, baritone; Xavier Scharwenka, pianist; Katharine Fisk, soprano. The Oratorio artists were: Frederick W. Carberry, tenor; Genevieve Clark Wilson, soprano; Mary Louise Clary, contralto; Carl E. Dufft, basso; W. K. Breckenridge, organist; Ethel J. Calkins, accompanist.

At present we are planning for a chapter reunion to be held the Saturday preceeding commencement week, June 25th. We hope to have as glorious a good time as we had last year, and we will gladly welcome Alpha Chis from any and every chapter. As for Beta's alumnae, let every one who can, come. We want you all. The lodge is now being beautified by wall paper, the gift of sister Beatrice Breckenridge; the "paste artist" being furnished by Harry D. Cushman, a loyal "Alpha Chi boy." Two of our girls graduate in the College of Liberal Arts this year, but although there is some sadness in the thought that we will not be in such a close and sisterly bond next year, we know that our interest and love for each other and for Alpha Chi will ever remain true and strong. With best wishes from Beta.

ADA DICKIE, REC. Sec'y.

GAMMA.

It seems hard to realize that another school year is so near its close. Northwestern University closes June 16th and we will all be sorry when that time comes for at least one reason, that is of parting with so many of our Alpha Chi sisters, even for the short time of a few months. We girls who will be here all summer expect to organize an Alpha Chi club and meet once a week, and in that way we will not feel so much that the chapter is broken up. Three of our girls graduated this year: Alice Grannis, Irene Stevens and Cornelia Porter. The city papers spoke very highly of Miss Stevens after her graduation recital (piano). She was assisted by Mr. Morhardt, violinist. Miss Grannis finishes her post graduate course in the School of Oratory this year. Her rendering of "Lady Geraldine's Courtship" at the post graduate recital was fine. There are to be three commencement recitals this year and both Miss Porter and Miss Stevens as well as three of our Juniors, Misses Ella Parkinson, Grace Ericson and Carrie Holbrook will take part.

Of course we were all very much disappointed not to have had the convention this year, but we realize that it would not have been worth the expense and time since every chapter could not be repre-

sented. However, since we have so few chapters, it seems strange that we cannot all be represented once a year at a convention. Would it not be better to have it set for the fall every year instead of the spring? It seems as though there is not quite so much school work then as in the spring, just before final examinations.

We extend best wishes that all the girls may spend a delightful vacation.

LILLIAN SILLER.

DELTA.

Delta can certainly look back over this closing school year with a feeling of pleasure in what she has accomplished. After the short Easter vacation our girls came back ready to begin work again in college, conservatory and fraternity. We have been having delightful meetings, giving miscellaneous programs, chiefly. For example, one Saturday evening we six Hulings Hall girls entertained, and it is to be hoped edified, our town girls with quite a little musicale, they, in turn, giving us a recital. We have also had several song recitals, given by our two graduates, and one of our alumnae girls, who has been studying part of the year in New York.

A number of very good concerts have come to Meadville during the year. Ernest Gamble, Genevra Johnstone-Bishop and Edouard Remenyi being among the artists; while in the conservatory, Mr. Comstock, one of the teachers, has given us a series of lecture recitals, assisted by Mrs. Hull and Miss Haywood. On the whole we have had a very profitable year.

On Saturday evening, April 16th, we had our annual "Pan Heavenly" banquet. All of the girls had an excellent time and thoroughly enjoyed meeting with the Kappa Alpha Theta and Kappa Kappa Gamma. On our way home some of the boys burned red lights for us and gave the Pan Hellenic yells, but we girls could only whisper our Alpha Chi calls in return, as before the banquet, the faculty had strictly forbidden us to yell.

Mrs. Crawford, our president's wife, who is an Alpha Chi, gave us in an impromptu toast, and some very good advice, upon which

we have since acted in some of our fraternity meetings. She said she thought fraternity would be of much practical benefit to us if we would discuss some subject, preferably giving extemporaneous speeches of from three to five minutes long, as so many girls cannot express themselves clearly and concisely when unexpectedly called upon, either in their social life or their daily work. So one evening, soon after some of our college boys left for the front, we had a patriotic meeting and each girl discussed some question concerning the present war. We found that it is rather hard to talk sometimes. Strange discovery for girls, is it not?

It gives us great sorrow to say that we sympathize with our Beta sisters who have been in so much trouble this year. The Phi Gamma Delta boys entertained some of their girl friends not long ago, and against the wishes of the faculty—we danced. We had our fun that night and took no heed for the morrow. The faculty, after long and serious deliberation, decided that the boys be denied all privileges of the Hall for thirty days, which means that they are not to come near the Hall, or have anything to do with the girls, nor are they allowed to entertain in any form or manner until after November first. The girls are allowed to say "How do you do" to the culprits, otherwise we are not under punishment.

Our girls were very much disappointed to learn that the convention was to be postponed. We have worked hard to get ready for it. Delta had two delegates to send this year, and two or three others of our girls expected to go to Albion with them. Perhaps, however, next year's convention will make up for this year's disappointment.

We hope that all the chapters have had as happy a year as Delta has had, and that after our long summer vacation those of us who come back to school will be ready to start to work again with renewed vigor and ambition.

ELSIE E. KIEFER, Rec. Sec'y.

EPSILON.

DEAR SISTERS:

At the beginning of this school year we girls, few in number but still enthusiastic, met on the second Monday and decided to invite Ellen Beach Yaw to become an honorary member of Alpha Chi Omega. As she was soon to leave for Europe we had but little time. By the following Wednesday we had gained her consent and on Saturday drove to her home at Tropics, a distance of about eight miles, reaching there about three o'clock p. m. After having some pictures taken of her and her dog Keats with the chapter, we proceeded with the ceremony. After this was over she delighted us with two beautiful selections. One was a "Laughing Song," for which she has won great praise. Miss Yaw then served light refreshments on the veranda. We had a most delightful time and it was quite dark when we reached home. We sent immediately for an Alpha Chi Omega pin, set with her birth stone, turquoise and pearls, and had her name engraved upon it. This we presented to her just before she left for Europe. Upon her return we hope to give her a large reception. We append a letter which we have just received from Miss Yaw.

The marriage of Margaret Fulton Cook and Elmer E. Elliot took place at high noon on the 15th of May, at the University M. E. Church. The large auditorium was filled with friends of the young couple. Mr. Elliot graduated a year ago from the College of Liberal Arts and the bride was a student in the College of Music. After the ceremony the bridal party were driven to the home of the bride's father and an elegant breakfast was served, the bridal party, the Alpha Chis and a few of the most intimate friends being present. At 1:30 the couple left amidst showers of rice and old shoes for Santa Catalina Island for a short stay, after which they will be at home to their friends at Compton, Calif. On May 11th Mabel Chalfin entertained the Alpha Chis in honor of the bride elect. A splendid musical and literary program was given and a delightful luncheon served. The place cards were painted in water colors, everything being in the scarlet and green. The decorations were most beautiful.

We have initiated two lovely girls this year, Miss Mabel Chalfin and Marie Smith. We have given five parties which, though small,

were very select and most enjoyable. We hope the next year will be a bright one for all the chapters.

We lose three of our best girls by graduation; Nellie Burton, Ora Millard and Nellie Green. However we hope that they will remain near us, and join us in the jolly good times, which we always have together.

With best wishes and greetings to Alpha Chi Omega.

EPSILON.

MY SISTERS IN ALPHA CHI OMEGA:

I have thought of you many times during the winter—in fact you have accompanied me everywhere—each pearl in the beautiful brooch you gave me represents one of you. I always wear it over my heart. I hope you have had a happy winter. I have been very busy studying operas. Have been taking lessons in lyric declamation. That is, after having learned an entire opera, in French, would sing and act with a master. Only came to London a week ago. I send you a program of my concert in Paris. With love and best wishes and hoping to see you soon, Yours in the bond,

ELLEN BEACH YAW,

Siddons House, 27 Upper Baker St., London, May 14, 1898.

P. S. Mrs. Siddons, the great actress, lived in this house. Some friends of mine have taken it and I am living with them.

Concert—Doune Par—Mlle. Ellen Yaw.

PROGRAMME.

1	Sonate from Piano et Violoncello	Stojowski et Rouchini.	STOJOWSK
2	Scène de la Folie d'Hamlet	Mlle. Ellen Yaw.	A. THOMAS
3	a. Légende	Mr. Stojowski.	PADEREWSKI
	b. Scherzo	Mlle. Ellen Yaw.	CHOPIN
4	Melodies	Mr. Stojowski.	
5	a 5 Nocturne	Mlle. Ellen Yaw.	CHOPIN
	b 2 Polonaise	Mr. Rouchini.	POPPER
6	Tarentelle	Mlle. Ellen Yaw.	BIZET

Accompagnateur: Mr. Leon Ringsdorff.

ZETA.

DEAR SISTERS OF ALPHA CHI:

When the secretary of our chapter asked me to write the Zeta letter for the forthcoming edition of the "Lyre" it was with great pleasure that I consented, hoping that I might be able to interest you, who like myself, are loyal to the scarlet and olive, in the immense work in lines of the truest musical culture that is being accomplished in this beautiful Eastern city. Every Conservatory student, sooner or later, is brought face to face with the fact that her chosen profession is one of work; incessant earnest, objective work, and it is a credit to our art that the number of students who are willing to enter, heart and soul, into this life of labor and to sacrifice everything for it, is a vast majority over the number who are studying music as an accomplishment merely. Such being the case and in view of the fact that every hour is precious to those who may be here at great personal sacrifice it is but natural that the life of the average Conservatory student is filled to overflowing, and that lecture room, concert hall and class room, vie in offering constant advantages and incentives to noble efforts.

About four hundred girls out of the nearly two thousand students board in the Conservatory building. This department of the institution is conducted on the same principles as those which govern all the larger colleges of our land. The girls are in a liberal sense self-governed, and in regard to privileges, are placed entirely upon their honor. Our preceptress is the center of the "Home" and with her gracious tact and womanly sympathy, coupled with rare intellectual and moral abilities, makes her influence felt in every room, and has gained for herself intense loyalty and devotion in the heart of every one of the girls.

The N. E. C. girl's work begins at eight in the morning and continues throughout the day. At almost any hour, if she be not found at her pianoforte or organ, she may be seen with her violin under her arm hurrying to an appointment, taking notes in the lecture room, down in Sleeper Hall at an ensemble class, in the recitation room puzzling over some knotty musical problem, or out for her

daily promenade. In regard to our teachers it hardly seems necessary for me to speak at length. They represent the highest musical culture of many musical nations. They are men who themselves the pupils of the world's greatest masters, have established their reputation individually, by their experience and success as teachers in the most prominent and noted of foreign schools and conservatories.

Among the advantages in a musical line which are ours because of the location of our school in a great musical and art center, is the opportunity of hearing all of the world's finest musicians. Nearly all the great musicians who come to Boston visit the Conservatory; indeed, most of them have personal friends among our Faculty and they often favor us with impromptu recitals, at which they always seem at their best, as they feel the inspiration of the intense musical life about them and recognize the sincerity and intelligence of the enthusiasm with which they are welcomed among us. In this way we have had the pleasure of meeting Stavenhagen, Melba, Nordica, Nilsson, Joachim, Paderewski, Carreno, Scalchi and many others.

This then is our life, a busy, happy, enthusiastic labor surrounded by every incentive and aid to work, breathing an atmosphere electrically charged with music, so that filled with the desire to excel, the ambition to be a Musician—spelt with a capital—speedily fills the mind and dominates every thought and action.

Faternally yours,

ALICE FRANCES PARKER.

PIANO RECITAL

(Post graduate) by Helen Hanna Birch, assisted by the Lorelei Club and Violin Quartette.

PROGRAMME.

- | | | |
|---|------------------------------|---|
| 1 | (a) Prelude and Fugue | <i>Bach</i> |
| | (b) Sonata, Op 31, No 3..... | <i>Beethoven</i> |
| 2 | Gypsy Life..... | Scherzo, Menuetto, Presto.
<i>Schumann</i> |
| 3 | Carnival Pranks, Op 26..... | Lorelei Club.
<i>Schumann</i> |
| 4 | (a) Solvejg's Song | Allegro.
<i>Grieg</i> |
| | (b) Liebe..... | <i>Grieg</i> |
| 5 | (a) Andante..... | <i>Kreutschmann</i> |
| | (b) Gavotte..... | Violin Quartette.
<i>Schellschmidt</i> |
| 6 | Scherzo in B flat minor..... | <i>Chopin</i> |
| 7 | (a) Valse Triste..... | <i>Mac-Dowell</i> |
| | (b) Polonaise..... | <i>MacDowell</i> |

PIANOFORTE RECITAL

(Junior) given by Miss Luthera Parkhurst, assisted by Vocal Quartette, Miss Eva Osburn, Miss Chloe Alice Gillum, Miss Ferne Wood, Miss Lucy Andrews; Miss Raeburn Cowger, violin; Miss Laura Christie, clarinet,

PROGRAMME.

- | | | |
|-----------------------|---|------------------------|
| MOZART | Trio for clarinet, viola and piano,
Andante, allegretto. | |
| BEETHOVEN | Sonata Op 26,
Andante con variazioni, allegro | |
| VOCAL QUARTETTE | Comin' thro' the Rye. | |
| BACH | Invention in b. | |
| SCHUBERT | Impromptu No 3, B flat. | |
| CHOPIN | } a. Etude Op 25, No 9.
b. Nocturne Op 37, No 1.
c. Mazurka Op 7, No 1. | |
| RAFF | | Valse Favorite Op 113. |
| VOCAL QUARTETTE | | The Cuckoo. |
| CHAMINADE | Pas des-Cymbales. | |
- Second piano, Miss Sawyers.

PIANOFORTE RECITAL**PROGRAMME.**

(Junior) by Miss Louise Ullyette, assisted by Miss Osburn and Miss Gillum, voice; Miss Andrews, violin; Mr. Grooms, 'cello.

- | | | |
|---|--|---|
| 1 | Overture—"Tannhauser"..... | <i>Wagner</i> |
| 2 | Sonata in G..... | Wagner (Piano) Quartette.
<i>Beethoven</i> |
| 3 | Trio in G. Piano, violin and 'cello..... | Allegro and Andante.
<i>Haydn</i> |
| 4 | Song Without Words, Op 53, No 19..... | Adagio and Presto.
<i>Mendelssohn</i> |
| 5 | Nocturne, Op 32, No 1..... | <i>Chopin</i> |
| 6 | Vocal Duet—"With the Stream"..... | <i>B. Touris</i> |
| 7 | Saltarello..... | <i>E. Haberdier</i> |
| | Romance from Concerto, D minor..... | <i>Mozart</i> |
- With second piano accompaniment.

GRADUATION RECITAL

Voice Department) Given in Meharry Hall June 4th, 1898, by Miss Eva Osburn assisted by Mrs. Anna Allen Smith, accompanist; Misses Lucy Andrews, and Raeburn Cowger, violinists; Miss Josephine Armstrong, pianist; DePauw Symphony Orchestra.

PROGRAMME.

Aria (Der Friescheutz).....	.....	Weber
Die Lotosblume.....	.....	Schumann
Morgenlied.....	.....	Rubinstein
	Miss Osburn.	
Violin Duetto—Andante.....	.....	Papini
	Misses Andrews and Cowger.	
Come.....	.....	Godard
Indian Bell Song (Lakme).....	.....	Delibes
	Miss Osburn.	
Capriccio Brillante, Op 22.....	.....	Mendelssohn
	Miss Josephine Armstrong, with orchestral accompaniment	
Fleurette.....	.....	Mascheroni
Twickenham Ferry.....	.....	Marzials
Piping Down the Valleys Wild.....	.....	Somervell
	Miss Osburn.	

DELTA.

SONG RECITAL BY MISS ANNA CLEMSON RAY.

1	(a) Sister Fairest, why art thou sighing	.....	Chadwick
	(b) Sweetheart, thy lips are touched with flame	.....
2	<i>Ojala</i>.....	.....	Lang
3	The Gap in the Hedge.....	.....	Barnard
4	(a) The Yellow Daisy	.....	MacDowell
	(b) The Beaming Eyes		
5	Hindoo Song.....	.....	Bemberg

Third Subscription Recital, New England Conservatory of Music. April 4.

PROGRAMME.

"The Lord is my Shepherd".....	.....	Schubert
	Female Chorus	
Fantasia appassionata—violin.....	.....	Vieuxtemps
	Mr. William Traupe, South Boston.	
Two movements of Concerto in D minor—pianoforte.....	.....	Mendelssohn
	*Miss Jessie Belle Wood, Chicago, Ill.	
Larghetto from Quintet for Clarinet and Strings.....	.....	Mozart
	Mr. Charles F. Carey, Boston; Mr. Traupe; *Miss Elisabeth Mayo, Dunkirk, N. Y.; Miss Ida M. Smith, '97, New Tripoli, Pa; Mr. Delbert Webster, Boston.	
"The Water Nymph".....	.....	Rubinstein
	Miss Pauline Woltmann, '97, Rock Island, Ill., and Female Chorus.	
Siegfried Paraphrase—violin.....	.....	Wagner—Wilhelmj
L'Orange—violin.....	.....	Vieuxtemps
	Mr. Clifford Sprunt, Melrose, Mass.	
Aria, "With verdure clad," from "Creation".....	.....	Haydn
	Miss Annie Gonyon, Cottage City, Mass.	
Concertstück—pianoforte.....	.....	Weber
	Mr. Webster.	

*Alpha Chi Omega.

RECITAL

Given by the students of the advanced classes of the New England Conservatory of Music, May 4th, 1898.

PROGRAMME.

First movement of Concerto in E flat major—pianoforte.....	<i>Mozart</i>
*Miss Margaret Upcraft, Oswego, N. Y.	
"Alone" {	<i>Rotoli</i>
"Barcarolle" {	
"Sunshine"	<i>Grieg</i>
Miss Susan Dinsmore, Belfast, Me.	
Elegie, C minor—violin.....	<i>Ernst</i>
Capriccio, B flat major—violin.....	<i>Renda</i>
Sonata, E minor—violin.....	<i>Paganini</i>
Mr. Harry W. Barry, East Boston.	
"Spring Song".....	<i>Mackenzie</i>
"A May Morning".....	<i>Denza</i>
Mrs. Maude Hessong Sweeney, Marion, Ohio.	
Davidsbündler—pianoforte.....	<i>Schumann</i>
*Miss Jessie Belle Wood, Chicago, Ill.	
"Ave Maria" {	<i>J. C. D. Parker</i>
"Chancel Song" {	
Miss Pauline Woltmann, '97, Rock Island, Ill	
First movement of "Faschingschwank".....	<i>Schumann</i>
(Carnival Pranks) pianoforte—Miss Lillie Decker, Fredericksburg, Va.	

Pupils' Recital of New England Conservatory of Music. May 7th.
PROGRAMME.

Cavatina, G major, violin.....	<i>Hollander</i>
Mr. Russell Loring, Bingham, Mass.	
Berceuse, D flat major—pianoforte.....	<i>Chopin</i>
Miss Elsie Barnard, E. St. Louis, Ill.	
Romanza, G major—violin.....	<i>Svendsen</i>
*Miss Violet Truell, Plainfield, N. J.	
"On wings of song"—pianoforte.....	<i>Mendelssohn-Liszt</i>
"Entrance of Harlequin"—pianoforte.....	<i>Rinaldi</i>
*Miss Maud Collin, Rochester, Minn.	
Concerto for violin.....	<i>Gade</i>
Miss Maud Hudnut, Wellesley, Mass.	
Scherzo, B flat minor—pianoforte.....	<i>Chopin</i>
Miss Louise Daniel, Victoria, Texas.	

Pupils' Recital, New England Conservatory of Music, Jan. 22,
PROGRAMME

Sonata, F major, Op 24, second, third and fourth movements—pianoforte and violin.....	<i>Beethoven</i>
Adagio molto espressivo—Scherzo. Allegro molto—Rondo. Allegro ma non troppo.	
*Miss Margaret Upcraft, Oswego, N. Y. Miss Stella Root, Houston, Texas.	
Concerto, D minor, first movement—pianoforte.....	<i>Mendelssohn</i>
*Miss Jessie Wood, Chicago, Ill.	
Song, "Mia Piccirella," from "Salvator Rosa".....	<i>Gomes</i>
Miss Ada Parker, Ironton, Ohio.	
Hungarian Fantasia—pianoforte.....	<i>Liszt</i>
Mr. Alfred DeVoto, Boston.	

*Alpha Chi Omega.

NORTHWESTERN UNIVERSITY.

Twenty-Third Students' Recital by Miss Irene Stevens, pianist, assisted by
Mr. Emil Morhardt, violinist, May 5th.

PROGRAMME.

English Suite, No 6	.....	Bach
Allemande, Courante, Sarabande, Gavotte, Minuet, Polonaise,	Miss Stevens.	
Legende	.....	Wieniawski
Længsel	Mr. Morhardt.	
Crescendo	.....	Svendsen
Music Box	.....	Per Lassen
Novelette	.....	Lsdon
Fantasia Caprice	Miss Stevens.	Per Winge
Peer Gynt Suite	Mr. Morhardt.	Vieuxtemps
Morning. Aasa's Death. Anitra's Dance. In the Home of the Mountain Kings.	Miss Stevens and Mr. Morhardt.	Grieg
Concertstück (March Tempo)	.....	Weber
Orchestral part on second piano—Mrs. Coe.	Miss Stevens.	

NORTHWESTERN UNIVERSITY.

Twenty fifth Students' Recital by Mr. William A. Stacey, baritone, assisted
Miss Grace Ericson, pianist, May 24th.

PROGRAMME.

Dio Possente	.....	Gounod
Evening Star	.....	Wagner
The Trout	.....	Schubert-Heller
The Wanderer	Miss Ericson.	
"I Will Not Grieve"	}	Schumann
Two Grenadiers		
La Gondola	.....	Henselt
The Two Skylarks	.....	Leschetizky
" Fear Not Ye, O Israel!"	Miss Ericson.	Buck
Hungary	.....	MacDowell
The Ring	Miss Ericson.	Hawley
Asleep, Adream, Awake	Vanderpool
Torreador's Song	Bizet
Mr. Stacy.		

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Vol. I, No. 12

Christmas Number

Ten CENTS

DECEMBER, 1896.

THE MUSICIAN

A MONTHLY PUBLICATION

DEVOTED TO THE EDUCATIONAL INTERESTS OF MUSIC.



ATLANTA MUSIC COMPANY
PHILADELPHIA

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Pedantic, heavy articles are not published. While of necessity there must be some of technical nature, they are not allowed to become over long and dry. Short, concise, spicy, to-the-point writing, is what it provides. A glance at its list of contributors will show what may be expected in this line. They are well-known authorities in the various phases of the profession.

VALUABLE FEATURES:—The September number contains the first of a series of lessons entitled "VOICE CULTURE AND SINGING," by Frank Herbert Tubbs. The October number contains the first of a course of lessons on "THE AWAKENING OF MUSICAL PERCEPTION," by W. S. B. Mathews. These are written in a style suited to their purpose and bring out in clear light the difficulties to be met in these studies, overcoming them by practical exercises which are fully explained. They are what they claim to be—LESSONS, plain, practical, helpful. Each of these features brings to readers of "THE MUSICIAN" an actual lesson which, if taken in the respective studies of it, there, would cost many times the subscription price of the journal. The December number opened a new department—FOR THE YOUNG PEOPLE—which will be conducted by Thomas Tupper. The February number opened a valuable department—THE NEW EDUCATION—which will be edited by Thomas Tupper, John S. Van Cleave and Arthur L. Manchester.

THE MUSICIAN endeavors to encourage with practical aid every earnest struggler after advancement. All are free to consult and use its contents. It is not published or edited for the few, but for all, and it earnestly hopes to have every teacher and student take it into his musical life, as an intimate friend and companion. A right use of its contents by readers will result in lasting benefit.

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Alpha Chi Omega.

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EPSILON, University of Southern California, Los Angeles, California.
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THE LYRE OF Alpha Chi Omega.

VOL. III.

SEPTEMBER, 1898.

NO. III.

The Key To the Treasury.

Once I stood before a picture of rare coloring, but the text was unintelligible, even to *my* vivid imagination. Fleecy, velvety white clouds formed the background,—clouds that might have been transplanted from some tender June sky,—and the high lights were touched with a delicate rosy glow, and shaded finally into a soft twilight gray. Then floating, bouyed in the wonderous clouds were the heads of cherubs, sheathed with golden hair, and with faces of ethereal sweetness. A more careless observer might have pronounced it a “pretty conceit”—but to me, some subtle influence seemed to extend an irresistible power over me.

Presently, someone near me read from his guide book, “The Children of the Dawn” (referring to the picture I was gazing upon), and instantly a poem, vibrating with the pulse of life, was revealed to me. The clouds of snow, the glow of the rose, resting as lightly as the blush on maiden’s brow, the dew tipped grass, and nodding flowers, the whispering of the breeze, the laughing of the forest stream,—all were there: and up the painted steeps of the eastern sky came glowing heralds of the coming day, so young and fair, breath-

ing yet of her mysterious birth place, yet speeding on to make *her* chapter in the history of Time.

Lo! the picture breathes,—a living, pulsating world! So do we grope blindly among musical beauties, conscious only of forms, made so by musical law—securing only mechanical effects, which in comparison are as ignorance to wisdom, or artificial light to the glowing sun, or a painting in lieu of nature. It is true that masters differ as materially in their methods of musical expression as individuals do from each other, yet with perseverance we may all use the Key that unlocks the treasure-house of Knowledge, if we choose.

We may imagine that our acquaintance with the refined poetical natures of Chopin, Mozart or Haydn—or that the *dramatico* of a Wagner or Beethoven is sufficient for our comprehension of their respective works,—but in reality how wonderfully inadequate! It is quite possible for this fraternity, the Alpha Chis, to become the controlling spirit of this longfelt need and to promote the study of musical interpretation, which in time shall give stability to the study of music throughout the land.

PEARL MAE HENRY.

Music is the essence of order, and leads to all that is good, just and beautiful.

—PLATO.

Let not a day pass, if possible without having heard some fine music, read a noble poem, or seen a beautiful picture.

—GOETHE.

So that genius exists it matters little how it appears—whether in the depths, as with Bach, or in the heights, as with Mozart, or in the depths and heights at once, as with Beethoven.

—SCHUMANN.

The Finale.

Written for the first movement of Beethoven's Sonata in C Sharp minor.

Fare thee well!

My soul,

Thou and I soon must part.
Through a mist of silvery light,
O Soul, we shall see, heart to heart!
Why leavest me alone to mourn,
Do souls return from that cool bourne?
Aye? Yet—

Farewell!

Fare thee well!

In the hush

Of the evening's soft gray,
When the wide sad world
Is asleep, and the moon's first ray
On you and me so softly fall,
We must obey that mighty call,
That trembles into eternity.
Ah, my soul,

Fare thee well!

Farewell!

In eternity

Lies no recognition ever again
For us,—for *thou* wilt mount higher,
And higher,—yet if thou but bend
Over me, lying there alone,
I will wake, and make no moan,
Yet,—oh, no longer?
Then farewell!

Fare thee well!

PEARL WHITCOMB HENRY.

The Etude.

(Paper read before Richmond, Ind., Musical Club, March 30, 1898.)

Time and time again do we have this subject before us for discussion. First we hear one side, and then another, both from good authorities and how are we to judge? Matthews in speaking of the etude says: "Pianoforte etudes such as those of Chopin have a permanent place in instruction because they enlarge the students knowledge of the instrument and the tonal effect it contains. So it is with the studies of Liszt."

The tendency at the present time is to dispense with etudes. No one, of course, would deny the importance of this line of study, and yet of course it may be carried to an extreme. It seems that the idea that the young pupil has in regard to the etude is, as some one expressed it, "a hard shell with no kernel," in other words, "a thing on which he is to exercise his teeth and maxillary muscles, merely in order that he may acquire the ability and sufficient power to masticate a piece which is held up before his half famished eye as a piece of taffy or a bon-bon." The result is of course the child has an aversion to and horror of even the sight of an etude. Do you remember how much more you yourself enjoyed the little studies of Heller because they seemed to be little pieces with such pretty and romantic names?

A teacher once described the effect of etude upon a very young pupil which illustrates the idea. He says: "I once composed little studies for a little pupil time and again and frowned as she returned them half practiced or with an apology that, 'Mamma swept it out of doors,' or 'baby tore it up.' The next time the same little girl came hurriedly in with a *similar* exercise this time on top of the roll of music or more likely in her hand, so eager that she could hardly wait to play it. I smiled as I read at the top a few words that I had written a week ago. 'Jenny's Birthday March,' composed for and dedicated to her by her teacher."

The reading of stacks upon stacks of etudes is not a good idea.

A great many have *finished* Cramer, Tausig, Moscheles and are unable to *read* much smaller works.

Oscar Raif, of Berlin, who is said to have had phenomenal success with his pupils uses no *printed* technic, resulting in a great saving of time and force, and above all, in the interpretation of the music itself. The real end of instruction is to turn out an intelligent player of real music. The sole object with some is to develop ability to merely *pronounce* as it were, without understanding the meaning. I should think the true object should be, to be able to interpret the meaning in such a way as to convey the poetry of it to others.

We do not have to plough through *unmusical* etudes because our ancestors did it a century ago. Do not misunderstand me however, I do not mean to say that no etudes are to be used, but do not let us wear our lives out on unmusical technic. Many etudes to my mind are *pieces* and very beautiful ones, too. So also, many pieces are etudes as "Raff's, LaFilleuse and Mason's Danze Rustique. Technical skill increases of itself under the spur of new difficulties undertaken—and surmounted. It is said that after hearing Paganini, Liszt shut himself up to practice his etudes and technique *ten* hours a day and afterwards saw the folly of it. In etudes we generally develop one hand at a time while the other is seemingly idling, but even in five finger exercise that difficulty can be overcome. A rather amusing and original suggestion although perhaps not elegant—is given in the following, taken from a paper read before the Iowa Music teachers' association:

"As to the etude question, it is becoming such a mania that I suggest *technical* recitals where proficient pupils will exhibit their abilities in glissando octaves, octave trills, scales, double notes. Miss McGlück will be announced to play a group of broken octaves and Master Zieb Knecht will play the C minor scale in sixths, to be followed by a go-as-you-please tournament in velocity playing to conclude with a hundred yards dash in chromatic scales." He says further, "I don't want to listen to *unmusical* etudes when I go to a piano recital. Let educational recitals be announced, so the public will not be misled into attending. For while Herr Seffstern's *wrist*

may be capable of immense work, still we go for music and not mechanism. As for *me*, 'Give *me music* or give me death!'

BERTTA MILLER.

Fancy and feeling go naturally together, and indeed, ought to be united; but such union is rare and is one of the surest signs of genius.

—PAUER.

"To the true artist music should be a necessity and not merely an occupation. He should not manufacture music; he should live in it."

He is a good musician who understands the music without the score, the score without the music.

—ROBERT SCHUMANN.

Music resembles chess; the queen (melody) has the most power, but the king (harmony) turns the scale.

—ROBERT SCHUMANN.

The true artist is always the severest critic of himself. He will be indifferent to praise, if he feels that it is not deserved. On the other hand no blame or censure will affect him, if he knows that he has done his duty."

THE LYRE

OF

APHA' CHI OMEGA.

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Helen Hanna Birch.—Personals Raeburn Cowger.—Chapter Correspondence.

VOL. III.

GREENCASTLE, IND., SEPTEMBER, 1898.

NO. III

EDITORIAL.

Hi! Hi! Hi!
• Al-pha-Chi!
Chi-O-Chi-O
Alpha Chi Omega.

We repeat the yell in this issue as in the June number through some blunder the C was dropped in the third line.

Material for December number must be in by Nov. 26.

Mail matter for THE LYRE should *not* be addressed to the publishing office as it causes delay.

As Alphi Chi enters upon a new year it should be with a purpose to maintain a high standard in all departments of work.

For information on the subject of "How to make THE LYRE a success" see Delta.

"Where there's a Will there's a way" and the chapter that sincerely endeavors to help will find many opportunities.

How can we spend our summer vacations pleasantly and profitably? See Delta.

The date of the convention has not yet been set, but we trust Beta is expecting us early, and that all will be thoroughly prepared for good work.

Songs are being collected and we hope the book will be definitely arranged and planned for at the convention.

We wish to call the attention to the advertisement of M. T. Bird who has the official monogram and can furnish Alpha Chi stationery. This should be more generally used.

Few infants are endowed at the beginning with full powers of speech and action; yet Eta chapter is heard from at the first opportunity and her work may be an inspiration to some of the older sisters.

The subscriptions sent in this summer have been dated with January '98. All new members wishing to subscribe can begin with September and pay 40 cts. for the remainder of the year. Then all renewals will date from January, 1899.

We are pleased to note that the chapters are now better organized for general and individual work than ever before. There are a few weak places along the line and one strong chapter is not doing enough but we hope all will be in good order by the end of the year.

The Grand President proposes that one fraternity meeting of each quarter be devoted to the reading and discussion of *THE LYRE*. Many things will be brought up and valuable criticisms may be made. It may also result in the chapters being better informed as to when copy is due and subscriptions expire.

The following from the *Musical Courier* of July 4th concerns an Alpha Chi and will be of interest to all: "Touch, technic and temperament unite in Miss Estelle Pickard in proportions to make an artistic unity. She came to New York in '94 to study with Dr. Mason, but after hearing her play he found that his schedule was full and so advised her to go to Mr. Bowman, with whom she has studied piano and theory two seasons and part of another. On a recent afternoon Dr. Mason and Mr. MacDowell knocked at Mr. Bowman's door while he was engaged in giving a lesson. Excusing himself he left his pupil playing the A minor prelude, Vol. II, Bach, and stepped into the hall to see his visitors. While they were talking, with the door just ajar, Dr. Mason, noticing the quality of touch and rythmical character of the playing, asked 'Who's that you've got there?' and, turning to Mr. MacDowell, added, 'There is sense in that kind of playing; she's a good one, eh?' to which the Columbia professor nodded assent. 'Who is it?' again to Bowman. 'Oh (banteringly), just one of the pupils you wouldn't take a few years ago.' 'Well,' replied the doctor, 'you just send her to me and I'll send you a stupid one in exchange.' The pupil who was playing the Bach Prelude so much to the liking of her distinguished listeners was Miss Pickard. Miss Pickard has taught at the Conservatory at Meadville, Pa., and at Jamestown, N. Y., her home. She was organist for some time at the First M. E. Church there. She expects to return next fall to study another season with Mr. Bowman, and it is safe to predict for her a brilliant career."

Chapter Personals.

ALPHA.

Louise Ullyette will not return this year.

Daisy Estep will return after the holidays.

Janet Wilson visited in Richmond this summer.

Emma Miller expects to enter for the Fall term.

Mayme O'Dell will not be able to enter this term.

Meta Horner is studying at the Valparaiso normal school.

Pearl Waugh spent a few days at Chatauqua this summer.

Helen O'Dell spent a few weeks at the Omaha Exposition.

Josephine Tingley, of Toronto, visited in Greencastle this summer.

Ida Steele has returned to continue her studies in Chicago university.

Adeline Rowley was called to mourn the death of her youngest brother recently.

Mrs. Ella Farthing Clites, an early initiate of Alpha chapter, now resides at Clarksburg, Indiana.

Miss Maude Powell's greetings to the Fraternity reached us from Canterbury, England, in August.

Flora Vandyke was married to Mr. Whisand, of Ashmore, in July. Mame Jennings attended the wedding.

Helen Birch had the pleasure of meeting a number of Delta girls while studying with Sherwood at Chatauqua.

Eva Osburn will return for college work and post graduate work in voice. She will also have a small class in voice.

Lucy Andrews will continue her studies at the New England Conservatory this year. She will be affiliated with Zeta chapter.

Bertta Miller has a large music class in Richmond and sings at the Episcopal church. She is also a member of the matinee musical.

Estelle Leonard, charter member, and Rose Meredith, first initiate of Alpha chapter, are planning to attend the convention at Albion.

Estelle Leonard and Rose Meredith, while visiting in Indianapolis this summer, met some of the pioneer members of Alpha chapter.

Zella Marshall still continues her work with Liebling, and has a studio in Chicago where she receives pupils. She also does some concert work.

Florence Thompson was married on September Fourteenth to Mr. Joseph Taggart, of Indianapolis. They will be at home at 2150 North Meridian Street.

Maine Jennings visited friends in Greencastle in July. She will be at her home in Newcastle this winter, having resigned her position as teacher in a southern college.

At the opening of school Alpha had the pleasure of meeting Mrs. Jean Whitcomb Fenn, Beta chapter, who was visiting her parents in Greencastle. Mrs. Fenn resides in Leavenworth, Kas.

Eva R. Meredith, the first member initiated into Alpha Chi Omega, has a large class in vocal and instrumental music at Muncie. She often plays on the programs of the matinee musical of that place, and has given a series of pupils' recitals

BETA.

Gertrude Buck, of Chicago, has just published a new waltz.

Katherine Roode is taking the course of a trained nurse in Chicago.

Beta is anticipating a visit from Elizabeth Avery, of Phelps, N. Y.

Eva Pratt returns to Boston next month for her third year in the art school.

Miss Grace Brown has been suffering with a severe attack of typhoid fever.

Miss Alta Allen has accepted a position in Albion college, as teacher of Latin.

Mrs. Belle Fiske Leonard took a five weeks' trip through Colorado this summer.

Misses Lina and Nellie Baum have been visiting Chicago and Three Oakes friends.

Miss Cora Harrington is soprano soloist in the First Methodist church of Jackson, Mich.

Miss Ida Billingham will return to New York this fall to continue her work in the Pratte institute.

Miss Maude Armstrong will not return this fall as she has accepted a position in the Detroit schools.

Mrs. Martha R. Colby was at Chicamagua with her husband, Dr. Chas. Colby, for several days in July.

Miss Clarissa Dickie, who spent last year studying in New York, has been engaged as one of the piano instructors in Albion college.

Miss Lucie McMasters had charge of the first concert of the assembly at Ludington this season. She was assisted by Miss Ethel Calkins.

Miss Myrtie White, who has been spending some time with her parents in Albion, has returned to Chicago, where she holds a church position and is also an assistant teacher of Mr. Hood.

Miss Kittie Eggleston will give a recital in Marshall Sept. 21st. Miss Eggleston has been studying with Max Bendix the past year. She will be assisted by Dr. Edward B. Spaulding, baritone, of Detroit.

GAMMA.

Miss Theodora Chaffee visited in New York several weeks.

Miss Irene Stevens visited in Bay View in July and August.

Miss Carrie Holbrook visited in Savannah, Ill., during August.

Miss Grace Richardson spent a few weeks in Holland, Mich.

Miss Grace Ericson had a two weeks' outing in Tomahawk, Wis.

Miss Blanche Hughes has spent the summer in Grand Rapids, Mich.

Miss Cora Seegers was at Paw Paw Lake, Mich., for a few weeks.

Miss Cornelia Porter, of Baraboo, Wis., camped at Devil's Lake, Wis., for a month.

Miss Lillian Siller enjoyed a lake trip to Buffalo and Niagara Falls the latter part of August.

Misses Jane and Beulah Hough, of Jackson, Mich., camped with a party at Clark's Lake, Mich., in July.

Miss Ethel Lillyblade, who graduated from the school of music in '97, expects to return this year to study oratory.

Miss Margaret Kellogg attended the commencement of William's college in June, and spent the rest of the summer at her home in Leon, N. Y.

DELTA.

Miss Helen Orris has been visiting in Buffalo.

Miss Edith Roddy spent a part of the summer in Buffalo, N. Y.

Mrs. Robson is visiting her parents in Meadville this summer.

Miss Elsie Kiefer has been visiting Zella Horne in Greenville.

Miss Grace Hammond has been at Lilly Dale, N. Y., for the season.

Miss Flora Eastman has been spending the summer with her sister in Lima, O.

Our girls are happy over their little Alpha Chi baby, the daughter of Mrs. Seiple.

Miss Gertrude Ogden has gone with Miss Blanche Stephenson to the latter's home in Utica, Penn.

Mrs. Irvin, one of the initiates of the year 1897-98, left us in June

for Sitka, Alaska, where she is to make her home. All sincerely regret that she had to leave us so soon.

Miss Blanche Stevenson, who spent the winter at Washington seminary, has been visiting the Misses Ogden.

Misses Anna Ray, Florence Harper and May Graham spent a few days very pleasantly with Sarah Evans in Greenville.

Miss Frances Byers, who has been studying music in Oberlin since the holidays, has returned for the summer to her home in Cooperstown, Penn.

Miss Helen Edsall has returned, after a year's absence abroad, to her home in Elmira, N. Y., and she expects to resume her work in Meadville in September.

Miss Fern Pickard, who has been doing such successful work under Mr. Bowman in New York, is at her home in Jamestown for the summer. She has been visiting Delta girls in various places.

Mrs. Juria O. Hull, formerly director of the Meadville Conservatory of Music, will open a vocal studio in Erie, Pennsylvania, the 8th of September. Mrs. Hull is an enthusiastic Alpha Chi and will be glad to receive her sisters at 1006 State street.

Miss Juvenilia O. Porter stopped over trains in Meadville recently and met a number of her Alpha Chi sisters. Miss Porter will play in a stock company this winter at the Star Theatre, Cincinnati, as Miss Olive Porter, and will be most happy to meet any of her sisters who may be there.

EPSILON.

Nellie Keep is at Catalina Island.

Nellie Green is busy with her classes in elocution.

Ina Gothard is still traveling but hopes to be with us this fall.

Mabel Chalfin remained at home all summer working at her music and china painting.

Louanna Hardwick will attend Miss Mason's school, in Tarrytown, near New York, this year.

Nell Burton is studying under Herr Becker. She will accompany him to Germany next year.

Mrs. Vancleve who is just convalescent from a severe illness spent part of the summer at Long Beach.

We have missed Mrs. Chas. Brown (Gamma) very much; she has been spending her summer in the East.

Nell Burton, Lillian Whitton, Ora Millard, Ollie Barringer, Jessie Davis and Stella Chamblin, of Gamma, spent several weeks at Long Beach.

ZETA.

Miss Mary Johnson expects to return to school this year.

Miss Belle M. Sigourney visited the school at commencement.

Miss Alice F. Parker '96 spent the month of August at Rye Beach, N. H.

Miss Mary Patterson '97 has been spending the summer at Russell Cottages, Kearsarge Village, N. H.

Miss Sade Farel '98 has been a pupil of Sherwood, of Chicago, at Chatauqua during the summer months.

Miss Irene Spencer was married on the ninth of August to Mr. A. C. Gounley. They will make their home in Great Fall, Montana.

Miss Lilla Johnson '98 has accepted a position as teacher of

voice culture at the Girls' Industrial normal school at Milledgeville, Georgia.

Miss Jessie Belle Wood '98 had the honor of opening the commencement exercises in Tremont Temple with Schumann's Davidsbündler which she rendered so creditably. She also received the silver seal on her diploma.

ETA.

Jessie Steiner has been made organist of the local Christian church.

Frances Woods will be a senior next year, in harmony and piano.

Ida Liszt is teaching piano and organ, and during the summer is taking lessons in German.

Amy Gilbert graduated in Piano and in Harmony. She will visit us at the opening of College.

Belle Bartol has just composed an Alphi Chi song,—words and music,—and sent out blue print copies to many of the girls. During the summer she is taking mandolin lessons.

Jessie Steiner won honors for Eta chapter at commencement. She was awarded the first senior essay prize of twenty-four dollars, also the Craige Lippincott literary prize of fifty dollars. Jessie Steiner graduated in both the pipe organ and in the literary course.

Chapter Letters.

ALPHA.

The summer vacation has been so replete with pleasures that it seems very short and we can scarcely realize that the time to commence another year of hard work is nearing. For most of the Alpha girls the summer has been a time for rest, and each so availed herself of this opportunity that very few letters have been exchanged—hence this must necessarily contain much of my own doings.

It was my privilege to meet with the "Eta" girls at the time of the establishment of their chapter and my visit with them, from Wednesday until the following Monday, was one which afforded me great enjoyment and the longer I think of it the more I appreciate their efforts to entertain me. It was the week before their commencement when all the girls were busy with examinations and recitals. I had the pleasure of attending one Piano and one Pipe Organ recital. Both were very good indeed. Bucknell University contains many excellent and energetic girls who are thorough students and our new Alpha Chi sisters are loyal and ready to build up a strong chapter there.

The most direct route from Greencastle to Lewisburg is through central Pennsylvania, through some of the most beautiful scenery of the East. Those of you who have seen the Allegheny mountains in the month of June when they wear a coat of the most brilliant shades of green, know something of the pleasure that this trip afforded me. On my return I visited Niagara Falls and spent a few days in Cleveland, O., with friends who showed me the beauties of the city. I found a few Alpha Chis left at Greencastle who were anxiously awaiting my return to know the news from our new sisters. We expect many of our girls to return to school this fall and we hope to make this year a very profitable one.

With best wishes from Alpha to all the girls of Alpha Chi and to all readers of the *LYRE*.

MILDRED RUTLEDGE.

Sept. 13, 1898.

BETA.

It is with best wishes for a successful session during 1898-99 that Beta greets her sister chapters.

We are looking forward to an unusually prosperous year, for a large amount of good fraternity material is expected.

On commencement day of last June it was announced that Otto Sand had been engaged as director of the Conservatory. This was indeed joyous tidings, for his reputation as violinist and conductor is sure to draw a large number of new students for the conservatory. Mr. Sand is a native of Berlin, where he studied at the Hochschule under such celebrated teachers as Musin and Müller, acting as concert-master for the Berlin Philharmonic. His wife, an excellent pianist, will be associated with him in his work here, as she has been engaged as one of the instructors on the piano.

Beta held her annual reunion June 18th at the lodge. About forty loyal Alpha Chis were present to participate in a jolly good time. In the afternoon the following program was given:

Piano Solo	Elizabeth A. Tefft, '97	SELECTED.
Welcome	Ada Dickie, '98.	
Response	Janette Allen Cushman, '93.	
Vocal Solo	Cora B. Harrington, '94.	
Zu den Frühling	Martha R. Colby.	GRIEG.
Humoreske	Clarissa Dickie, '94.	N. VON WILM
"The Dream"	Kate Calkins, '01.	RUBENSTEIN
"Sweetheart, Tell Me"	Grace Disbrow, Ethel Calkins.	MACDOWELL
Piano Duet, DIE SCHÖNE MAGELONE,		N. VON WILM

An informal social time followed and then we left our little "dove cote" to return at eight, when we found it transformed into a perfect bower of beauty. Two long tables sparkled with silver and cut glass. On both tables were several small vases filled with scarlet carnations, attached to each flower and extending to every place was the scarlet and olive ribbon, so that graceful festoons were formed the entire length of the table. After a sumptuous banquet we

enjoyed as usual an intellectual feast, Miss Maude Armstrong acting as toast mistress.

Sisters Alta Allen, Kate Calkins, Mamie Dickie and Miss Clarissa Dickie gave a luncheon Friday, September the second, in honor of Miss Margaret E. Gaylord, of New York City. Miss Gaylord is the soprano soloist in Beecher's old church in Brooklyn, now that of Dr. Lyman Abbott. The guests present enjoyed a rare treat in her singing. She possesses a voice of great beauty and power which she uses with artistic effect.

Fannie Dissette responded to toasts with her customary wit and eloquence.

Beta will open the fall term of '98 with an enthusiastic chapter of ten girls, who will soon prove that they are back for work, and when the smoke of the battle has cleared away, when the groans of the victims have ceased, and when poor Billy is recuperating after his brave struggles, we will undoubtedly take time to write with due calmness to the *LYRE* and upon its pages have recorded our captures.

Wishing you all the same success, and pledging our perpetual and ever-growing love for old Alpha Chi, Beta bids adieu.

ADA DICKIE,
Corresponding Sec'y.

GAMMA.

DEAR SISTERS:

There seems so little to say in a chapter letter at this time of the year when the active work of the chapter has ceased.

We town girls have enjoyed the Frat this summer more than usual since there have been so many of us here. We organized a card club and have met once a week with the exception of a few weeks in the middle of the summer when there were not enough of us. Each girl took turns at entertaining and in this way we have enjoyed each other's company so much.

One week when there were only a few of us in town we had a jolly picnic at Winnetka (five miles north of Evanston). Another time we went up to Milwaukee, Wis., by boat chaperoned by the

father of one of the girls. Of course that made a whole day of it for us from 7 a. m. until 11:30 p. m., but it was a very delightful trip.

We will have all of our old chapter back but about five. That will give us a strong chapter to start with as we had eighteen active members last year.

We are certainly very glad to welcome our new chapter and hope it will have a very prosperous year. They have already shown their loyalty by sending in a song by one of their members. We hope the convention will be successful this year and that every chapter will be well represented. Gamma hopes to send visitors as well as delegates.

Gamma sends best wishes to all the chapters for a prosperous and enthusiastic year.

LILLIAN SILLER, Cor. Sec'y.

DELTA.

DEAR SISTERS:

Vacation days are fast slipping by and soon Alpha Chi will, everywhere, be gathering together once more, ready for good earnest work both in school and in Fraternity.

There have been many changes in the Meadville school this year, so Delta girls will have to accustom themselves to much that is strange. Indeed even the name of the school is different now, being no longer the Meadville Conservatory of Music, but, instead, the Pennsylvania College of Music.

There are two new teachers in the faculty, Herr Heink, teacher of piano and voice, Mr. Wilhelm Schmidt, piano ;while Miss Edsall resumes her place after a year's absence in Berlin. Mrs. Hull, who has been director and voice teacher, leaves the school to start a studio in Erie, Penn. She has been a most loyal Alpha Chi, and will be much missed by "the girls", but she promises to be with us sometimes still, and we will seize every opportunity to make those sometimes as frequent as possible.

Our girls seem to have more enthusiasm than usual this year, and it is hoped that the winter may be a profitable one full of sincere endeavor to make our fraternity all that it ought to be.

One cause of our enthusiasm, or perhaps result of it, has been the formation of an Alpha Chi summer club, composed of the girls who have remained in Meadville during the vacation. I said "club", but it could scarcely be called by so dignified a name for we simply met together informally, on Friday afternoons, at the homes of the various girls, and there sewed, visited and talked over Fraternity, and transacted such little business as there is to attend to in the summer. The meetings were delightful and if any other chapter thinks of trying the same, it certainly should feel encouraged, for Delta considers the plan a decided success. Next Friday, instead of our regular meeting, we give a dinner at the Ponce De Leon Springs, in honor of Mrs. Hull. There will be about eighteen girls present and a pleasant time is anticipated.

Mrs. John Dick gave an informal and delightful morning musical, August 16th, in the large parlor of the Commercial hotel. She had the assistance of her sister, Juvia O. Hull, in five charming duets, and Miss Barnaby in two pleasing piano numbers. Miss Barnaby also acted in the capacity of accompanist. Mrs. Dick sang charmingly. Her voice is pure, sympathetic, dramatic, and of delightful timbre, and every number on her program was a gem in itself and very artistically given. The duets were a pleasing feature, the voices of these two sisters, artists, being so nearly of a quality. The following numbers were rendered:

The Clover Blossoms	ROGERS
An Old Garden	TEMPLE
My Mother Bids Me Bind My Hair	HAYDN
A Madri gal	HARRIS
In a Bower	NEVIN
(a) No. 1 Child's Garden of Verses	NEVIN
(b) No. 2 Child's Garden of Verses	NEVIN
(c) I once Had Dear Little Doll, Dears	NEVIN
(d) Little Boy Blue	DE KOVEN
My Dreams	TOSTI
Deserted	MACDOWELL
If I But Knew	SMITH
Si j'itais Jardinier	CHAMINADE
L'ani eau L'argent	CHAMINADE

Though we have had a busy, happy summer in our chapter, there is not a great deal of news for our other sisters, so I will simply ask pardon for a short, uninteresting letter, knowing that you all

have had, at times, the same experience and know how unsatisfactory it is to beg the muses to help you to write something when there really isn't anything to write.

With greetings to all Alpha Chi Omega.

Yours in the bond,

EDITH J. RODDY.

AUGUST 23rd, 1898.

EPSILON.

Dear Sisters:

Epsilon held her first meeting today and elected Miss Stella Chamblin, of Gamma, to represent us at Convention. She leaves for the East the first of the week. Although from Gamma chapter. Miss Chamblin is a California girl and attended U. S. C.

The college doors were opened for registration today but we do not yet know what the prospect is for Alpha Chi. We are on the outlook for new members. We are preparing a concert to be given in the chapel about Oct. 14th.

Trusting the convention will be a grand success,

I am yours,

JESSIE LEONE DAVIS.

Los Angeles, Cal., Sept. 13, '98.

ZETA.

Yet another vacation is past and gone and a new year opens before us. A new year in which to prove our loyalty to the scarlet and olive, the standard colors of our fraternity. How many times have we looked back and heaved sighs of regret at the neglected opportunity. How many times have we longed for a chance to try again. Now that longed for chance stares us in the face, and shall we not take advantage of it? Shall we not all universally work closer together in the bond for the interest of Alpha Chi, and each individually for that of her own chapter? It seems a difficult task, does it

not, but so easy if we only go at it with a determined will and in the right and true way.

The coming convention is naturally our principal topic as we meet together again. That it shall be a success, *we* have resolved, and it is self-evident that all are agreed in the common interest that is before us.

Zeta will begin with a small number of active members, so will have to work with a greater zeal than has been her custom in preceding years. Yet we are sure that our sister chapters have similar experiences each year.

This is the thirteenth year since our fraternity was founded, and why should we not put to flight all superstition and make it the most prosperous and successful? That we may all strive for the very highest in this end is the earnest wish of Zeta as she sends greetings at this the beginning of a new year.

E. H. MANCHESTER.

ETA.

As a rule babies make considerable noise; they prattle a little but are never supposed to say anything very wise. The Alpha Chi baby I presume will be an exception to the general rule. The Eta chapter is a strong, vigorous, healthy infant and like all such will no doubt make some noise. When a queen is born the bands of music play, the bells ring, the people turn out in holiday attire; when Eta chapter was born all this occurred, for she was born during the commencement season of the university.

Miss Mildred Rutledge, of the Alpha chapter introduced us to the mysteries of Alpha Chi Omega, and no one could have performed that duty more acceptably; her strength and kindness gave the girls a most favorable impression of the fraternity. The initiates however are sorry that they were so pressed with the duties incident to a college commencement that they did not find the time to fully enjoy her visit. We know that in this particular we missed much in the way of valuable advice out of her full experience.

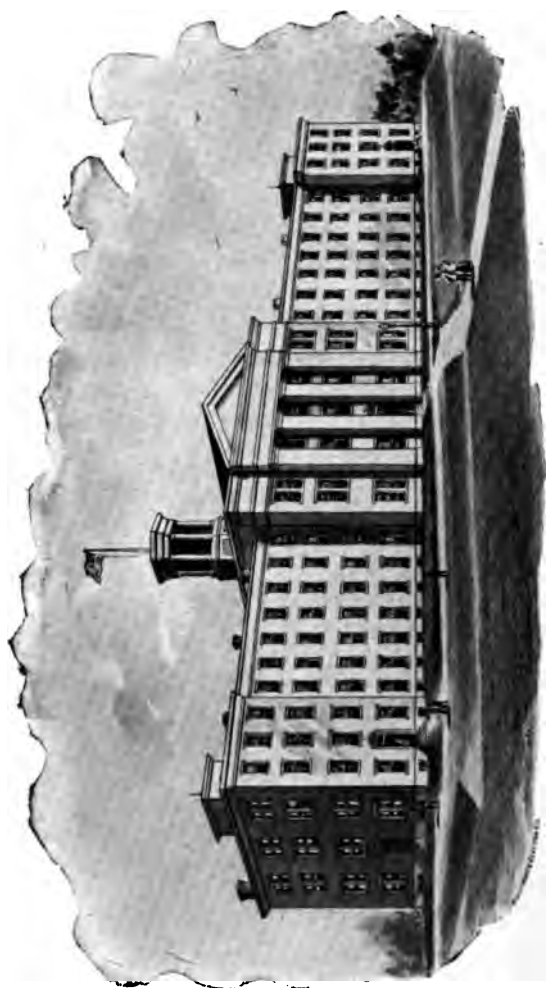
We have had two delightful letters from our sister chapters—

from Delta and from Zeta. The girls appreciated this very much.

The outlook for our future is altogether favorable. Our faculty of music is in sympathy with fraternities; the director, Professor Aviragnet, has written two new songs for the Pi Beta Phi song book; Miss Crawford, our teacher of vocal music, is herself a member of Alpha Phi; and we feel sure of the sympathy of Miss Aikin and the other teachers. Miss Aikin, our teachēr of piano, has had charge of the work in French at the Pennsylvania Chatauqua this summer.

The university has a rule which will probably interfere with the rapid growth of Eta chapter, no doubt in the end this rule will help all the fraternities. No student here may become a member of a Greek letter socity until she has completed one year of her course of study. The rule will handicap us in the start but we are anxious for the opening of the year to make an attempt at chapter work. Of course fraternity endeavor will be wholly new to us but we shall do our best to deserve success.

BELLE BARTOL.



MAIN BUILDING, BUCKNELL UNIVERSITY.

ALPHA CHI OMEGA.

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BETA, Albion College, Albion, Michigan.
GAMMA, Northwestern University, Evanston, Illinois.
DELTA, Pennsylvania College of Music, Meadville, Pennsylvania.
EPSILON, University of Southern California, Los Angeles, California.
ZETA, New England Conservatory, Boston, Massachusetts.
ETA, Bucknell University, Lewisburg, Pennsylvania.
THETA, University of Michigan, Ann Arbor, Michigan.

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THE LYRE

OF

ALPHI CHI OMEGA.

VOL. III.

DECEMBER, 1898.

NO. 4

“THE CHORAL NOCTURNE.”

[Chopin. Opus 87, No. 1.]

As a proper preamble let the reader learn all he can of the actual character of this composer, as an individual. Let him dispose of his own glaring, aggressive personality as far as possible, and for the time being let the emotions be in a state of receptivity.

In some such way only can we of grosser and more world-hardened natures comprehend, even in a small measure, the wonderful vibrations upon this human soul which produced the varied musical conceptions of Chopin. Like the harp of an angel, who passing, suffers it to be caressed by some soft southern breeze, which kisses its trembling strings into melody; or, shaken and cowering 'neath the rush of the storm it wails an almost breathless song which wrings the responsive heart of the listener, so does his peculiar personality characterize every composition.

Chopin, now an invalid, worn and wasted by consumption, is ending a weary existence upon an island of the south. Through a superstition of the natives, who believed that the disease was contagious, Chopin is compelled to take up his residence, with a party of friends who accompany him—George Sand among them—in an old, deserted monastery. Wearied with the dreariness of the house and longing,

perhaps, for a few hours from the atmosphere of invalidism, the entire party had gone for a sail upon the lake, leaving Chopin alone.

The day is cheerless. A gray, unbroken sky closes all the doors of heaven and our poet-musician wanders restlessly to and fro, now gazing with an intensity born of longing for a possible glimpse of the returning party, and then, disappointed, he stands and listens to the throb of the surf on the shore. Its minor cadence forms an unconscious accompaniment to his own sad thoughts. Hear the far away rush of the water, amorous for the pebbly beach! Again it recedes, coming nearer its object of affection, and again it gathers renewed energy for the final leap to the waiting shore. [Bass clef, measure 1, 2, 3.]

"How like my own life," he muses.

To the music of the waters, which wail with unappeased longing, he sits and dreams as the day grows long, of the last beautiful flower of Hope which lies withering upon his sad breast. [Treble clef, 1, 2, 3, 4, meas.]

He sighs as he thinks of unfulfilled longings, of dreams of happiness which would never be realized, and of the many tender buds of hope which never reached fruition. [Bass and treble, meas. 17.]

He questions his spirit for the reason, but there is no reply save a greater on-rush of ecstatically sad emotion—and the impassioned surf faints on the breast of the shore. [Treble clef, meas. 9, 10, 11, 12, 13.]

He turns away almost stupefied with excessive self-communion and enters again the bare, cheerless rooms. As he sinks into an old chair he sits half dreaming, and faintly, like the sighing of a lonely midnight zephyr, he hears the chanting of priests! [Bass and treble, 1, 2, 3 of Choral.]

Nearer, slowly nearer, [Meas. bass and treble, 10, 11] the grand old harmonies teach the echoes the refrain, and then, out from the nave comes a wonderful procession of monks of the long dead past—and his heart is stilled with amazement.

Steadily, yet with solemn, noiseless tread, they move slowly past him, ghostly voices chanting still the hymn of long ago. [Meas. 15, 16.]

How passive they are! What strangely minor cadences fall from

those pale, dead lips! Did they beckon him? [Meas. 21, 22.] Are they gone? [Meas. 23.]

Ah! they turn and send the last farewell tremblingly through the deathly silence, and then vanish! [Meas. 24.] A long shudder of anguish shakes the very soul of this dreaming man, and he recovers himself with a start, [Meas. 26] but only to resume his sad communing.

He seeks the outer air—the atmosphere of the monastery stifles him and as he reaches the door he notes with joy that the sun has parted the heavy curtains of gray and has painted the sky with crimson fire! [Meas. 46.]

Across the water a broad path of rosy light is flung and his joy is complete, his late griefs fashion the annals of the Past, as he sees his friends returning through the tender shadows of the fair young night. [Meas. 50, 51.]

PEARL WHITCOMB-HENRY,
Representative of the Derthick Federation of Musical-Literary Clubs.

Great singers of the past! whose song
Still streams down earthward pure and strong.
—“SONGS OF TWO WORLDS.”

The hallowed melody of magic song
Does to creation as a link belong;
Blending its music with God's harmony,
As rivers melt into the mighty sea.
—SCHILLER.

It is music's lofty mission to shed light on the depths of the human heart.—SCHUMANN.

As the true poem is the poet's mind, so true expression is the artist's soul.—TAPPER.

CHRISTMAS-TIDE.

“When rosemary and bays, the poet’s crown,
 Are bawl’ed in frequent cries through all the town;
 Then judge the festival of Christmas near.
 Christmas, the joyous period of the year!
 Now with bright holly all the temples strow,
 With laurel green, and sacred mistletoe.”

As the yule-tide rolls in, the old decorations of ivy and holly, with the occasional mistletoe, are as beautiful as the first Christmas we remember—and then the old songs—sweet as the mellow voices of cathedral bells.

Long before the birth of our Lord, ivy was a feature of festival occasions. According to one, the original name of Bacchus was Kisses, the Greek word for ivy. It was under this vine his aunt Ino hid him from Juno, and Plutarch tells of priests avoiding passing the vine for fear of intoxication. This ancient association of the ivy with the wine-god made the early fathers of the church frown upon its use in the home and “meeting-house.”

“At Christmas men do always ivy get,
 And in each corner of the house it set;
 But why do they then use that Bacchus weed?
 Because they mean, then, Bacchus-like to feed.”

Holly in its use was quite as Pagan as the ivy, but the word can so easily be changed to “holy” that it found favor with the devout of the early period of the church. Its red berries became symbolic of the blood shed on Calvary and the thorns suggested the crown which the King of Kings wore.

There is a very old faith in the belief that elves and fairies like to join Christmas social festivities, so, to induce the good fairies to come in and abide awhile, wreathes and branches were finally used in interior decorations. Bourne speaks of the custom of adorning the windows at this season as an old one. In southern countries particularly, laurel and bay decked the windows of college chapels, the laurel branch suggesting the ancient Roman’s emblem of peace, joy and victory.

The Christmas songs and hymns have a religious history of their own. In all the Christmas literature that appears annually, there is a strange

dearth of information concerning the Christmas carol. If you were to ask a dozen different persons to tell you something of the carol, or repeat one, the response would be about as satisfactory as the definition of a sonnet from one who knew not that form of verse.

The word carol, to quote Bourne, comes from *cantré*, to sing, and *rola*, an interjection of joy—we have then *a song of joy*. Bishop Taylor thought the earliest Christmas carol was the hymn sung by the angels to the shepherds at our Lord's nativity. Whether this was the first carol or not, it is doubtless the most familiar one in all Christendom to-day. The records of other carols seem to date from the thirteenth century down. The chorus of one of Anglo-Norman origin runs:

“Hall, Father Christmas! hail to thee!
Honor'd ever shalt thou be!
All the sweets that Love bestows,
Endless pleasures wait on those
Who like vassals brave and true,
Give to Christmas homage due.”

Warton tells of a set of Christmas carols printed in 1521. These were festal songs which served to increase the merriment of the celebration. The religious element was eliminated, and their modern substitutes came only after the Puritan found no joy in mirth not tempered with piety. In the old days the first Christmas dish was the boar's head soused. It was carried to the principal table of the great hall with stately ceremony, an accompaniment of which was:

“Be gladde, lordes, both more and lasse,
For this hath ordained our stewarde
To chere you all this Christmase
The Boar's Head with mustarde.”

In Poor Robin's Almanack, 1695, is caught another glimpse of merrie Old England:—

“Now thrice welcome, Christmas, which brings us good cheer,
Minced pies and plum-porridge, good ale and strong beer;
With pig, goose, and capon, the best that may be,
So well doth the weather and our stomachs agree.
Observe how the chimneys do smoke all about,
The cooks are providing for dinner no doubt
But those on whose tables no victuals appear

O may they keep Lent all the rest of the year!
 With holly and ivy so green and so gay;
 We deck up our houses as fresh as the day
 With bays and rosemary, and lawrel compleat,
 And every one now is a king in conceit."

MARY L. E. JONES,
 Terre Haute, Ind.

Nothing that is great is easy.—RUSKIN.

"Do not get hold of the notion that your teacher finds fault with you for the mere sake of fault-finding."

"The love of the beautiful, next to the spiritual perception of God and eternal relationships, must be admitted to be man's crowning distinction."

That composer is greatest who most clearly discerns the true ends and capabilities of his art; who aims to give worthy expression to the noblest emotional experience.—FILMORE.

Playing before others has the great advantage that it compels us to study with unusual zeal. The idea that we must play before an audience spurs us on to a much greater measure of diligence than if we play only to ourselves or to four lifeless walls.—CARL CZERNY.

Be sure the works of mighty men,
 The good, the faithful, the sublime,
 Stored in the gallery of Time,
 Repose awhile—to wake again.—GOETHE.

"The true artist is always the severest critic of himself. He will be indifferent to praise if he feels that it is not deserved. On the other hand no blame or censure will affect him if he knows that he has done his duty."

MUSICAL INSTRUMENTS IN THE EARLY AGES.

[Read before the Pennsylvania College of Music, Meadville, Penna.]

The precise origin of the Lyre, one of the most ancient of musical instruments, is very obscure, unless the invention is to be assigned to Jubal, "the father of all that handle the Harp" and the Organ. The lyre is undoubtedly of Asiatic origin, was imported into Egypt and thence into Greece. It is a stringed instrument of a size to be held by one hand against the shoulder, while the other hand pulls or plucks the strings. It has no neck or frets, consequently the pitch of the strings cannot be altered in playing, as with the "Kithara" or guitar genus. The lyre may, in fact, be regarded as the prototype of the harp, and secondary to the harpsichord. Some of you may know the old traditions of the Greeks attributing the invention of the lyre to Mercury. Originally the Greek lyre had but four strings; these were increased by Terpander to seven, while later musicians extended the number to 8, 10, 15, and even 16 strings.

The Harp, which stands next in relation to the lyre, is one of the most ancient and universal of stringed instruments, and generally possessed a greater number of strings and consequently a larger compass than the lyre. The shape of the modern harp is much the same as that of the Egyptian and Assyrian harp depicted on the ancient monuments. The further we go back, however, the more bow-like in shape we find these instruments, so that there is good reason to believe that the first idea of the harp was derived from the bow of the archer, the twang of the tightened string when picked giving forth a more or less definite tone or note. In Wales the harp is still regarded as the national instrument, as it has been from the earliest times; it is said, however, that the Irish harp is even more ancient; that, in fact, the Britons acquired it from the Irish Celts.

The harp was tuned in various ways, sometimes with a double row of strings, proceeding by semi-tones. Tuned in this way it was called double harp, or "arpa doppia," and again it was even tuned with three rows of strings. This instrument was called the triple harp. The harp has long been recognized by composers as a valuable instrument in the orchestra. The usual compass of this instrument was nearly six octaves, its normal scale being that of E flat.

The Lute, now obsolete, may be regarded as the most important of the many varieties of the "Kithara" genus. The period of the invention of the lute is still a matter of speculation; some say that it is of Asiatic origin. Dante (who died in 1321) alludes to it in a manner which proves that it was a well known instrument in his time. It was an instrument that had strings stretched over a resonant body and a long fretted neck and was played by twanging or snapping the strings with the fingers. The strings were usually of cat-gut, arranged in pairs of unison, and divided into two groups, one of which lay over the finger board so as to be stopped upon the frets, while the other lay beside the finger board so as to be played unstopped for the bass. The usual number of the strings was six, the five largest being doubled. Many of the later improvements had as many as 24 strings. The lute was tuned bass G, C, F, A, and D, G. The tone of the lute was sweet, but light and incapable of much variation. Music for the lute was written in a peculiar kind of notation called "tablature," consisting of letters and other signs upon a six-lined staff.

The family of stringed instruments played with a bow has been a numerous one. The most ancient viol on record appears to be the ravenstrom, still played in India by the mendicant monks of Buddha. Tradition says that this primitive instrument was invented by one of the kings of Ceylon, but as the date assigned to this monarch is somewhere about 5,000 before Christ the tradition is worth very little. It is said that the ravenstrom led to what is known as the Russian fiddle and the Welsh crwth, which had six strings strung across a flat bridge, and was played partly with the bow and partly by plucking with the fingers. Another ancient variety is the Urh-heen of the Chinese, which consists of a mallet-shaped box, into which a stick or tube is fixed, with three or four strings strung from pegs at one end of the stick and passing over a bridge fixed upon the mallet-like box. Similar were the Trumpet-marine and Rebab, one-stringed fiddles, and the Rebec, an eight-stringed instrument.

The "Chest of Viols" has been described by an old writer as "a large hutch with several apartments and partitions in it, each lined with green baize. Every instrument was sized according to the part played upon it, the treble being the smallest, etc." A model chest of viols

contained six instruments, two trebles, two tenors, and two basses. From this "Chest of Viols" we get the violoncello and later the violin, but these instruments belong to a much later period than the twelfth or thirteenth century, so we will not speak of them to-day.

Among wind instruments probably the most ancient is the Flute, of which there have been many varieties. The word "flute" is supposed to have been derived from *fluta*, a lamprey, or small eel, which has on its side seven marks or holes corresponding to those of the instrument. The flute was exceedingly popular with both the Greeks and the Romans, who introduced flute playing into their religious ceremonies and on almost every public occasion—in fact, even at their funerals.

The Organ was the most comprehensive of all instruments. An organ of ten pipes, with a keyboard, is alleged to have existed in the second century, but we know nothing definite of the nature of this instrument. It is, however, an historical fact that an organ, the gift of Constantine, was in the possession of King Pepin of France, in the year 757 A. D. Still earlier, Aldhelm, a monk, makes mention of an organ with "gilt pipes," though he gives no clue to the size of the instrument. In the eighteenth century an organ having 400 pipes is mentioned by Wolstan. The organ was played with keys, and was blown by thirteen separate pairs of bellows. Drawings of this period still extant represent the organ as an instrument having but few pipes, blown with evident labor by two or more persons, and played by a monk. The keys of these organs were of wood, of from three to six inches in breadth, and requiring to be played upon by hard blows of the fist. So it is plain to see that these instruments were not capable of yielding more than the plain song or melody of ancient church music. The invention of the organ pedal is attributed to Barnhardt about 1490, and the compass was an octave from B flat or A.

HELEN EDSALL.

HOMES OF OUR CHAPTERS.

BUCKNELL UNIVERSITY.

The beautiful location of Bucknell University, together with the loyal regard in which she is held by her Alumni, is well expressed in the opening stanza of one of her songs,—

“Throned upon thy storied hilltop,
Gazing toward the morning star,
Wave and woodland, vale and mountain,
Smiling on thee from afar,
Fair Bucknell, to-day we bring thee,
Where thy spreading oaks entwine,
'Hearts of ours and songs of morning,'
Alma Mater, sacred shrine!”

Standing upon the broad walks fronting the main college building, this beautiful November evening, we look from her green hilltop over the famous Buffalo valley,—like a picture attracting our gaze. For miles the eye follows the windings of the shining Susquehanna river among rich farms and occasional patches of woodland. At the left of our view, just at the foot of the hill on which we stand, nestles amid luxuriant shade trees the quiet old town of Lewisburg; while in the distance appear the spires of Milton, our neighboring town, just four miles away. On our right, two miles distant across the river, rise for a thousand feet from level fields, the plumed crests of Montour mountain.

At the foot of college hill are the athletic grounds, well graded for field sports. Here is the base-ball diamond, the foot-ball field and the tennis courts. Surrounding these is a fine cinder track for racing events. And, this evening while we look down from our elevated point of view, we may see the foot-ball teams engage in their evening practice. Among interested spectators of their play we observe a number of college professors, the president, judge of the county courts, several of our city preachers, with here and there groups of ladies not less interested than their masculine friends.

At the right of the athletic grounds stands the gymnasium. It has a fine running track and a first-class floor for basket-ball. Thus equipped for athletics, Bucknell has proudly pushed her way to the front. And what student has she who cannot recount victory upon victory in field



Chemical and Physical Laboratory.



Bucknell Hall.



Justin Gymnasium.



Observatory.



Section Athletic Field.

sports and track athletics; and who has never shouted himself hoarse on some triumphal occasion?

Bucknell University had its beginnings some fifty years ago. For some years it struggled along as scarcely more than an academy. The first college class, seven young men, were graduated in 1851; to-day the senior classes will number one hundred, in four departments and in eight different courses of study. And the catalogue shows a roll of nearly 500 students.

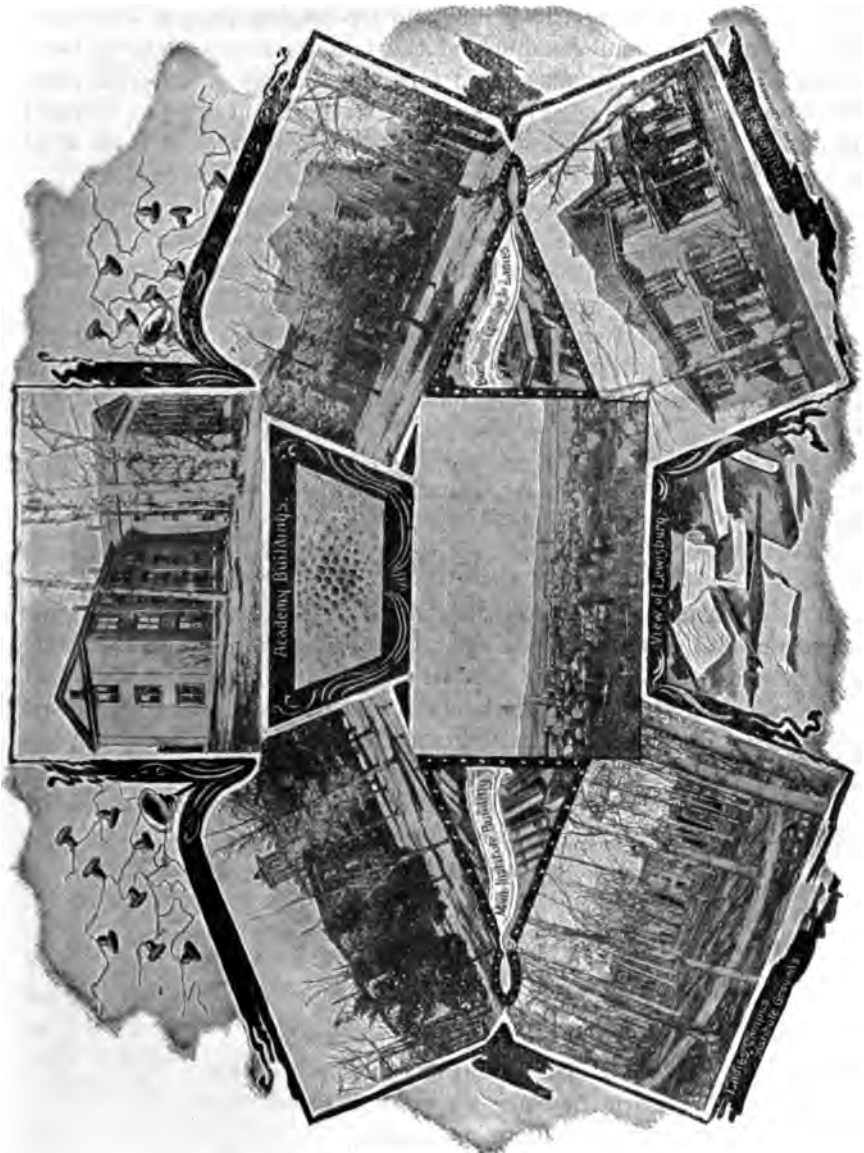
Bucknell was founded as a Baptist college for men only; and remained such for about forty years. It was in 1883 that three young women presented themselves for examination and were admitted to the Freshman class. This was the beginning of co-education at Bucknell. Since then the woman side of the college has been the growing side, and there are at present in the literary courses more than fifty young women. Besides this, the University has established a ladies' department called the Institute; an annex arrangement whose courses of study are not so extended as those of the college, but are more largely taken. In this department there are about 100 ladies.

The School of Music is the youngest department of the University and numbers about 100 students of both sexes, but mostly women.

The Institute buildings are located in a fine old grove of native oaks. The grove is not dense, but very open, thus affording a shady place for tennis, basket-ball and other out-door sports. The Bucknell cottage for women is located near the Institute. The women of all departments have their rooms in these buildings, and are thus made to be every-day companions, a phase in school life which makes it pleasant here in an exceptional degree.

Greek letter societies have been coming into Bucknell recently with some considerable rapidity. Formerly such societies were wholly prohibited, though of course they secretly existed to some extent. Phi Kappa Psi is the oldest, founded in 1855. Sigma Chi has a chapter founded in 1854. Phi Gamma Delta established a chapter in 1882. Sigma Alpha Epsilon came in 1893. Pi Beta Phi in 1895. Theta Delta Tau, freshman, in 1895. Kappa Sigma in 1896 and Alpha Chi Omega in 1898.

With the girls, local secret societies are very popular. The fact that



they have been here for a long time and have strong alumnae and number among their members much of the best fraternity material here, being first in the field makes them formidable rivals of the fraternity. Moreover, being local, their expenses are not high, and this fact in itself proves to be an element of strength. Most prosperous of these local societies are Beta Delta Pi, Theta Delta Psi and Pi Phi sororities.

The Bucknell faculty have published rules which make it difficult for a new fraternity to obtain a good standing in the schools. The rule permits no one to be initiated or even pledged to a Greek letter fraternity during his first year in school. The rule has been in force only since last spring and the practical results of its working are not yet wholly apparent. But it is evident that it is seriously in the way of the establishment and growth of new chapters.

BELLE BARTOL.

A FAMOUS AMERICAN ABROAD.

A young American violinist, Miss Maud Powell, made a remarkably successful first appearance in England yesterday afternoon in the small Queen's Hall, when she revealed true artistic qualities in Rust's D minor sonata and in three movements from Bach's sonata in E major. She has beautiful tone and perfect command of technical resources, her playing of Bazzini's "Ronde des Lutins" and of Wieniawski's "Faust Fantasia" being extremely brilliant and her execution faultless. Mr. Ernest Sharpe sang, and Mr. Bird accompanied.

FULLER MAITLAND *in London Times.*

"Consider it,
 (This outer world we tread on) as a harp,
 A gracious instrument on whose fair strings
 We learn those airs we we shall be set to play
 When mortal hours are ended."

JOHNSON'S DEFINITION OF MUSIC.

A succession or combination of sounds arranged with such connection and mutual relation as to express to the ear some distinct form as train of thought, and awaken certain corresponding emotions. Sounds when thus regulated effect the mind through the ear, as painting and sculpture under similar conditions affect it through the eye. The latter however deal with tangible objects, or with ideas formed from material types and their attributes, while the agency of music is limited to certain relations existing between sounds, variously ordered and combined, and the inward springs of emotion. In all time past, and even among the rudest tribes and nations, we find traces of effort to make both the eye and the ear subservient to the stirring up of pleasurable or other feelings. To some such impulse it is most natural to refer not only the production of the rough drawings, chisellings, and carvings often found among tribes and nations of barbarians but also the varied and persevering attempts of the same untutored ones to find gratification for the ear amid the din and clang of their imperfect musical instruments. The results in both cases could not be otherwise than strange in their conception and often marvelous in their ugliness. From this state of primitive rudeness the progress of the finer arts to higher stages of cultivation was not equally rapid. All historical records, and the still existing monuments and relics of antiquity, bear evidence that both, painting and sculpture gradually rose to perfection, while music still remained a subject of dark and confused speculation. For long ages and even through the most brilliant periods of our civilization, and intellectual splendor, it was the fate of music, to be an enigma, defying all solution, and we read of no master minds springing up to reveal its long hidden beauties or to discover and systematize its real principles till near the close of the middle ages. The music of the present day, both as a science and an art, is therefore, a growth of the last 3 or 4 centuries, and (with a rapidity equalled only by the rise and advance of Gothic Areli) it has already reached so high a state of development as seemingly to leave little room for further discovery, either in its scientific, creative, or practical and mechanical departments.

HELEN EDSALL.

THE LYRE

OF

ALPHA CHI OMEGA.

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MARY JANET WILSON, *Editor-in-Chief.*

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KATE L. CALKINS, *Associate Editor* (Beta).

HELEN HANNA BIRCH, *Alumni Editor* (Alpha).

MILDRED RUTLEDGE, *Subscription Agent and Treasurer.*

VOL. III.

GREENCASTLE, IND., DECEMBER, 1898.

No. IV.

EDITORIAL.

THE LYRE has again to apologize for a tardy appearance. Passing over trivial difficulties, the removal of our publisher to a distant state made it necessary for us to make other arrangements. When the copy was ready an unexpected delay was caused by the impossibility of having the work done as we had planned. We were obliged to have other bids and we hope to have no further trouble. We owe a double apology to the chapters that had their copy in on time and properly prepared for the printer.

Programs of recitals given by Alpha Chis in the various schools should be sent in each time and will appear when there is space for them.

One request we make of every reader of this number. Please write at once and send money for subscription for 1899. If you wait until to-morrow it may be delayed indefinitely.

We have been unable to secure a report of the convention. This will be a great disappointment to many readers, but we will try to have a report prepared for the March number.

It is of the greatest importance that subscriptions for 1899 should come in early. As many advertisements as possible should be secured. Let us not wait until mid-summer to stir up this matter.

Eta Chapter has sent us an interesting article for this number. We hope to continue this series, "Homes of Our Chapters," and ask each chapter to arrange for a similar letter. They will be published in order received.

If any subscriber receives a number of the THE LYRE imperfectly bound please report and a correct copy will be sent. We regret that a few defective copies were sent out from the office, but hope it will not occur again.

THE LYRE heartily welcomes Theta Chapter among its readers. We feel that seed has been planted in good soil and will look for a flourishing plant. We regret that a letter has not been sent but the sisters may look for one in the next issue.

Associate editors should remember that the next number will contain full list of members of the fraternity. Please send in list of all new members since last March, with home address. Send also corrections to be made on list previously published. All should be distinctly written.

The action of the late convention in providing a board of associates for LYRE work is of great value in securing better results in the future. It was the understanding that the names were to be sent in at once, but they have been looked for in vain. We hope a complete list can be published in next issue.

Complaint has been made that some subscribers fail to receive THE LYRE. This is probably due to carelessness on the part of postoffice officials. In case of such delinquency inquiry should be made at the local postoffice and then report to the editor. We will endeavor to make good such losses and investigate the cause.

The article by Mrs. Henry which appears in this issue is the first of a series which she has kindly consented to write for us. Mrs. Henry is a talented musician and gifted writer. Her articles will be a great attraction and invaluable to our readers. We hope a great many new subscribers will be added to our list, as this series should be of interest to all musicians.

We regret that some very annoying mistakes crept into the last two issues. They were, of course, unpardonable, yet if the circumstances connected with the publishing were known the editor would not have been so severely censured. The work is now in the hands of competent workmen, and we hope there will be fewer errors. The salary is not sufficient to make it possible for one to give up every other occupation and devote himself entirely to the enterprise. The work must be added to other duties and often requires a sacrifice of personal interests for the general good. One who thus sacrifices time and talent (?) for the good of an enterprise must not expect a very general or hearty appreciation of his services. His reward must be in knowing that he executed the work laid upon him as well as he could under the circumstances. THE LYRE is now established as a regular periodical and by united effort may be brought to the standard which we all desire. It will, however, take *united* effort, and the representatives chosen by the board of publication must be faithful to their trust.

THE ALPHA CHI OMEGA CONVENTION.*

The eighth annual convention of Alpha Chi Omega was held here December 1 to 4. The sessions were conducted in the pretty chapter home of Beta, the local chapter.

Alpha Chi Omega is a musical fraternity which was founded at DePauw University in 1885. Since that time eight chapters have been established and are represented at the convention as follows: Alpha, DePauw University, by Misses Cowger and Shaw; Gamma, Northwestern University, Misses Lillyblade, Richardson, Chaffee, Beulah Hough; Delta, Alleghany College, by Miss Barnaby; Epsilon, University of Southern California, by Miss Chamblin; Zeta, New England Conservatory, by Miss Johnson; Theta, University of Michigan, by Miss Bartholomew, Beta, the entertaining chapter, was represented by fifteen active members and several Alumnæ.

The national officers are: President, Miss Janet Wilson, Greencastle, Ind.; Secretary, Miss Lina Baum, Albion, Mich.; treasurer, Miss Gertrude Ogden, Meadville Pa.

Among their honorary members are numbered many famous musicians, among whom are: Miss Maud Powell, violinist; Neally Stevens, pianist; Fanny Bloomfield Zeisler, pianist; Marie Decca, vocalist; and Ellen Beach Yaw, vocalist. The local chapter has recently made Mrs. Otto Sand and Miss Myrtle White honorary members.

Business sessions were held Thursday, Friday and Saturday both morning and afternoon, while the evenings were given to social and musical functions.

Thursday evening a reception was held at the residence of Mr M. H. Baum, Erie street. About 400 invitations were issued to town and college people. The pleasant rooms were bowers of palms and ferns; scarlet carnations and smilax were used in an exquisite floral design representing a Greek lyre after which the badge of the fraternity is modeled. Concealed in one of the bowers was the orchestra whose music blended harmoniously with the pleasure of the occasion. Dainty refreshments were served.

Friday afternoon after the business session the convention was de-

*This tardy report arrived in time for insertion in this Issue.

lightly received by Zeta of Delta Gamma at their lodge on East Cass street.

Friday evening was given an exceptionally fine musicale with the following program:

Bohemian Gypsy Music	.....	Mohr
Mrs. Colby, Misses Hoag, Gunnels, Shearer, Smith, M. Dickie, C. Dickie, Disbrow and Calkins.		
2 a Improvisation,	}	McDowell
b Poem,		
c Eagle,		
	Miss Barnaby, Delta.	
3 Reading	.....
	Miss Lillyblade, Gamma.	
4 Polonaise in A major (Violin)	.....	Hans Sitt
	Miss Johnson, Zeta.	
5 a He Loves Me,	}	Chadwick
b Before the Dawn,		
	Miss Kate Calkins, Beta.	
6 Romanze for Violin	.....	Svendsen
	Miss Cowger, Alpha.	
7 Polonaise	.....	Paderewski
	Miss Fisk, Theta.	

Saturday morning the convention was photographed and in the afternoon, from 3 to 5 o'clock, a Russian Tea was given in honor of the guests by Pi of Kappa Alpha Theta.

Many other courtesies were shown by friends of Beta. The convention closed Saturday evening with an elaborate banquet served at the chapter lodge under the direction of Miss Saxton, at the completion of which Miss Fannie Dissette, as toastmistress, called for the following toasts: Miss Dickie responding to "The Alpha Chi Nursery" in Miss Bartol's absence.

The Swing of the Pendulum	.....	Miss Shaw, Alpha
	"Yesterday is as tomorrow in the forever."	
What We'd Like to Know	.....	Miss Mabel Foster, Beta
	"Oh, wouldn't you like to know?"	
Snap Shots	.....	Miss Johnson, Zeta
	"My attempt is to tell the truth, and tell it not unkindly."	
The Way of a Man,	.....	Miss Lillyblade, Gamma
	"They say best men are molded out of faults."	
In the "Land of Fruit and Vine"	.....	Miss Chamblin, Epsilon
	"There is a land of pure delight."	
The Alpha Chi Nursery	.....	Miss Bartol, Eta
	"Gem of our heart, our household joy and pride."	
When Billy Meets the "Barb"	.....	Miss Barnaby, Delta
	"Oh, then give pity!"	
The Tie that Binds	.....	Miss Bartholomew, Theta
	"Are we not formed, as notes of music are, For one another, though dissimilar?"	

The enthusiasm which marked the convention was shown by the ardent manner with which the fraternity songs were sung. So happy was the evening that eleven o'clock came too soon and it was with sorrow that the girls realized that the '98 convention was at an end. Each girl went away feeling that she had gained a new inspiration and a deeper and truer love for the bonds of Alpha Chi Omega.

—*Albion College Pleiad.*

Great art is nothing else than the type of a strong and noble life.—**RUSKIN.**

Music resembles poetry ; in each
Are nameless graces which no methods teach,
And which a master hand alone can reach.—**POPE.**

Fine Art is that in which the hand, the head and the *heart* of man go together.—**RUSKIN.**

“Art is wide; there is room for all that are true to her, for all that serve *her*, not *themselves*.”

Yea, music is the Prophet's art,
Among the gifts that God hath sent,
One of the most magnificent.—**LONGFELLOW.**

“You should no more play without phrasing than speak without inflection and grammatical pauses.”

Art springs in its earliest beginnings from religion, and returns to it in its highest development.—**AMBROSE.**

As the excellence of a picture depends on *design*, coloring and expression, so in music the perfection of a composition arises from *melody*, *harmony* and *expression*.—**AVISON.**

CHAPTER PERSONALS.

ALPHA.

Ida Steele teaches in the Greenfield High School.

Hona Davis is continuing her work at her home in Bourbon.

Daisy Estep will continue her work the second term after a year's absence.

Claudia Hill was the guest of Pearl Shaw for several weeks in December.

Mayme Jennings has been quite ill this winter. Her health is now improving.

Carrie Little is teaching school this year but may be in for the spring term.

Edith Plested is taking a special course in Physical Culture at Leland Stanford.

Mabelle Forshee has injured her eyes by over work and will not be in school this year.

Ruth Vaught now wears the Lyre. She is devoting all her time to her Senior work in the Music school.

Mrs. Ella Best Thompson has removed to London, England, her husband having a good position offered him for professional work.

Lulu Parkhurst of last year's Junior class has been elected teacher of pianoforte in the music school recently established at Bourbon, Indiana.

Raeburn Cowger and Pearl Shaw represented Alpha at the convention. Helen Birch, in whose place Miss Shaw went as alternate, was unable to attend on account of the serious illness of her father.

Miss Gertrude Wamsley of Nokomis, Ill.; Miss Maude Meserve of Robinson, Ill.; Miss Louie Rush of Warren, Ind.; Miss Mae Headly of Pendleton, Ind.; Miss Lydia Hammerly of Marshall, Ill., were pledged last September.

BETA.

Miss Ada Dickie will visit in Detroit New Year.

Miss Ethel Calkins will spend the Christmas vacation with friends in Chicago.

Miss Kittie Eggleston is violin soloist in the Schumann Concert Co. this season.

Misses Clarissa and Mamie Dickie attended Grand Opera in Chicago during November.

Miss Grace Brown is spending the winter in Missouri in the hope of regaining her health.

Mrs. Otto Sand now wears the lyre as an honorary member to Beta Chapter. She is an excellent pianist and instructor.

Miss Lucie McMaster of Luddington stopped in Albion on her way from Chicago where she has been studying piano with Kelso.

Miss Maude Armstrong of Detroit spent Thanksgiving with Beta girls. Two spreads were given in her honor, at the homes of the Misses Baum and Miss Susie Perine.

Miss Alida Handy, W. Bay City, Miss Cora Harrington, Jackson, Mrs. Janette Allen Cushman, of Vincennes, Ind., Mrs. Blanche Bryant Dunbar, Parma and Miss Jessie Cushman, Three Rivers attended the convention.

GAMMA.

Miss Jane Hough of Jackson, Mich., visited her Alpha Chi sisters in October.

Miss Blanche Hughes spent the first week of November at Grand Rapids, Mich.

Miss Alice Grannis of Mankato, Minn., is teaching elocution in Rau University, Waco, Texas.

Miss Ethel Lillyblade spent the last week of November in Baraboo, Wis., visiting Miss Cornelia Porter.

Miss Margaret Kellogg is again at Glencoe, Ill., after spending several months at her home in Leon, N. Y.

Miss Lucie McMaster of Beta Chapter, who is studying piano in Chicago with Prof. Kelso, has been out to Evanston several times as the guest of Miss Mabel Siller.

Miss Maude Wimmer of Perry, Iowa and Mr. Harvey Williams of Havanna, Ill., were married October 12th, 1898 at the bride's home. They are living at the Avenue House, Evanston, Ill.

Miss El Fleda Coleman of Winona, Minn. and Mr. Wayman Jackson of Indian Territory were married September 21st, 1898 at the bride's home. They are now living in Muscogee, Indian T'y.

ZETA.

Miss Elsie Ellis has been dangerously ill in Detroit, Mich.

Miss Lucy Andrews spent Thanksgiving with her sister at Mt. Holyoke College.

Miss Jessie Belle Wood has returned to school and is doing post graduate work.

Miss Sade Farel is to be congratulated on her success with her pupils at her home in Titusville, Pa.

The engagement is announced of Miss Bertha Buchanan of Marion, Ind. to Mr. Otis E. Little of Boston.

Miss Lucy Andrews of Alpha Chapter is now affiliated with Zeta. She is studying violin under Mr. Emil Mahr.

Miss Eleanor Vass, who has been seriously ill with typhoid fever at her home in Raleigh, N. C., is now rapidly convalescing.

Miss Belle Sigourney, after a short period of study in New York City, has resumed teaching at her studio in Waterbury, Conn.

On the fourteenth of September at her home in Plainfield, N. J., Miss Violet Thatcher Truell was united in marriage to Mr. Robert Taylor Johnston of that city. They will reside in Plainfield.

Miss Alice F. Parker '96 has resumed study at the school. She is to receive instruction from our well known vocal teacher, Mr. William Whitney, son of Myron Whitney the once famous singer.

ETA.

Ida List has been quite ill for several weeks, at present she is improving.

Amy Gilbert who graduated last year visited the Eta girls during November.

Fannie Woods and Belle Bartol are hard at work preparing for the second senior examination.

Jessie Steiner who graduated in last year's class remains at home for the present but will soon take up some advanced work in music.

Every man is bound to cultivate his highest gifts.—SCHUMANN.

“One of the principal elements of genius is strength of will to control the mind and command the mental energies.”

Lose no opportunity of playing music—duos, trios, etc., with others. This will make your playing broader and more flowing.—SCHUMANN.

When we speak of grace, enthusiasm, presence of mind, nobility and warmth of feeling, who does not think of Chopin?—SCHUMANN.

“There is no feeling, perhaps, except the extremes of fear and grief, that does not find relief in music, that does not make a man sing or play better.”

The worth of art appears most eminent in music, since it requires no material, no subject-matter whose effect must be deducted; it is wholly form and power, and it raises and ennobles whatever it expresses.—GOETHE.

CHAPTER LETTERS.

ALPHA.

The holiday vacation with its round of pleasures is over, so quickly did the days glide by, and already the work of the new term opens and Alpha is beginning another Chapter in her history. As the enthusiastic students come rushing in on every train Alpha rejoices to see that all her members, with one exception, have returned.

When the college year opened the chapter consisted of ten initiated members and three pledged ones, but when the spiking season closed six new girls had been added. One pipe organ and two piano recitals were given by our girls during the term, the programs appearing elsewhere in this issue.

Raeburn Cowger and Pearl Shaw represented us in the convention held at Albion. On their return we held an open fraternity meeting where they entertained the rest of us who were not so fortunate as to be present at the convention with a vivid account of their trip. They dwelt in detail on the enjoyable social functions which Beta had provided and also the pleasure of meeting the delegates from our other chapters. This was followed by a report concerning the business transactions of the convention. The inspiration we received only increased our usual zeal for the success of Alpha Chi. She looks back to last term with delight from the fact that it was an exceptionally prosperous one.

At the last meeting for the term, in accordance with a little custom of ours, we observed "Santa Claus" night. The old saint brought the gifts which each girl had contributed for the adornment of the fraternity hall. Refreshments were then served and an amusing program was carried out to render the evening's entertainment complete.

Maud Powell sends her greetings to Alpha Chi from London, where she is engaged in concert work.

Alpha is looking forward to this term with highest expectations, and with sincere hearts we wish all the Alpha Chi's a happy and a prosperous New Year.

RUTH VAUGHT.

BETA.

Beta's cup has been so full of pleasure this term that she scarcely knows how to tell what its contents have been. Billy has been kept unusually busy—for it was only a few days ago that he was left to recuperate, that he may perform next term's duties with vigor. With the opening of the school year began our activity, for there was much good material and as many and more seekers for it. Beta won over to Alpha Chi five loyal and most companionable girls—Miss Louise Sheldon, of Eaton Rapids, Mich.; Miss Orpha Willis, Onondago, Mich.; Misses Dorothy Gunnels and Florence Hoag, of Toledo, Ohio, and Miss Mary Perine, of Albion, making a strong active chapter of fourteen. Beside these, we are proud to claim as an honorary member Mrs. Otto Sand.

Incident to the rushing season were the usual five o'clock teas and little evening affairs. During October we gave a tea in honor of Professor and Mrs. Sand, and Miss Blair, of the Art Department. After we had been well served from small tables temptingly laid and decorated with our ever dear carnation and smilax, we listened with eagerness to the tales of adventure in Siberia which Professor Sand told to us from his own experience. The Conservatory is attaining a high grade of work under his directorship, while his violin work ranks with that of artists.

Beta girls hardly recognized their own sisters on Hallowe'en night, for there were characters in rank from those "of high degree" to unconventional Rastus and Clotilde. Strange garb could not long cover the usual merriment which attends such good times, and it was amusing indeed when we unmasked at the tables. We did full justice to the dinner. Much ingenuity was displayed in the costuming. Ada Dickie painted a dainty water-color, which we gave for the cleverest attire.

Since the first of November our minds have been full of plans for the convention. A happier "bevy of girls" than we, you could not find. We were so glad to greet all the sisters whom we so thoroughly enjoyed and only regret that we could not, as we would have loved to do, greet Eta's members. However, we shall hope soon to meet them and send very best wishes to our new chapters.

On Thursday morning just as the convention was about to open a package came. It was from "Sister" White, of Chi Psi—a box of bon-

bons with our own Greek letters worked out in a design detailed even to colors, and as delicious to the taste as delighting to the sight. The table decorations for the banquet were his gift, and to him and to Mr. R. Newman Miller we were indebted for the musicale programs.

We feel an enthusiasm which is gratifying to us and we realize how very much the convention helped us, through suggestions and discussions, to improve in work, and in culture and to grow. We wish we could entertain as many visitors every month. Some of the girls are already anticipating the convention of 1900; they send to each chapter love and sincerest wishes for a happy Christmas tide.

Yours in the bond,
KATE L. CALKINS.

GAMMA.

DEAR SISTERS—This year, so far, has proved very successful for Gamma. We started with fourteen active members at the first of the year, and have since initiated four girls of whom we are very proud. They are Misses Katherine Scales, of Buena Park, Ill.; Matie Vaughn, of Deadwood, S. D., and Emma Hanson and Florence Childs, of Evanston.

Several of our girls have already taken part in the students' recitals. Besides the students' recitals, several have been given by members of the faculty which have proved very interesting and instructive.

We hope the convention will be a very successful one in every way. Miss Ethel Lillyblade is our delegate, and a few other girls expect to go as visitors.

We have been glad to have Miss Lucie McMaster, of Beta Chapter, with us on several occasions, and we wish that any other Alpha Chis who may be in Chicago at any time would come out and see us, for they may be sure of a hearty welcome.

MABEL SILLER.

DELTA.

DEAR ALPHA CHIS—Our first term of the Pennsylvania College of Music has passed swiftly and satisfactorily by and the second term is under way. The number of students this year is large and the college seems in a flourishing condition under Herr Heink's direction.

We have been particularly favored in a musical way this autumn. Seidl's fine orchestra, under the able direction of Schmidt, was a delight to the musical people of Meadville. The Thanksgiving engagement, too, of Scalchi, assisted by Alberti, Canzio and Noldi, was a very interesting occasion, although Scalchi's formerly glorious voice shows the sign of years of use. Soldi's voice was very pleasing in its clearness and sweetness, and her manner is charming.

Our fraternity season has been unique this year in one thing, at least. We have asked no one to join. We felt that our chapter was strong enough without adding new members, and though we hope to take in a few before the year is over, we are in no haste. We have enough girls to work with, and our idea this year is to make more of fraternity meetings if possible than we have in the past. We have chosen a committee to arrange a programme for each evening, taking up the study of the Symphony. Last Saturday we made a beginning, having two papers.

The symphony selected for each meeting is to be played and an analysis of it read. Then, besides, there are to be vocal numbers and reports of current events, such as the Dreyfus case or some such topic of general interest. By these regular programmes we hope to make our evenings profitable in the way of music and general information as well as in a fraternal way.

In speaking of the musical events of this year I meant to make mention of one soon to take place in which we are particularly interested. It is the engagement at the Academy of Music on November the twenty-ninth of the June Reed Concert Company, of which our Alpha Chi sister, Fern Pickard, of Jamestown, N. Y., is the pianist. We are hoping that this company will be most successful. It is new in its career, but the programmes which we have seen are most attractive. The company consists of three talented girls,—Miss June Reed, violinist; Miss Jane Van Etten, vocalist, and Miss Fern Pickard, pianist. If the company should have engagements at any of our fraternity centers I hope the Alpha Chis will be able to hear one of their programmes.

MARGARET BROWNING BARBER,

For the Corresponding Secretary.

ZETA.

“Lightly move
The minutes fledged with music.”

So wrote the poet laureate, and so think we who study the great emotional language, as some one has termed music. Already ten weeks or more have passed since we began the year's work and many things have transpired.

First of all there came among us one whom we welcomed most heartily, Miss Lucy Andrews, of Alpha Chapter. She is a worthy member of Alpha Chi and we of Zeta consider ourselves fortunate in being able to have her with us.

This fall we are congratulating ourselves on our good fortune in having six new members who are already proving themselves loyal to their colors. They are the Misses Laura Howe and Hettie Elliott, of Logansport, Indiana; Lora Lewis, of Owatona, Minnesota; Olga Brandenburg, of Boston, Massachusetts; Edith Prince, of Carlisle, Pennsylvania, and Helen Barnard, of Kennet Square, Pennsylvania. Now our list of active members numbers seventeen and we are planning and looking forward to a happy and interesting winter.

Zeta sends words of greeting to all the chapters and, before this appears in press, will have communicated with them all through her delegate to the Convention.

E. H. MANCHESTER.

PIANO RECITAL

(Junior) by Miss Ruth Vaught, assisted by Miss Eva Osborn, Soprano. Miss Raeburn Cowger, Violiniste.

Wednesday Evening, Oct. 5, 1898, 8 o'clock, Music Hall.

- Beethoven Op. 27 No. 1
Andante, Allegro moto e vivace. Adagio con espressione, Allegro vivace. Presto.
Rossini The Separation
Miss Osburn.
(a) Wagner-Liszt Spinnerlled
(b) Chopin Nocturne Op. 27, No. 2
(c) Chopin Valse Op. 34, No. 1
Hermann Petite Bercense
Miss Cowger.
Chaminade { LeSoir
LeMatin
(Second Piano Miss Sawyers.)

SCHOOL OF MUSIC,
DEPAUW UNIVERSITY, No. 726.

PIANO RECITAL

(Junior) by Raeburn Cowger, assisted by Miss Eva Osburn, Soprano. Miss Mollie Frank, (Violin.)

Wednesday Evening, Dec. 14, 1898, at 8 o'clock. Music Hall.

PROGRAM.

- 1. (a) Prelude (Suite Anglaise No. 8) Bach
(b) Variations—F minor Haydn
2. Vocal Solo—"Ave Maria" Gounod-Bach
With Violin Obligato.)
3. (a) Valse, Op. 118 Raff
(b) Ballade—G minor Rheinberger
(c) Etude de Concert (Spinning Wheel) Chaminade
4. Violin Solo. Introduction and Gavotte Charles Allen
5. Duo—Nocturne, Op. 66 Carl Thern
(Second Piano, Miss Herr.)

SCHOOL OF MUSIC,
DEPAUW UNIVERSITY, 736th Recital.

PIPE ORGAN RECITAL

Given by Miss Mary Janet Wilson, assisted by Miss Eva Osburn, Soprano.
Miss Raeburn Cowger, Violiniste.

Presbyterian Church, Dec. 21, 1898, 8 o'clock.

PROGRAM.

Bach	{	Prelude and Fugue in G
Handel	{	Prelude and Fugue in g
		Largo
		Miss Cowger.
Mendelssohn		Sonata in D, Opus 65
Gounod-Bach—(Violin Obligato)		Ave Maria
		Miss Osburn.
Lemaigre		Pastorale
Flagler		Gavotte
Rubinstein—(arranged)		Melody in F
Lefebure Wely		Wedding March
Herrmann		Berceuse
		Miss Cowger.
Mendelssohn		March

SCHOOL OF MUSIC,

DEPAUW UNIVERSITY, Recital No. 739.

TWENTY-SEVENTH STUDENTS' RECITAL

By Miss Cornelia Stanley Porter, Pianist, assisted by Master Earle Waterous, Violinist.

At Music Hall, Orrington Avenue and University Place, Monday Afternoon,
June 6, 1898, at 4 o'clock.

PROGRAMME.

Theme and Variation from Sonata, Op. 26	Beethoven
	Miss Porter.
Cavatina	Raf
	Master Waterous.
Impromptus, Op. 90, Nos. 3 and 2	Schubert
	Miss Porter.
Romance	St. Saens
	Master Waterous.
Valse, C Sharp Minor, }	Chopin
Nocturne, F Minor, }	
Polonaise, B Flat Major	Moszkowski
	Miss Porter.

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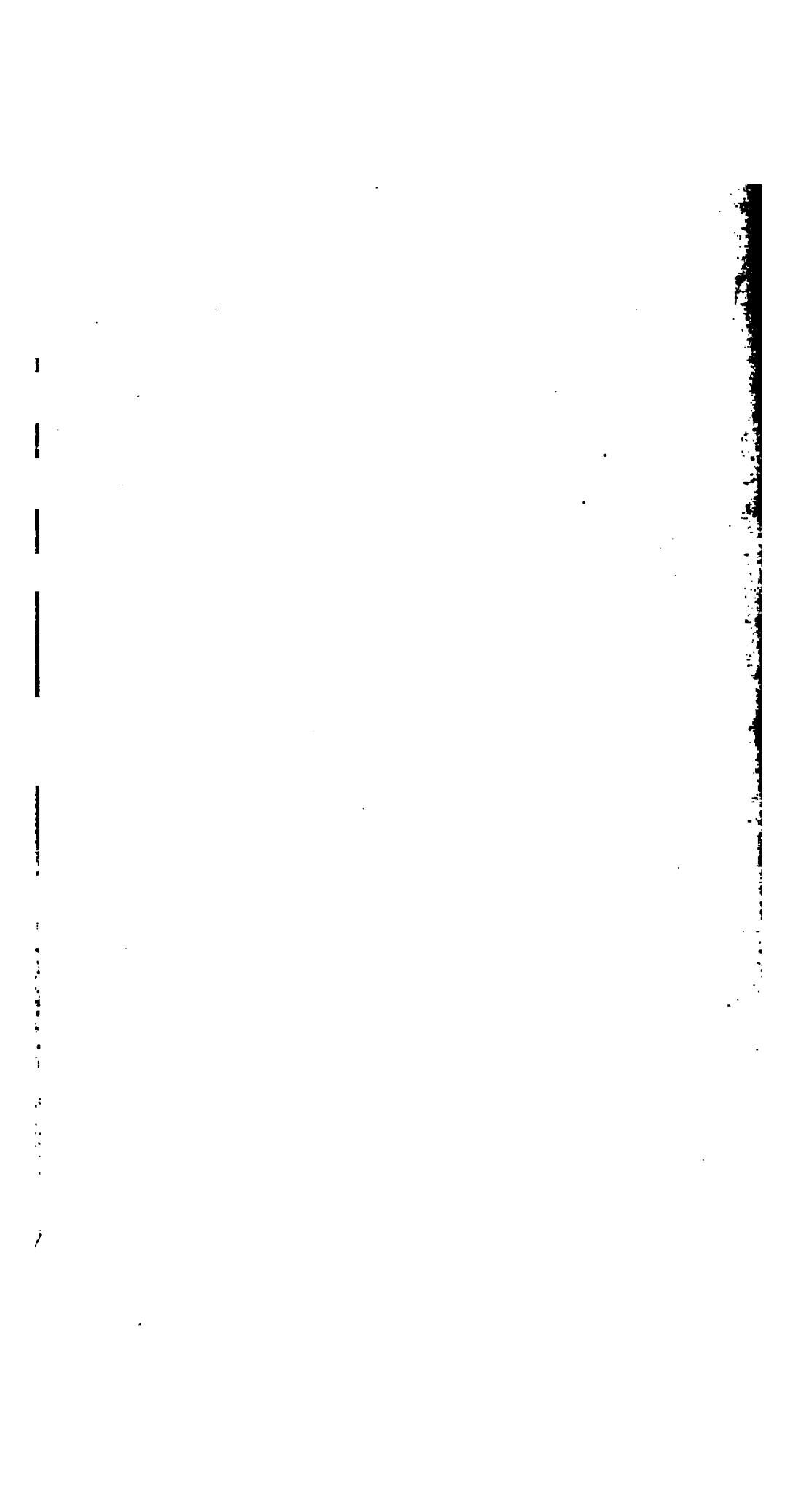
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MARCH 1899
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THE LYRE

OF



Alpha Chi Omega.

Founded at the University of Connecticut, Storrs,
September 24, 1893; Chapter at Marlboro, Mass.

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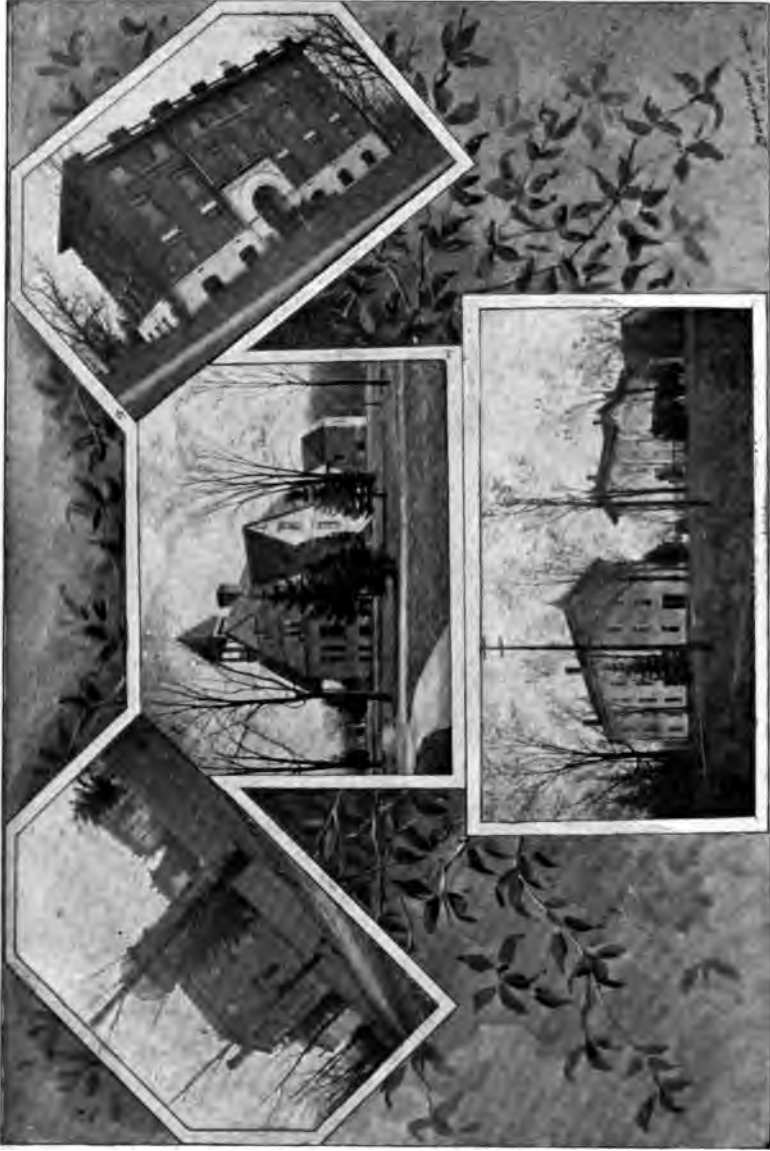
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GAMMA, Northwestern University, Evanston, Illinois.
DELTA, Pennsylvania College of Music, Meadville, Pennsylvania.
EPSILON, University of Southern California, Los Angeles, California.
ZETA, New England Conservatory, Boston, Massachusetts.
ETA, Bucknell University, Lewisburg, Pennsylvania.
THETA, University of Michigan, Ann Arbor, Michigan.

GRAND CHAPTER—ALPHA.

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Vice President Winifred Bartholomew, Theta.
Secretary Ethel Eggleston, Zeta.
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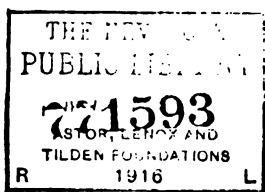
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OF

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NO. 1

VIBRATION.

While this is a much discussed subject it is so interesting that one may be pardoned for venturing to place it again before the public eye.

Let us briefly note four distinct facts: Sound is audible vibration of the air. Music is the arrangement of sound in harmonious relations. Technique is the control of these relations. Discord is the lack of harmonious relations.

The scope of these vibrations is wide, extending far away into the abyss of silence, as measureless as the stellar spaces, to reappear as heat, light, electricity, actinism and those fancied forces that dwell on the border of the Infinite.

Only a small segment of this broad sweep of dynamics is adapted to the capacity of the human ear and that is the limit between twenty-seven and one-half and thirty-five hundred vibrations a second. Those involved in music are contained usually within the extremes fifty-one and twenty-five hundred vibrations.

All tones above or below these take no part in that harmonious arrangement of vibrations called music; not essentially that they are incoherent, but because these sounds below, overlapping and blending, destroy distinctive notes, and the organs of hearing are not sensitive enough to discern the gradation of the tones of those above.

If the mechanism of the ear were more perfect, or rather, spirituelle, the tones of music would then extend to four thousand vibrations and beyond, for the only limitation placed upon vibration is by the auditory nerve itself. If that were unrestricted in perceptive power the very atmosphere would be charged with symphonies; every flower would be a tone study, every smile a lyric, the heavens an unending chorus and the rainbow the most beautiful anthem of the universe!

From multitudes of illustrations upon this subject a few examples will suffice to show the best known results both in music and science.

Students of this subject differ somewhat in their estimate of ratios. The best authorities, however, place low *A* in the Bass at twenty-seven and one-half, and the highest *A* at thirty-four hundred eighty vibrations a second, within which limit the music of all nations is written.

It would prove an exhausting effort to attempt to give or read the ratios in this brief article, hence, only a few pertinent examples will be presented.

In the violin the open *G* string answers to about one hundred ninety-three vibrations and the highest to about thirty-five hundred a second.

In the voice the full soprano ranges from *G* below the staff one hundred ninety-six to high *C* ten hundred forty-four, or to *E* above thirteen hundred five vibrations.

The mezzo-soprano ranges from low *E*, third space Bass one hundred sixty-four, to high *B* nine hundred seventy-six vibrations.

One singer of Mozart's time had a range of nearly three and one-half octaves. The present century is the proud mother of as wonderfully gifted children of song in Melba, Calve and the ever-youthful Patti.

Scientists have achieved wonderful and beautiful results in experiments with wood, taut strings, glass, plates and membranes.

Figures of the most simple and also of the most intricate design have been produced by the vibrations of a single tone, enhanced in beauty as the ratio is increased and the consequent tones realized.

Scientific observers have suspected that among certain forms of animal life the optic and auditory nerves blend in their functions so that one of these highly favored creatures *sees* what it *hears* and *vice versa!* The deaf hear a trumpet tone in a flash of red and the blind see a violet ray in a lullaby!

One interested scientist determined recently the roar of the ocean to be *F* below the Bass staff while that of the purling brook or mountain stream ranged from *A* flat, below the Treble staff, to *D* flat or *E* flat above, according to location and environment.

One may reasonably suppose that Thor in striking so many different anvils, according to the season or his mood, finds ample scope for many a gigantic solo.

One of the most interesting examples of "Reflection of Sound" is found in the "Ear of Dionysius"—a large hole excavated in the rocks near Syracuse—where, if one whispers or breathes the faintest tone into this great ear of Mother Earth it becomes at once a deafening roar.

The most delightful of these illustrations, however, exists in the Baptistery at Pisa, where, if one stand beneath its dome and sounds softly in rapid succession the tones of a full chord, it is reflected and remains suspended, a trembling jewel in mid-air, like the tones from some rich-voiced organ concealed from view.

Light, heat, color, aye, even the growth and decomposition of vegetable life, are in themselves but chords and dischords.

Pythagoras, the old Greek mathematician and musician caught the seven spirits of the rainbow and made them the inspiration of music. He viewed the whirling stars with an intuitive knowledge of the grand anthem they created upon that glorious night of the Redeemer's birth, an anthem writ in stars upon the great page of the sky.

But with Mitchell, the poet, I would plead:—

"Call not music mere vibration,
Pulsing, trembling, floating by,
Just to raise pleased, brief sensations,
Fruitless sounds, and born to die.

No! It is a spirit, burning,
Subtle, lightning-like in air;
Dormant it may lie, till turning,
Woke by Art, a glory there."

—PEARL WHITCOMB-HENRY.

Melody is the golden thread running through the maze of tones, by which the ear is guided and the heart reached.—CHRISTIANI.

MUSIC.

Indescribable thou art, evading the long embrace
 Of the devoutest Muse, to endow and crown thee
 With all that belongs to thee; of thy virtues, most beautiful
 And divinest of all, thou canst and dost efface
 The deepest gloom, or melt to tears, the stony heart;
 Thou call'st the wayward soul from paths of wrong,
 And thou dost soothe the wounded, and dispel *his* fears.
 To thee, doth the hungering, bruised soul oft turn,
 Whose loves are departed, leaving but the ghost of song
 That lived on lips, now pale and still.
 The young and gay, who tread carelessly,
 Trill in gleeful measures, thy glad rune,—
 The mother chants to infant ears, thy carressing
 Lullabys,—old men, with faltering tongues
 Find in thy peaceful rythmatic tune,
 Solace for the Past, and prophecy of coming joys;
 The exile, on some foreign shore,
 Murmurs softly, "Home, sweet home,"
 And waits with longing, for the summons
 That shall call him there, forever more.
 The songs of birds, 'mid sun-kissed flowers,
 And gentle rustling of the breeze,—
 The roar of Ocean, as he dies exhausted on the shore,—
 The seething winds, that lash
 With fury, the bending, reeling trees,—
 The diapason of gigantic Thor's voice,
 The passionate throbbing of the storm,
 Of thee, art a part,—for at Nature's organ,
 Sits Omnipotence, who, with master hand,
 Doth press the keys,—infinite in form
 Yet all pervading, thou'rt heavenly born,
 For, like a drift of Angel's song,
 From some vast supernal Way,
 Thou art the last to bid adieu, on earth,
 And first to greet us, in Heaven!

—PEARL MAE HENRY.

ON THE FAME OF ST. CECELIA.

Perhaps our Alpha Chi sisters may be interested in knowing that there is no particular reason why St. Cecelia should be associated in our minds with music. This seems to be rather a wild statement when we take into consideration the fact that because of her attributed musical abilities, her name is one of the best known in the calendar of Saints, and not only that,—but the additional fact, that half the Musical Societies in Europe and nearly all of them in America are named after her.

It is impossible to find anything but wavering, legendary accounts of her life, and while one truthful historian represents her carrying on her pious devotions in the second century, another, (equally authentic, as historians always are) depicts her a full century later pursuing the even tenor of her saintly way. It is stated with more or less mythical certainty that Cecelia often united instrumental music to that of her voice in singing the praises of the Lord. It is on this statement that her fame is founded, and that we find her the special patroness of music and musicians the world over. But if Cecelia has any claims to immortality, it is as a religious Saint and not as a musical genius. For she was so far advanced in a religious direction as to be a Christian, while nearly all the rest of the world was still Pagan.

She was a Roman lady of noble and rich family and this family was so inconsiderate as to jar upon her Christian feelings by constraining her to marry a certain youth of Pagan instincts. However, she promptly converted him to Christianity and also extended the good work of conversion to his brother and a friend named Maximus, all of whom were martyred in consequence of their faith.

There came a time when Cecelia, too, was destined to join the throng of martyrs. Pagan Rome commanded her to sacrifice to idols. She refused, and was condemned to death by the highroad of suffocation. She was thrown into a boiling bath, and though every means of stifling was employed, our historian asserts emphatically that she did not *even perspire*. Then she was committed to the executioner who struck three blows at her head with a sword,—but without sundering it from the body. He fled in horror, leaving her bleeding. People came in throngs

to sap up her precious blood with napkins, and to drink in her parting words. She died three days later and received a martyr's crown.

The 22nd of November is the day dedicated to St. Cecelia, and in the Roman Catholic Church her festival is always celebrated with splendid music, especially in Rome where there is a church dedicated to her. It is said to be built at her request on the site of the house she inhabited. The edifice has been rebuilt on a magnificent scale several times and stands in the Jewish quarter of Rome. In this we behold an architectural tribute to St. Cecelia, but there is also a great painter's tribute,—Raphael's grand painting at Bologna in which the Saint is represented wrapped in an ecstasy of devotions with a musical instrument in her hands,—a painting which must surely add lustre to her immortality. And Carlo Dolce and Ruebens have undoubtedly strengthened their own fame, if not hers, by their celebrated canvasses of this Saint.

There are also numerous tributes from the sculptor's chisel, but perhaps the best eulogy of all is that from Dryden's pen which has taken the form of a magnificent ode.

It is clear that there is no scarcity of flattering evidence that St. Cecelia existed, but there is a vast scarcity of anything approaching accurate knowledge of her life. Whether her musical accomplishments were sufficient to warrant this afterglow of laudation which has been showered about her, or whether her failure to "perspire" and expire at the correct moment has tended most to perpetuate her memory, it is impossible for me to say.

VIRGINIA MAY FISK. (Theta.)

"In framing artists art hath thus decreed,
To make some good, but others to exceed."

"Genius *begins* the work, but it is industry that *finishes* it."

Rhythm, accent, emphasis, and the divisions of time, should be well understood to be properly expressed in the performance.—DR. CROTCH.

HOMES OF OUR CHAPTERS.

ALBION COLLEGE.

Albion College—"old Albion" bears the name of its location. The Campus is a charming part of the town, sufficiently elevated to make the view a delightful one. The principal part of the grounds is occupied by the buildings; to the East lies the college grove, skirted by tennis courts and on the opposite side the athletic field—that most interesting and delightful of all places.



ATHLETIC FIELD.

The first building ever erected was completed in November, 1843 and although this was the second attempt to found the school, it was before the era of our high schools and the Seminary enjoyed great popularity.

In 1849 the corporate name became "Wesleyan Seminary and Female Collegiate Institute" and finally in 1861, "Albion College;" the charter also provided that the grade of work should be equal to that supplied in the department of Literature, Science and the Arts of the University of Michigan.

The first building erected—"Central"—was a dormitory with a



CAMPUS, ALBION COLLEGE.

dining hall and students' room but since the abandonment of the dormitory system, over twenty years ago, it has been used for educational purposes. It now accomodates the offices of the President, the Library on the second floor, the Biological Laboratory and lecture rooms, and beside these and none the less interesting a trophy room, where are gathered the spoils of athletic wars.

The North Building contains beside four lecture rooms, the quarters



CHAPEL.

of the Commercial Department, the Art Studio and two Literary Societies.

The Chapel Building, finished and dedicated in 1870, is directly south of Central Building. The main floor and gallery of the Chapel occupy the second and third floors while on the first floor are the music rooms of the Conservatory.



PRESIDENT'S RESIDENCE.



A MUSIC ROOM.



AN ART DEPARTMENT ROOM.

The Gymnasium is well supplied with apparatus, furnishing opportunity for the varieties of drills and physical culture.

Facing North Building and west of it stands the Observatory for the department of Astronomy and applied Mathematics.

The newest and a well equipped building is the McMillan Laboratory, the gift of the Hon. James McMillan, of Detroit.

The basement and two stories serve the laboratory purposes, the dispensing rooms, and private office of the Professor. In the third story are placed the College Museum, and a Museum of Conchology, Zoölogy and Botany.

Thus fitted, Albion offers to its three hundred and seventy-five enrolled students four separate courses of study in the College of Liberal Arts, and others in the Departments of Oratory, Commercial work, Preparatory, Art and Music, and a Normal Course.

The Conservatory is fast becoming a musical centre. There is annually presented a musical festival continuing for three days. It helps

the students to more fully appreciate music as an educative force and as a fine art. Such artists as Godowsky, Breckenridge, D. Frangcon Davies, Katharine Fisk and Xavier Scharwenka have appeared.



ALPHA CHI OMEGA.

The Conservatory is under the directorship of a native German, whose education was begun in the Royal Academy of Berlin, and who was a pupil of Müller.

In the Spring and Fall the students quite live on the athletic field, for life in the institution soon convinces one of the thorough worth of manly athletics. The Association has as its governing board, one composed of eleven members, representing in a large per cent the student body, and with these the Faculty and business men.



SIGMA CHI. DELTA GAMMA. KAPPA ALPHA THETA.

Leading the social life of the college are the fraternities—in number the sacred seven.

Sigma Chi established in 1886; Delta Tau Delta, in 1876; Alpha

Tau Omega, founded in 1880; Sigma Nu, in 1895; Delta Gamma, 1883; Kappa Alpha Theta, 1887 and Alphi Chi Omega, 1887.

Three chapter houses, those of Sigma Chi, Delta Gamma and Kappa Alpha Theta are at the edge of the grove and face Cass Street, while



QUALITATIVE LABORATORY.

that of Alpha Chi Omega fronts Hannah Street, toward the College Buildings proper.

No rules prevent a student from joining a fraternity as soon as he chooses, nor are these Greek letter societies under any contract, consequently from the very beginning of the term until its close, much activity is noticed until each has gained for its own the best material. The refining influence of the fraternities is marked.

K. L. CALKINS.

 OUR NEW CHAPTER.

Theta Chapter was formally ushered into the ranks of Alpha Chi Omega on the evening of November 19th, 1898. Five Beta girls,—Miss Ada Dickie, Miss Lina Baum, Miss Alta Allen, Miss Ethel Calkins and Miss Dickinson,—came down from Albion with power from the Grand President to organize the chapter. The initiation was held at the home of Mrs. Leonard Miller, a former Beta girl, to whose efforts the establishment of the chapter was undoubtedly due. Another able assistant, whose arduous efforts must not be underrated in this truthful account, was a most versatile goat. We may safely say that the combination of six enthusiastic Alpha Chis and one ardent goat was an invincible one to the uninitiated, and that the work was satisfactorily and thoroughly accomplished.

The charter members were seven,—Alberta Daniel, Winifred Bartholomew, Floss Spense, Flora Koch, Rachel McKenzie, Lillian Condon and Virginia Fisk. "Billy" left us in a weak, but ravenous state, and we were able to do full justice to the liberal spread which had been provided, doubtless with the view of counteracting as far as possible the disastrous effects of a genuine Alpha Chi initiation.

We held our first regular meeting just before Sunday morning compelled adjournment, elected our officers for the term and dispersed to our beds,—weary, but happy and proud in the sense of our brand new chartership.

VIRGINIA MAY FISK.

"As poetry finds its fullest development in the drama, so does instrumental music in the symphony; and indeed it may safely be said that the symphony is the highest of all the musical forms."

The harmony of things,
 As well as that of sounds,
 From discord springs.—SIR J. DENHAM.

"Always be assured that ultimate success will ensue, if you give yourself the trouble to work for it; success may be deferred, but it will come at last."

THE LYRE

OF

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MARY JANET WILSON, *Editor-in-Chief.*
 RAE BURN COWGER, *Exchange Editor* (Alpha). HELEN HANNA BIRCH, *Alumnæ Editor* (Alpha).

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MILDRED RUTLEDGE, <i>Subscription Agent and Treasurer.</i>	

VOL. IV.

GREENCASTLE, IND., MARCH, 1899.

No I.

EDITORIAL.

The convention of three years ago decided that Gamma should have charge of the new song book. Another convention has passed and Gamma Chapter is still looking for songs. We have received a few of them but not all by any means. What is the matter? At Albion it was decided to have all songs in by February 1st. You know as well as Gamma who is tardy in this matter. We can not have the book without the songs. Shall we have the book? It is for you to decide.

THE LYRE now enters upon its third year. It goes forth with more confidence than on the two preceding years for it feels assured that at certain points in this great country it has many enthusiastic friends; that there are certain ones upon whom its interests have a special claim

and who will not allow other duties or pleasures to cause it to be neglected. In looking over its pages we can see names of those who in the past have been loyally meeting the demands upon their time and talent. May the future record many more. We heartily greet the new corps of assistants and hope they will feel repaid for their arduous labor by the ultimate success of the enterprise. Many stumbling blocks may interfere with our plans, but let us not be turned aside because of them, but let us move forward and they will disappear.

We do not consider it essential to the strength of our organization to increase its extent rapidly. While at this time there are many knocking at our door for admission the greatest care should be taken about organizing. Unity is more essential to success than extension. Then too the greatest effort should be made to help a chapter that is temporarily weak or discouraged into a healthier, stronger life. "Let us strengthen the things that remain." Keep our eight chapters alive and progressive and add with the greatest precaution only progressive and enterprising applicants.

Theta chapter takes hold of the Journal work in a very encouraging manner. We congratulate our new chapter on its efficiency.

Since the convention has decreed that every active member shall subscribe for THE "LYRE" we will expect longer lists from each chapter. We hope the subscriptions will come promptly. Care should be taken to inform us of change of address. The June number will probably not appear until after school is closed in which case notice of change of address should be sent us.

Extra copies of any number of THE LYRE can be furnished at 20 cents per copy. We will also furnish a few volumes bound in half morocco at \$2.25 per volume.

We wish to urge promptness in sending in the songs to Gamma. We may here state that Gamma is the banner chapter as to promptness in having copy in for THE LYRE. Let us not withhold the material they need for the work assigned them.

Promptly June 1st we expect the copy for the next number. Please remember to include programs given by active members of the chapter.

We wish to call the attention of those of our members who desire to make the most progressive and thorough preparation for work to the requirements for membership in the American College of Musicians. The object of the organization is to provide for and encourage broader education in those who are equipping themselves for professional work. We hope many Alpha Chi's will be found in the list of those who have gained admission to this honorable body. In our haste to progress rapidly in our chosen department of music we should not neglect the advantages offered by our schools for broader study, for this will be required of us if we keep in the front ranks as musicians and teachers.

A carefully prepared index of the first two volumes of THE LYRE has been printed—1897-1898 makes a very creditable volume. Each chapter should have these numbers bound for its library, and each subscriber who values THE LYRE should not neglect to have it in this convenient form. The index will be sent free to every subscriber who wishes it.

CHAPTER PERSONALS.

ALPHA.

Louie Rush was unable to return after Christmas.

Eva Osborn has returned home to organize her class.

Donna Williamson is now Mrs. Stonecypher and resides in Indianapolis.

Fifteen active and three pledged members are now registered for work.

Pearl Shaw and Elma Patton will remain for only part of the spring term.

Lydia Hammerly and Stella Branson will be unable to enter the third term.

Jessie Fox was bereft of her mother last January. She has the sincere sympathy of her sisters.

Lydia Hammerly, Flora Brumfield, Mae Headley, Lydia Woods, Ethel Jackson, Daisy Estep and Elma Patton were initiated during the second term.

Marguerite Gray has a large class in pianoforte at her home. Her class recently gave a public recital, assisted by Mr. Carl McKee, formerly of DePauw.

Ferne Wood, who has been suffering from the result of overwork in school, is regaining her usual health. She is still an enthusiastic reader of the LYRE.

Valverda Rupp died at her home in Terre Haute January 6th, after a short illness. She was with us in fraternity work during the year the convention met with Alpha and was a great favorite with all.

Miss Cowger's violin, and Miss Shaw's piano Junior recitals were given last month. Misses Herr, Rutledge and Vaught will give their Senior pianoforte programs within the next six or eight weeks.

BETA.

Miss Daisy Snell is teaching in Coldwater, Mich.

Miss Dickie is the happy possessor of a new Steinway.

Miss Ethel Kinsman is teaching in Calumet, Michigan.

Miss Louise Birchard is teaching Delsarte in New Bedford, Mass.

Miss Emma Phelps is spending this term in Battle Creek, at china painting.

Miss Alida Handy, of Bay City, Mich., is studying in Boston Conservatory.

Born, to Mr. and Mrs. Herbert Cushman, January 13th, a daughter, Dorothy Madaline.

Misses Clarissa and Ada Dickie go to Detroit this week to see Olga Nethersole in "Camille" and "Carmen."

Misses Florence Hoag and Dorothy Gunnels attended the Junior hop in Ann Arbor, February 10th. Miss Hoag was a guest at the Chi Psi, and Miss Gunnels at the Sigma Chi House.

GAMMA.

Jeannette Evans Maxwell is studying at Barnard College this year.

Miss Ethel Lillyblade did not return in January, but is at home in Denver, Colorado.

Miss Suzanne Mulford sailed for Bermuda, February 18th, for an absence of eight weeks.

Miss Mabel Siller spent her Christmas vacation with Miss Suzanne Porter, of Meadville, Pennsylvania.

Our honorary member, Mrs. G. A. Coe, entertained the Alpha Chis very pleasantly at her beautiful home.

Miss Adalyne Richardson and Mr. Robert Bruce Young were married at her home in Oklahoma City, November 16th, 1898, and are now living in Bonham, Texas.

Miss Stella Chamblin spent a week previous to the convention with the Misses Hough in Jackson, Michigan.

Miss Beulah Hough has been visiting in Evanston for the last five weeks. Her friends were glad to see her here again. The Misses Siller, Theodora Chaffee, Katherine Scales, Blanche Hughes and Stella Chamblin entertained in Miss Hough's honor.

DELTA.

Miss Theo White of Elmira, N. Y., is visiting in Oskaloosa, Iowa.

Miss Helen Edsall has been ill with the grip but is now able to meet her pupils.

Miss Bertha Sackett entertained the fraternity Monday afternoon, January 30th.

Miss Mary Graham spent a week in New York at the beginning of the season for Grand Opera.

Miss Anna Ray and Miss Sarah Evans are in New York studying voice with Mrs. Skinner and Madame von Klenner.

Miss Jessie Merchant attended the Y. W. C. A. Convention at Pittsburg, Pa. She went as a delegate from Allegheny College.

Miss Ruby Krick is spending the winter in Washington, D. C. She is the guest of her uncle, Congressman John C. Sturdevant.

Miss Elizabeth Tate, one of our Delta girls, was married to Mr. Alexander Parker Wilson, November 23rd, 1898. They reside in Boise City, Idaho.

Delta announces that three new grand-daughters have been added to her roll. They are the daughters of Mrs. Jene Robson McGill, Mrs. Harriet Veith Robson and Mrs. Charlotte Weber Seiple.

"News comes from Paris that a Pennsylvania girl named Gertrude Rennyson has achieved a great success at the Ambroselli School of Opera."—*Pittsburg Despatch*. Miss Rennyson is an Alpha Chi of Zeta Chapter.

The girls were very pleasantly surprised with a visit from Mrs. Hull a few weeks ago. Mrs. Hull was formerly director of the Meadville Conservatory of Music. She is now teaching very successfully in Erie, Penn.

EPSILON.

Ora W. Millard is visiting in San Francisco.

We are planning a tallyho ride for the first of April.

Dr. Burton, father of our dear sister Nellie Burton, passed away last month.

Lulu Johns has returned from Berlin and is with her mother at Riverside.

The latest additions to Epsilon are Misses Olive Barringer, Lillian Whitton and Myrtle McArthur.

Miss Neally Stevens entertained Epsilon with a recital on the twenty-second of February. We had a delightful time and were delighted with her. She had a drawing contest, in which Mrs. VanCleve won a large bow of scarlet and olive satin ribbon, which adorned the piano while Miss Stevens played. Miss Keep won a dainty water color painting of the poppy fields near here. It was the handiwork of Miss Stevens' mother. Miss Chalfin won a box of bonbons. We are all very happy to have Miss Stevens with us.

ZETA.

Edith Prince has gone home for the remainder of the year.

Maud Collin spent Christmas with friends in Middletown, N. Y.

Mary Wilson Johnson spent Christmas at her home in Raleigh, N. C.

Edith Manchester spent several days of last week at her home in Providence, R. I.

Belle Mauross Sigourney of the class of '96 spent a few days with us the first of the month.

Margaret Upcraft recently furnished violin numbers on programs in Lawrence and Andover.

Maud Collin is suffering from overwork and will go home for the remainder of the school year.

Alida Handy of Beta Chapter has entered the Conservatory and will be affiliated with this Chapter.

Mrs. Violet Truell Johnston, of Plainfield, N. J., was the guest of fraternity sisters for a few days in January.

Mary Kidd, Estelle McFarlane, Jessie McNair and Margaret Upcraft spent Christmas with Edith Manchester in Providence, R. I.

Marion Colborn of Michigan City, Indiana, a member of Alpha Chapter, entered the Conservatory the first of the term but on account of illness returned home.

Mary Carson Kidd has been called to her home in Huston, Texas, by the sudden illness of her mother. She hopes to return in a few weeks as her mother is now much improved.

Elisabeth Mayo, one of the most advanced violin students of the school, played recently at concerts given in Lawrence, Mass., Providence, R. I. and Dunkirk, N. Y., where she was very enthusiastically received.

ETA.

Miss Jessie Steiner is visting friends in Philadelphia, Pa.

Belle Bartol will play in the recital held in Bucknell Hall the last of March.

Amy Gilbert is taking piano lessons under Carl Abbott of Philadelphia, Pa.

Fannie Woods was married in December to Mr. Eugene Kerstetter of Lewisburg, Pa.

Invitations are out for the marriage of Ida List to the Rev. William Paullin of Cedarville, N. J.

THETA.

Mrs. Hortense Miller has been entertaining company.

Miss Virginia May Fisk is a senior in the piano department this year.

Miss Floss Spence goes to Ypsilanti every day to attend the Normal School.

Mrs. Hermann Zeitz has been wearing the lyre for some time as an associate member.

Miss Florence Hoag and Miss Dorothy Gunnels, Beta members, were in town for the Junior Hop.

Miss Alberta Daniel returned to her home in Jackson for a short time, at the end of the semester.

Miss Gertrude Montague of Traverse City, and Miss Martha Clarke of Ann Arbor, are now Alpha Chis.

In Mendelssohn we admire most his great talent for form, his power of appropriating all that is most piquant, his charmingly beautiful workmanship, his delicate sensitiveness, and his earnest, I might almost say impassioned, equanimity.—HEINRICH HEINE.

“No joy was ever given from above that shall from memory wholly fade away.”

“The peculiar place of Schumann as a song-writer is indicated by his being called the musical exponent of Heine, who seems to be the other half of his soul.”

Study only the best, for life is too short to study everything.—BACH.

CHAPTER LETTERS.

ALPHA.

With the closing weeks of this second term we are all brought to realize how rapidly this year is passing away. We have been very busy to be sure, and hope we are improving all our opportunities as well as possible. Several of our girls are preparing Junior and Senior Recitals. We have heard some very interesting concerts by the artists of the Concert Course. The Spiering Quartette, of Chicago, was here again this year at the request of many who heard it last year. Dr. Hanchett was greeted by a good house two evenings with his Analytical Recitals. The second evening the professor of our Voice Department, Miss M. Dietrichson, appeared in her native Norwegian costume and entertained her hearers with her native songs. We will have the pleasure of hearing Miss Mae Estelle Acton, soprano, next week. She will be assisted by two members of our faculty: Professor Adolph Schellschmidt, 'cellist, and professor of string instruments, and Miss Elisabeth Sawyers, pianist, professor of pianoforte, harmony and advanced theory. Our Glee and Mandolin Club is making preparations for a concert tour. They will begin by giving us a concert in Meharry Hall. The club is composed of the best college musicians and they will surely please their audiences in whatever cities they choose to give concerts. They have practiced diligently and are in unusually good condition.

One of the important events is our victory in the State Oratorical contest. DePauw has been marvelously successful in these contests, as she has won many State contests and quite a number of Interstate. Our representative this year is very enthusiastic and says that if it is in his power DePauw will again win the Interstate. We have great hopes of his success.

Alpha Chapter held a social function on the evening of February 27th, at the home of Miss Lockridge. Her eighty guests declared it a great success. And of course it was her desire and endeavor to make it an enjoyable occasion.

For our last few fraternity meetings we have had the pleasure of

initiating one new girl and three pledged members. They are all very enthusiastic and energetic. We also recently pledged a new girl whom we hope soon to initiate. Since our glorious convention with Beta, our regular fraternity meetings have been interrupted with much business, and we have not as faithfully followed our plan of work as we were wont. It hardly seems possible that our fraternity has grown so large. From the first meeting of seven DePauw girls, who associated themselves together almost fourteen years ago, the fraternity has increased until it embraces about five hundred members. Surely Alpha Chi Omega has been and is still being looked upon with favor, for with the addition of her last established chapter, Theta, she can count her chapters to the number of eight.

Now that we fare in such a congenial atmosphere, let us seek not only for the affinity of true sisters, but for the highest attainment possible.

WILHELMINA S. LANK.

BETA.

In social functions, there has been an even tenor to Beta's way. The term has been a bit quiet, though not lacking in enthusiasm. The occasional spreads and our meetings are the oases in our desert of study, for many of the girls have heavy work.

We followed Gamma's excellent suggestion and have made a more thorough study of the constitution; for programs we are carrying out in detail an outlined study of the musical forms, beginning with the Ballad model and dance form, going through the two terms and ending with the American Orchestral and Choral works.

On February third, five of the chapter went with Professor and Mrs. Sand and the college quartette, to give a concert at Quincy, Mich. The trip was far from tedious, and I'm sure if the listeners enjoyed it as well as we, they were contented and an interest in the Albion Conservatory was aroused. The string quartette, of whom three are Alpha Chis, were especially pleasing in their numbers.

The college is looking forward with much anticipation to the setting up in the chapel of a pipe organ. Many pupils who have been hindered from study in this department because of no organ that could

be secured for practice, will begin lessons next term, at which time it is hoped the organ will have been placed. Mrs. Sand will have charge of the department; this will necessitate her giving up the vocal work. For this it is expected that we shall have a man teacher, just who is not yet announced.

The base-ball management is planning for a series of class games in the Spring. The winning team (final) is to receive a trophy to be placed, as usual, in the trophy room. We are to give the trophy this year and, since it is intended that this plan shall be perpetuated, we are gratified over being first asked to offer it. The Constitution of the Athletic Association has been revised and its affairs are now managed by a Board of Control of eleven members, three from the Faculty, three business men from the city, and five from the student body. Here, too, we have our part, there are but two young ladies and one is an Alpha Chi. By the recent death of Hon. Cyrus Smith and Edward Connable, of Jackson, the college receives a library valued at \$16,000, and from the latter a bequest of \$45,000.

Beta particularly rejoices over the constant growth of the Conservatory of Music, for there we turn first of all, not only for musicianly girls, but those who will make true Alpha Chis. With sincerest wishes to each chapter from Beta. Yours, in the bond,

KATE L. CALKINS.

GAMMA.

DEAR SISTERS—The convention gave to Gamma much enthusiasm and new zeal. Five of our girls had the privilege of attending our last convention and each expressed herself as having a most pleasant time and receiving a great profit from it. Each chapter has its disadvantages—and Gamma is not an exception—but we want to do our best in up-building Alpha Chi Omega. We feel that we have already begun, for we have just initiated Miss Mabel Dunn of Evanston. We have added great talent to our chapter by this new member.

We gave our annual dance at the Boat Club in Evanston last month. In the near future we will give a musical to which our friends will be invited. The program will be given by Alpha Chis, assisted by two

friends. We also intend to give an entertainment at the University Settlement for charity.

Many recitals have been given during the year and many of our girls have taken part. We have had good reason to be proud of them on these occasions, too.

Gamma sends best wishes to her sister chapters.

STELLA CHAMBLIN,
Associate Editor.

DELTA.

Delta entered upon the new year of 1899 with a revival meeting. There was a general determination to turn over a new leaf, many good resolutions were made and so far have been nobly kept. We have been working to strengthen the unity, to appreciate and to enter into our bond more fully.

Our plan of meeting has been somewhat changed. We find the girls quite tired out when Saturday night comes, and that it must be made more or less an evening of recreation and enjoyment with complete good fellowship, sympathy and love. Our formal meeting is called to order promptly at eight o'clock, and all business quickly dispatched, then two hostesses, previously appointed, take charge of the remainder of the evening. These hostesses entertain in any way they like and, of course, are at liberty to call upon any of the sisters as aids. The programs are quite varied, sometimes we have a musicale, sometimes a literary evening, occasionally a spread, and once a minstrel show. The evening's entertainment is kept secret during the week and we find this an excellent way to keep up interest.

The girls of the college are very enthusiastic over basket-ball and the Alpha Chis are well represented among the best players. We have an excellent frat team and expect to challenge the Kappa Alpha Thetas and the Kappa Kappa Gammas. Of course we shall win; we are doing splendid training and just now in consequence one of our team is laid up with a sprained ankle and your humble scribe has a finger in splints. But think of the glory!

Wednesday we have a supper in the frat-rooms for a few invited

guests and perhaps in my next letter I can name some new sisters. Delta has not increased her numbers for one whole year. We are very anxious for the new song book.

With fondest greetings to all of the chapters. I am, yours faithfully
in the bond,

LAURETTA FAY BARNABY,
Corresponding Secretary.

ZETA.

Greetings and cheer to our Western sisters. Life goes well with us here at the "Hub of the Universe."

What with our own interesting program work, the many musical and literary advantages of the Conservatory, and the historical and artistic attractions of the city, we lack not for the best instruction in all departments. It is true that some of these "cost like Boston," but others are "without money and without price," and of course the average American is not indifferent to the merits of an attraction so advertised, though it is often claimed for him that his idea of the superlative degree of a thing is estimated by its cost mark of dollars and cents. Among some of these attractions open to the public may be mentioned the fine exhibition of water-color paintings of the Thames, Holland and Venice, by F. Hopkinson Smith, which were shown this week. Also an exhibition in the Art Museum by Monvel, the French artist, of a series of thirty-eight paintings illustrating the life of Joan of Arc. These pictures are to form the mural decoration of a memorial church that has been erected in her native villiage.

Then there are the lectures of the Lowell Institute along various educational lines, and the great Public Library where only the scribble of a lead pencil is necessary to bring to your hand any book you may wish to read.

While appreciating all these advantages we occasionally find time for a little social relaxation, though by no means to such an extent as you who are studying at a college or University, and must entertain, and in turn be entertained by, those of the Greek letter world.

On Saint Valentine's evening we received a few of our friends in an informal way at the Fraternity Hall. The principal part of the enter-

tainment consisted of an archery contest. Each guest in turn shot with bow and arrow at a large red heart which hung suspended by the fraternity colors from a door. One daring damsel, falling on her knees, proved herself the best marksman by sending her arrow through the heart and so carrying off the prize. The favors and part of the refreshments were also in heart shape.

On the evening of George Washington's birthday, Judge Shry of Boston, gave to the girls at the Conservatory a Colonial party, to which sixteen of the men students were fortunate enough to receive invitations. You see it was absolutely necessary to have a few men at a George Washington party, or how could the hero and the prominent men of his day be represented? So of course George Washington and the fair Martha led the grand march in all the glory of powdered wig and rustling silk and were followed by great statesmen and grand dames. Among them, our convention delegate as Lady Randolph, in a beautiful gown of rare old lace in which her great-great-grandmother, the wife of Chief Justice James Iredell under Washington, had often appeared in the bye-gone days.

But seldom do our festivities partake of such historical splendor. Often the occasion is only "a box from home." Then all the Alpha Chi Omegas assemble, and a fine fat turkey a few hours after reaching Boston Town will look quite emaciated; the far-famed sea breezes seem to have no effect upon him, though they may serve to whet to a keener edge the appetites of his admirers. But the transformation of his muscular strength and even his "departed spirits," as exhibited when strutting "Lord of all he surveyed" seem imparted to these "cornfed" musicians with most hilarious effects.

Zeta will ever be with you in spirit and thought, and wishes for you all happiness and success beyond anything you anticipate.

LUCY G. ANDREWS.

THETA.

The infant chapter of Alpha Chi enthusiastically greets her new sisters for the first time and thanks them for the welcome given in The Lyre, and trusts they will not be disappointed in Theta. She bids fair

to become a vigorous, healthy and active chapter and is not only walking alone but learning also to speak for herself. The necessary essentials for the growth and advancement of the chapter are within our reach, if we have but the energy to stretch forth and grasp them, and having grasped them, the will and character to maintain the ground gained.

We have won to our midst two more congenial girls whom we feel to be a valuable acquisition to our chapter, Miss Gertrude Montague of Traverse City, an unusually talented pupil of Mr. Jonas, and Miss Martha Clark of Ann Arbor, one of his graduates. We also have a pledged member, Miss Ethel Fisk, sister of one of our most loyal and energetic Alpha Chis, and of whom we are already very fond and hope soon to admit to full membership.

At the home of Miss Flora Koch our goat was first brought into activity for the initiation of Mrs. Hermann Zeitz, wife of Prof. Zeitz, who is at the head of the violin department in the School of Music. The spirit of respect which we all entertained for our new associate member seemed to have penetrated to his goatship's perceptions for he behaved in a most gentle and dignified manner, showing himself to be an unusually well trained goat. Last Friday eve at the home of Miss Lydia Condon he again appeared to test the courage and loyalty of the other two sisters. He was somewhat mischievous, but owing to warm weather was not as unruly as I imagine some goats to be.

In the early part of January a Russian tea was given for the Alpha Chis by Misses Bartholomew and Daniel, at the home of Secretary Colburn, where the girls reside. It was a pretty little affair rendered attractive to the girls by the assistance of Mrs. Colburn and Mrs. Zeitz in making and serving the tea.

We wish here to pay our loyal little Beta sister, Mrs. Hortense Miller, a tribute for her kindness and assistance to the new chapter. She has endeared herself to us all by her sweet manner and ready help on all perplexing questions.

We have recently had the opportunity of hearing some very fine artists. Miss Adele Aus der Ohe gave a fine piano recital and before the wonderful accomplishments of this artist had ceased to be breathed about, Mr. Willy Burmeister, the famous violinist, came to hold us

spell-bound again with pleasure over the soul-stirring tones wrought from the instrument in his skillful hands, under perfect control of his inspiration. We are impatient for the appearance of Madame Carreno and expect also some grand treats at May Festival time, and hope many other sisters may enjoy the artists here assembled at that time.

Several of our girls have taken part in pupils' recitals for which we send two or three programmes.

And now before the older members of our musical family have an opportunity to say to us that infants should be seen and not heard, we will bid you all an affectionate farewell until we meet again in the Lyre.

MARION ALBERTA DANIEL.

“In his “Songs Without Words,” Mendelssohn gives us his innermost ideas, and they are full of moral purity and poetic charm. For this reason, the songs have made their way into every musical household.”

“Practice is not merely a mechanical work, but has also an intellectual phase, which, when properly developed, produces good fruit in economy of time, saving of unnecessary trouble, and a readier achieving of the wished for result.”

What love is to the heart, that music is to the other arts and to man, for music is love itself.—WEBER.

Schubert's pianoforte compositions are brilliant, and strongly in the style of Beethoven, who was always the great object of his devoted admiration, his artistic idol and model.—GEORGE FERRIS.

Music is never stationary; successive forms and styles are only like so many resting-places—like tents pitched and taken down again on the road to the ideal.—FRANZ LISZT.

MEMBERSHIP.**Honorary Members.**

Madame Fannie Bloomfield-Zeisler.
Lavin, Mrs. Mary Howe.
Rive-King, Madame Julia.
Yaw, Ellen Beach.

Decca, Madame Marie.
Powell, Maud.
Stevens, Neally.

Alpha.**ASSOCIATE MEMBERS.**

Alden, Lena Eva.
Bailey, Mrs. Cecelia Eppinghausen.
Bryant, Mrs. Jennie Allen.
DePauw, Mrs. Newland T.
DePauw, Mrs. Chas. T.

Dixon, Mrs. Alma Dahl.
Earp, Mrs. Ella G.
John, Mrs. Orra P.
Wentworth, Alice.

CHAPTER ROLL.

Andrews, Lucy G., Brazil, Ind.
*Atkinson, Lulu, Willow Branch, Ind.
Baker, Joanna, Indianola, Iowa.
*Bailey, Mrs. Belle Mikels, W. Lafayette, Ind.
Baldwin, Mrs. Suda West, Ft. Branch, Ind.
*Ballinger, Ina, Williamsburg, Ind.
Barry, Bunny, Sheldon, Ill.
Beauchamp, Bonnie, Tipton, Ind.
Bell, Clara, Bluffton, Ind.
†Benedict, Mrs. Cora Branson.
Bennet, Mrs. Laura Marah, Okahumpka, Fla.
Berger, Mrs. Ethel Sutherland, Chicago, Ill.
*Biddle, Maude, Danville, Ind.
Birch, Helen Hanna, Greencastle, Ind.
*Boltz, Myrtle.
Boesler, Lyda.
*Branson, Stella, Farmersburg, Ind.
Brumfield, Flora, Petersburg, Ind.
*Brown, Mrs. Leonore Boaz, Kokomo, Ind.
*Byers, Lizzie, Shelbyville, Ind.
*Carter, Olive, Brazil, Ind.
*Case, Mrs. Minnie Bowman, Covington, Ind.
Chenoweth, Byrde, Winchester, Ind.
Childs, Mrs. Nellie Gamble, Martinsville, Ill.
*Clark, Blanche, Colfax, Ind.
Clark, Mrs. Olive Burnett, Anderson, Ind.
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Collins, June, Knoxville, Iowa.
Conrey, Carrie, Shelbyville, Ind.
Copeland, Nellie Bolton, 850 G Av, St. Paul, Minn
†Coucher, Louise.
Cowger, Racburn, Monticello, Ind.
Cowperthwaite, Anne, Tom's River, N. J.
Cox, Emma, Anderson, Ind.
*Creek, Emma, Yoeman, Ind.
*Crowder, Kittie, Sullivan, Ind.
*Davis, Honora, Bourbon, Ind.
Davis, Minnie, Martinsville, Ind.
Deniston, Bertha, Indianapolis, Ind.
DeVore, Altah, O'Dell, Ind.
*DeVore, Okah, O'Dell, Ind.
*Dresser, Mrs. Nellie Dobbins, W. Lafayette, Ind.
*Ellis, Pearl, Pleasantville, Ind.
Estep, Daisy, Danville, Ind.
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Finch, Juliet, Logansport, Ind.
Forshee, Mabelle, Kinmundy, Ill.
*Foster, Evalyn, Attica, Ind.

*Foster, Katherine, Palmyra, N. Y.
Fox, Jessie Y., Champaign, Ill.
French, Gertrude H., Boxford, Mass.
Fuqua, Leota.
Gallihue, Mayme, Indianapolis, Ind.
Gray, Mrs. Carrie Moore, Galveston, Ind.
Gray, Margurite, Chrisman, Ill.
*Hamilton, Florence, Greensburg, Ind.
Hammerly, Lydia, Marshall, Ill.
Hand, Mrs. Lillie Throop, Carbon, Ind.
Hargrave, Minnie, Princeton, Ind.
*Harper, Mrs. Nellie Zimmerman, Brazil, Ind.
*Haywood, Emma, Romney, Ind.
Headley, Mae, Pendleton, Ind.
Heaton, Alice Cary, Knightstown, Ind.
Herr, Helen, Brazil, Ind.
*Hester, Emma, Greencastle, Ind.
Heston, Maud, Princeton, Ind.
Heston, Stella, Princeton, Ind.
Hill, Claudia, Waynesburg, Ind.
Hirt, Marie, Greencastle, Ind.
Hirt, Sarah, Greencastle, Ind.
Horner, Meta, Medaryville, Ind.
Hites, Mrs. Ella Farthing, Clarksburg, Ind.
Hollingsworth, Mrs. Myrtle Wilder, Brazil, Ind.
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Jones, Mrs. Anna Augustus, Paris, Ill.
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Lank, Elmira, Greencastle, Ind.
Lathrope, Emma, Delphi, Ind.
Latimer, Bessie, Auburndale, Mass.
Leonard, Estelle, 127 W. 13th St. Cincinnati, O.
Lightfoot, Mrs. Marguerite Smith, Rushville, Ind.
Link, Mrs. Maud Rude, Paris, Ill.
Little, Carrie, Pine Village, Ind.
Lockridge, Elisabeth, Greencastle, Ind.
*Maley, Maud, Edinburg, Ind.
*Martin, Dena, Newton, Ind.
Marshall, Zella Lesa, Centralia, Ill.
*May, Cora, Ellettsville, Ind.
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Meredith, Eva R., Muncie, Ind.

*Meserve, Maude, Robinson, Ill.
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 Miller, Emma C., Greencastle, Ind.
 *Mischler, Myrtle, Huntington, Ind.
 Montgomery, Nellie.
 Moore, Lillian E., Indianapolis, Ind.
 Morgan, Mrs. Isabel Shafer, Westport, Ind.
 Morse, Estelle A., Wabash, Ind.
 *Murphy, Florence, Wabash, Ind.
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 *Nickle, Emma, Winfield, Ind.
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 O'Dell, Helen C., O'Dell, Ind.
 O'Dell, Mayme B., O'Dell, Ind.
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 Osburn, Eva, Shelburn, Ind.
 *Parker, Lorette, Shelbyville, Ind.
 Parkhurst, Lulu, Bourbon, Ind.
 Parrett, Bessie, Patoka, Ind.
 Patton, Elma, Milroy, Ind.
 Paul, Grace, Indianapolis, Ind.
 Peck, Ella G., Greencastle, Ind.
 *Phillips, Della, Coatesville, Ind.
 *Plested, Edith, Robie Hall, Stanford University, California.
 *Powell, Mrs. Mate Fraah, Wabash, Ind.
 *Power, Grace, Milroy, Ind.
 Pullen, Mrs. Grace Wilson, Centralia, Ill.
 Reed, Kate, Newtown, Ind.
 Rice, Helen Dalrymple, 183 Park Av Ind'ps, Ind.
 *Rowland, Maud, Covington, Ind.
 Rowley, Adeline Whitney, Onarga, Ill
 †Rupp, Valverde, Terre Haute, Ind.
 *Rush, Louie, Warren, Ind.
 Russel, Cora, Mound City, Mo.
 Rutledge, Mildred, State St., Springfield, Ill.
 Ryan, Anna.
 Scott, Lena, Anderson, Ind.

Shaffer, Minnie, Windsor, Ill.
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 Smith, Edith, Maryville, Mo.
 Smith, Mrs. Katherine Power, Moore's Hill, Ind.
 *Stanfield, Olive, Indianapolis, Ind.
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 *Stonecypher, Mrs. Donna Williamson, Ind'ps.
 Sype, Mrs. Olive Ferris, 328 N. Main St. Rockford, Ill.
 Taggart, Mrs. Florence Thompson, Indianapolis.
 Taggart, Laura, Dallas, Texas.
 Taggart, Cora, Dallas, Texas.
 Thompson, Mrs. Ella H., London, England.
 Thornburg, Myrtle, Winchester, Ind.
 Tingley, Flora, Marion, Ind.
 Tingley, Josephine, Deaconess Home, Toronto, Canada.
 Ulyette, Louise J., Centralia, Ill.
 Vaught, Ruth, Lebanon, Ind.
 *Wamsley, Gertrude, Nokomis, Ill.
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 Waugh, Pearl, Tipton, Ind.
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 Wilson, Mrs. Daisy Steele, Indianapolis, Ind.
 Wilson, Mary Janet, Greencastle, Ind.
 Windle, Mrs. Jessie Heiney, Huntington, Ind.
 Woods, Lydia Belle, Farmersburg, Ind.
 Wood, Fern, 108 Powell Ave., Evansville, Ind.
 Yates, Flora, Stillwater, Minn.

Beta.

ASSOCIATE MEMBERS.

Sand, Mrs. Otto, Albion, Mich.

White, Myrtle E., Chicago, Ill.

CHAPTER ROLL.

Allen, Alta Mae, 504 E Erie St., Albion, Mich.
 Allen, Mrs. Minnie McKeand,
 Armstrong, Grace, Forty Fort, Pa.
 Armstrong, Mrs. Lillian Kirk, Jackson, Mich.
 Armstrong, Maude, 519 Twelfth St., Detroit, M.
 Austin, Lida, Sault St. Marie, Mich.
 Austin, Mrs. Irene Clark, Superior St.,
 Albion, Mich.
 Avery, Elizabeth, Phelps, Ontario Co., N. Y.
 *Bailey, Florence, Cass St., Albion, Mich.
 Baum, Lina B., 211 E. Erie St., Albion, Mich.
 Baum, Nellie Irene, 211 E. Erie St.,
 Albion, Mich.
 Billinghamurst, Ida, Muskegon, Mich.
 Birchard, Louise, Cambridgeboro, Pa.
 Breckenridge, Beatrice, 256 Erie St.,
 Cleveland, O.
 Brown, Berta, Plainwell, Mich.
 Buck, Gertrude, Ironwood, Mich.
 Brown, Grace, Albion, Mich
 Bundy, Blanche, Chicago, Ill.
 Butler, Mabel, North Branch, Mich.

Calkins, Ethel J., 407 E. Porter St.,
 Albion, Mich.
 Childs, Marion, Calumet, Mich.
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 Cushman, Jessie, Three Rivers, Mich.
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 Davidson, Eusebia, Port Huron, Mich.
 Dickie, Clarissa, 501 E. Erie St., Albion, Mich.
 Dickie, Ada, 501 E. Erie St., Albion, Mich.
 *Dickie, Mamie, 501 E. Erie St., Albion, Mich.
 Dickinson, Jennie E., 860 Niagara St.,
 Buffalo, N. Y.
 Diabrow, Grace, Hudson, Mich.
 Dissette, Fannie, Perry St., Albion, Mich.
 Dunbar, Mrs. Blanche Bryant, Parma, Mich.
 Eggleston, Kittle, Marshall, Mich.
 Eggleston, Nina, Marshall, Mich.
 Fairchild, Minnie, Three Rivers, Mich.

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 Fenn, Mrs. Jean Whitcomb, Leavenworth, Kan.
 *Foster, Mabel, E. Porter St., Albion, Mich.
 Garfield, Mrs. Marian Howlett, Superior St.
 Albion, Mich.
 *Goodenow, Maizie B., Michigan Ave.,
 Albion, Mich.
 †Gulick, Mrs. Hattie Lovejoy.
 Gunnels, Dorothy W., Hotel Madison,
 Toledo, Ohio.
 Hall, Mrs. Flora Adgate, Ionia Mich.
 Handy, Alida, W. Bay City, Mich.
 Harrington, Cora, Jackson, Mich.
 Harris, Mrs. Kathryn Brandon, Gambler, Ohio.
 Hoag, Florence, 2140 Collingwood Ave.,
 Toledo, Ohio.
 Ives, Hattie, Chicago, Ill.
 Kinsman, Ethel, Calumet, Mich.
 Lane, Louise, Marshall, Mich.
 Laudig, Mrs. Lulu Keller, 62nd St., Chicago, Ill.
 Ledy, Anna, Colon, Mich.
 Leonard, Mrs. Belle Fiske, Ingham St.,
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 Three Rivers, Mich.
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 McClellan, Mrs. Georgia Gale, Superior St.,
 Albion, Mich.
 McHattie, Addie, Cedar Springs, Mich.
 McMasters, Lucie, Ludington, Mich.
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 Ann Arbor, Mich.
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 Grand Rapids, Mich.
 Miner, May, Union City, Mich.
 Mitchell, May, Bay City, Mich.
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 Albion, Mich.
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 Perine, Mary, Erie St., Albion, Mich.
 Perine, Susie, Erie St., Albion, Mich.
 Phelps, Emma, Ceresco, Mich.
 Pratt, Eva, Boston, Mass.
 *Ramsdell, Nellie, Erie St., Albion, Mich.
 Reynolds, Mrs. Florence Defendorf,
 Dowagiac, Mich.
 Reynolds, Hattie, Jackson, Mich.
 Roode, Katherine, 77 Hoyte Ave., Chicago, Ill.
 Rogers, Daisy, Medina, Mich.
 Scotten, Anna, Detroit, Mich.
 *Sheehan, Kathleen, Lockport, N. Y.
 Shedd, Mrs. Pearl Frambes, Grand Rapids, Mich.
 Shatwell, Clara, Detroit, Mich.
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 Snell, Daisy, Coldwater, Mich.
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 Sheldon, Louise, Eaton Rapids, Mich.
 Sprague, Della, Kalamazoo, Mich.
 Tefft, Bessie, 263 Merrick Ave., Detroit, Mich.
 Thomas, Mrs. Nellie Smith, St. Clair, Mich.
 Tiney, Eva Marzolf, Stittsville, Mich.
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 Travis, Cora, Traverse City, Mich.
 Valentine, Mrs. Cora Bliss, Lansing, Mich.
 Watson, Myrtle, Cedar Springs, Mich.
 Welch, Winifred, Homer, Mich.
 Whitecomb, Rose Abernathy, Philadelphia, Pa.
 Willis, Orpha, Onondago, Mich.
 Wolfe, Mrs. Mamie Harris, Flint, Mich.
 Woodhams, Florence, Plainwell, Mich.
 Woodworth, Ora, Bidwell, St., Albion, M.
 Worthington, Jennie, Michigan Ave., Albion, M.

Gamma.

ASSOCIATE MEMBER.

Coe, Mrs. George A., University Place, Evanston, Ill.

CHAPTER ROLL.

- Abbott, Mrs. Carrie Woods, Schuyler, Neb.
 Beckett, Minnie, Chicago, Ill.
 Bellows, Arta Mac, Maryville, Mo.
 †Bolan, Marguerite.
 Brown, Mrs. Lella Skelton, Appleton, Wis.
 †Burdick, Mae.
 Chester, Mrs. Laura Budlong, Bowmanville, Ill.
 Chaffee, Theodora, 2008 Orrington Ave.,
 Evanston Ill.
 Chamblin, Stella, 1717 Chicago Ave.
 Evanston, Ill.
 Childs, Florence, 520 Davis St., Evanston, Ill.
 Dunn, Mabel, 1803 Chicago Ave., Evanston, Ill.
 Ericson, Grace, 1210 Michigan Ave.,
 Evanston, Ill.
 Evans, Jeanette, St. Paul, Minn.
 Gamble, Helen, Perry, Iowa.
 Gamble, Mrs. Grace Slaughter, Omaha, Neb.
 Grafton, Fannie, Benson Ave., Evanston, Ill.
 Grannis, Alice, Mankato, Minn.
 Hathaway, Kate, Rochelle, Ill.
 Hays, Mrs. Edith Jordan,
 625 Hamlin St., Evanston, Ill.
 Hanson, Cordelia, 2147 Sherman Ave.,
 Evanston, Ill.
 Hanson, Emma, 2147 Sherman Ave.,
 Evanston, Ill.
 Harris, Florence, Beardstown, Ill.
 Holbrook, Carrie, 1828 Hinman Ave.,
 Evanston, Ill.
 Hough, Jane, Jackson, Mich.
 Hough, Beulah, Jackson, Mich.
 Hughes, Blanche, 649 Hinman Ave.,
 Evanston, Ill.
 Kindade, Agatha, Lenark, Ill.
 Larson, Mrs. Bessie G. Hamline, St. Paul, Minn.
 Lillyblade, Ethel, 2788 Gilpin St., Denver, Col.
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 Richardson, Grace, 106 Buena Ave.,
 Buena Park, Ill.
 Richardson, Adolyn, Oklahoma.
 Reising, Pearl.
 Sabin, Mrs. Lulu Pratt, Fargo, N. Dakota.
 Scales, Katherine, 8 Kenesaw Terrace,
 Buena Park, Ill.
 Schmidt, Mrs. Esther Grannis, Mankato, Minn.
 Scott, Gena, McGregor, Iowa.
 Seegers, Cora, 1944 Oakdale Ave., Chicago.
 Strickler, Barbara, Lanark, Ill.
 Strong, Ella, Waukegan, Ill.
 Stevens, Irene, 528 Greenwood Boulevard,
 Evanston, Ill.
 Siller, Lillian, 831 Foster St., Evanston, Ill.
 Siller, Mabel, 831 Foster St., Evanston, Ill.
 Skiff, Blanche, "The Plaza," Chicago, Ill.
 Stanford, Mary, 1888 Sheridan Road,
 Evanston, Ill.
 Tyre, Valeria, Lebanon, Ind.
 Vaughn, Mayte, Deadwood, S. Dakota.
 Walker, Mary, Chicago, Ill.
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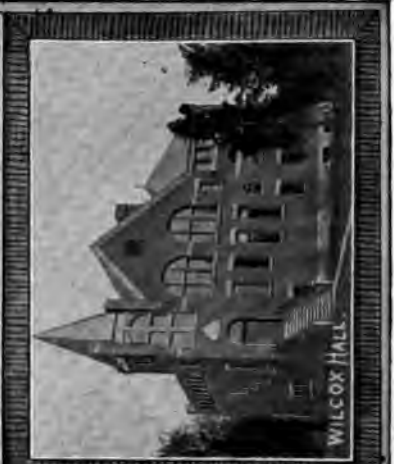
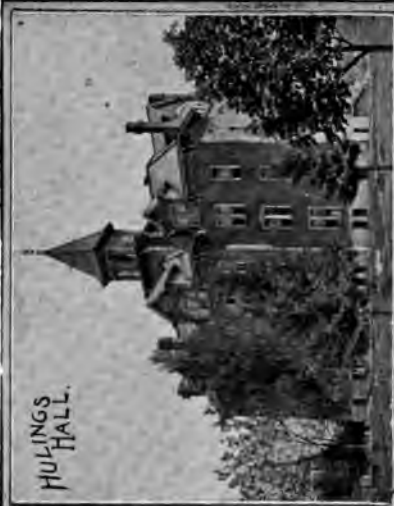
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° Pledged.
 † Deceased.

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THE LYRE OF ALPHA CHI OMEGA.

VOL. IV.

JULY, 1899.

NO. 2

“DER MEISTERSINGER.”

[Untutored impressions upon hearing for the first time Wagner's "Meistersinger," as played by the Mozart Club of Boston.]

“I am lost!

Around me grewsome shadows grow,
Advancing, menace, while I wait
In chilled expectancy!
And Terror, clothed in awful clinging folds,
Doth stalk beside me, like a fate.
And see! The shadows deeper grow,
An ominous sound fills all the air
And fearful shapes in vast array,
In madd'ning whirl surge 'round me,
Laughing, with deathless mirth.
Ah! I smother! Is there no escape?
No hand outstretched to save,
No arm made brave?
They bear me down—they crush me!
Ah——!

* * * * *
This silence! Even the shadows,

Specters of a ghostly Past,
Are stilled, and I am alone,
Save for Terror, now of himself a part,
Crouches sullen by my side.
Not one pale eye of light
Doth o'er me bend.
Is this the yawning brink
Of some vast shoreless Night
Where dooméd souls like me
Bend parching lips to drink
From a dead gray sea?
Or, is it——listen, aye,
What folly! Who shall hear
My anguish measured by one cry?
Yet, e'en though Heaven itself
Should belch forth anger
That the rocks might fear,
I will listen, and mayhap call.
Ah! I hear one soft, faint note
Of music swell, and grow
More plaintive, now appealing,
Sobbing out some song of woe.
Is that the cry of some new soul
Born into this fearful gloom?
And list! the music dying
Like the wind-harp sighing
Sweet and low,—
And a subtle perfume stealing
Like unseen breathing, through a treeless breeze.
Forgot is woe, as long I listen,
But methinks of Terror close beside me.—
Lo! when I look, he doth, expiring,
With one last faint fleeting breath
Whisper—"Music brings *thee* rest,"
And he is gone.
Gone into that endless night.

* * * * *

Where night has touched that pale dead sea,
I see a phantom ship just kiss the shore,
And unseen arms are lifting me,
While gently wafting o'er and o'er,
Comes clearer, sweeter melody
Than e'er I'd heard from earthly voices ringing.
And while the ship with broadening sail
Bears me through a sea of golden light,
The song I do divine, nor even angel voices singing
Could e'er devise a theme more rare
Than that loved "Meistersinger."

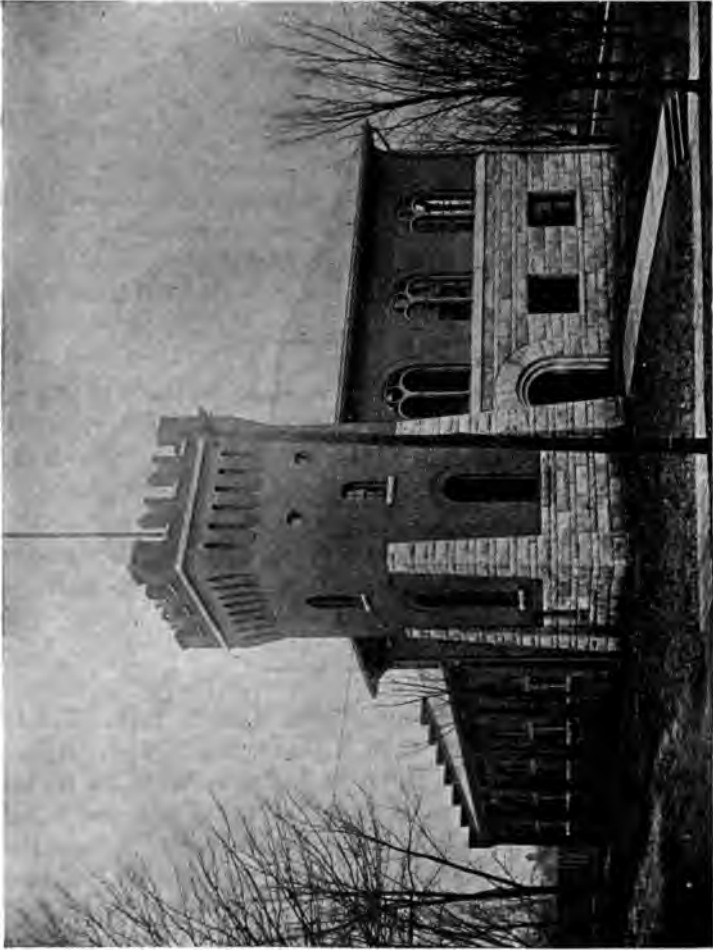
—*Pearl Whitcomb-Henry.*

No great intellectual thing was ever done by great effort; a great thing can only be done by a great man, and he does it without effort.

—**RUSKIN.**

Above all music ought to be like poetry, and like all that is true, genuine, and grand: simple and unaffected, it ought to be the exact, true and natural expression of feeling.—**GLUCK.**

"A unique violin has been made by a Missouri man. The back is of cherry from a table more than a century old, which formerly belonged to the Howard-Payne College. In the center of the back are inserted twenty-one pieces of wood from the Holy Land, one being from a grapevine that grew in the Garden of Gethsemane. Around the margin are set in a row small pieces of wood, diamond-shaped, gathered from all over the civilized world. In one end of the back is inserted a horse-shoe made of castor wood, and in the other end is the image of a rabbit carved in cherry. There are, in all, over one hundred and fifty pieces of wood, and the only tools used in the manufacture of the instrument were a pocket knife and a half-inch chisel."



GYMNASIUM.

HOMES OF OUR CHAPTERS.

ALLEGHENY COLLEGE.

If all the world's a stage and one man in his time plays many parts, we can boast that one of the great actors of to-day played his school-boy part at old Allegheny. Why, four years ago, did ten thousand people throng the streets of this quiet college town? Why did they crowd into the college church and stand for hours on a hot June day? Why was that deafening applause after the president had announced the speaker of the day? Why?



FROM THE GYM TOWER.

It was to greet one small man, yet this same man was soon to enter the greatest presidential race of the century. It was to greet William McKinley. It was to greet a former student who had returned after many years, a distinguished visitor, to celebrate the eightieth anniversary of his alma mater. Allegheny is one of the oldest colleges west of the Allegheny Mountains. It was founded in 1815, the first college building, now known as Bentley Hall, being erected in 1820.

This year there are 300 students in college and 155 in the Conservatory, making a total of 455. The College Campus embraces sixteen acres. It is well shaded and for natural beauty is unsurpassed. The buildings, situated at the top of College Hill, are five in number. There is Bentley Hall and Wilcox Hall of Science. Then there is Hulings Hall where the out-of-town girls are domiciled, and Ruter Hall in which is

the chapel, the library and the museum. Lastly is the beloved, honored, much-respected Gym and back of the Gym is Athletic Field where lovers of base-ball and foot-ball congregate.

One of the most attractive features of the College this year has been the enthusiastic interest in athletics felt by all, from President to Prep. The foot-ball team made a good showing in the fall, and the winter months brought with them many victories for basket-ball. Honors were won in this game by both young men and women, the men's team capturing the inter-collegiate. Since the base-ball season has come, the college team has borne a matchless record in



PRESIDENT CRAWFORD.

the history of Allegheny. They made a triumphal march through Ohio playing five colleges. Within a few days they have won two games from Washington and Jefferson College at Washington, Pa. This year of conquest has promoted an admirable college spirit supplanting fraternity rivalry which has run high. The fraternity world is well represented here.

Phi Kappa Psi was first established. Phi Gamma Delta, Delta Tau Delta, Sigma Alpha Epsilon and Phi Delta Theta soon followed. Kappa Alpha Theta, Kappa Kappa Gamma and Alpha Chi Omega came in later.

Our fraternity home is in the Conservatory which is down town. Last September the name was changed to the Pennsylvania College of Music. To those who love to ponder over that question, "What's in a name?", we will tell you, "Everything," for to us it will always be the Conservatory. For many years the Conservatory has been under the direction of Mrs. Juvia O. Hull. This fall it passes into other hands and three members of the new faculty are Alpha Chis.



POWERHOUSE.

Commencement days will soon be here and another chapter will be closed.

The past year is now but a memory. We are sorry it is over yet we trust that something has been accomplished. May our future years be as useful and happy.

GRACE HAMMOND.



ON THE CANAL.

SHELLEY'S ATTITUDE TOWARD NATURE,

WITH COMPARISON TO THAT OF WORDSWORTH.

If we study the history of poetry during the period 1730-1832, we will find the treatment of the subject of nature occupied a prominent place in the works of the great poets. Nature is considered not merely as a background for the pictures of human life, but as a subject in itself worthy of the poet's art. Not only the external scenes are described, but also the feelings and emotions resulting from contact with them. Foremost among these poets of Nature are Shelley and Wordsworth, and we will find a comparative study of their ideas on this subject very interesting.

From what we have already learned of the life and character of Shelley, and the peculiarities of his work we may be prepared to understand his attitude toward nature as shown in his poems. In order to treat the subject effectively we must expect the poet to be "in touch" with it. We find Shelley a true lover of nature. "I love," he writes,

"The fresh earth in new leaves dressed,
And the starry night;
Autumn evening and the morn
When the golden mists are born.
I love snow and all the forms
Of the radiant frost;
I love waves, and winds, and storms—
Everything almost
Which is nature's, and may be
Untainted by man's misery."

He was keenly sensitive to the appearances of nature at different times and seasons. He was moved by the "hues and harmonies of evening." He tells us:

"The day becomes more solemn and serene
When noon is past; there is a harmony
In autumn, and a lustre in its sky,
Which in summer is not heard or seen."

Then again:

"Noon descends around me now,
'Tis the noon of autumn's glow,
When a soft and purple mist,

Like the vaporous amethyst,
Or an air-dissolvèd star,
Mingling light and fragrance, far
From the curved horizon's bound
To the point of heavens profound,
Fills the overflowing sky."

We find Shelley continually referring to the music of nature. From the bells of the hyacinth he conceived of a music

"So delicate, soft and intense,
It was felt like an odor within the sense."

The guitar, made from a tree felled in winter, which thus "died in sleep and felt no pain,"

"Whispered in an enamoured tone,
Sweet oracles of woods and dells,
And summer winds in sylvan cells—
For it had learnt all harmonies
Of the plains and of the skies,
Of the forests and the mountains,
Of the many-voicèd fountains;
The clearest echoes of the hills,
The softest notes of falling rills,
The melodies of birds and bees,
The murmuring of summer seas,
And pattering rain and breathing dew,
And airs of evening; and it knew
That seldom-heard mysterious sound
Which, driven on its diurnal round,
As it floats through the boundless day,
Our world enkindles on its way—
All this it knows; but will not tell
To those who cannot question well
The spirit that inhabits it."

It was not merely the external features of nature that impressed Shelley, but something more—his love seemed to be

"A devotion to something afar
From the sphere of our sorrow."

Nature was to him alive and had a spirit and that spirit was a loving spirit which harmonized the universe. To use his own expression:

"I know that love makes all things equal;
I have heard

By mine own heart this joyous truth averred.
The spirit of the worm beneath the sod,
In love and worship blends itself with God."

The "soul of the tall trees" was each a woodnymph. When Adonais died he was made one with nature and his voice was heard in all her music. His presence could be felt and known in darkness and in light from herb and stone; Nature had withdrawn his being to her own.

"Which wields the world with never-wearied love,
Sustains it from beneath and kindles it above."

So taught Shelley. In his idea of a *living* spirit in nature his belief was the same as Wordsworth's, but the former made it a *loving* spirit; while the latter conceived of it as a thinking spirit. The treatment of Shelley was purely imaginative; of Wordsworth purely intellectual.

In order to compare the faith of the two poets let us look for a moment at Wordsworth's creed as expressed in his "Lines Written Above Tintern Abbey:"

"For Nature then—
The coarser pleasures of my boyish days
And their glad animal moments all gone by—
To me was all in all. I cannot paint
What then I was. The sounding cataract
Haunted me like a passion; the tall rock,
The mountain, and the deep and gloomy wood,
Their colors and their forms were then to me
An appetite, a feeling and a love
That had no need of a remoter charm
By thought supplied, nor any interest
Unborrowed from the eye. That time is past,
And all its aching joys are now no more,
And all its dizzy raptures. Not for this
Faint I, nor mourn nor murmur; other gifts
Have followed, for such loss, I would believe,
Abundant recompense. For I have learned
To look on nature, not as in the hour
Of thoughtless youth, but hearing oftentimes,
The still, sad music of humanity.
Nor harsh, nor grating, tho' of ample power
To chasten and subdue. And I have felt
A presence that disturbs me with the joy
Of elevated thoughts; a sense sublime

Of something far more deeply interfused
 Whose dwelling is the light of setting suns,
 And the round ocean and the living air
 And the blue sky, and in the mind of man—
 A motion and a spirit that impels
 All thinking things, all objects of all thought,
 And rolls through all things. Therefore, I am still
 A lover of the meadows and the woods
 And mountains, and of all that we behold
 From this green earth, of all the mighty world
 Of eye and ear, both what they half create
 And what perceive; well pleased to recognize
 In nature and the language of the sense
 The anchor of my purest thoughts, the nurse,
 The guide, the guardian of my heart, and soul
 Of all my moral being.

* * * * *

* * * Nature never did betray
 The heart that loved her; 'tis her privilege,
 Through all the years of this our life, to lead
 From joy to joy; for she can so inform
 The mind that is within us, so impress
 With quietness and beauty, and so feed
 With lofty thoughts, that neither evil tongues,
 Rash judgment, nor the sneers of selfish men,
 Nor greetings where no kindness is, nor all
 The dreary intercourse of daily life,
 Shall e'er prevail against us, or disturb
 Our cheerful faith that all which we behold
 Is full of blessings. Therefore let the moon
 Shine on thee in thy solitary walk,
 And let the misty mountain winds be free
 To blow against thee."

We find here a belief in a living spirit which communicates to the mind of the poet. It appeals to his intellect and inspires thought. It is a teacher, for she "can so inform the mind within us, so impress with quietness and beauty, and so feed with lofty thoughts" that we believe "that all which we behold is full of blessings.

It was with a quiet contemplative spirit Wordsworth communed with nature. Not so with Shelley. It is from an emotional standpoint he gives us his nature poems. The nature spirit appealed to his

feelings. It wielded the world with never wearied love, sustained it from beneath and kindled it above, as he tells us in *Adonais*; when in its presence he felt a tranquilizing influence and was carried away with an ecstasy of pleasure.

Another marked difference is that Wordsworth never loses sight of the material form, while with Shelley it is usually forgotten. He spiritualizes the material objects of nature. Wordsworth could describe minutely natural objects and receive their lessons as from themselves. The homely celandine was to him but a simple common flower.

"Comfort have thou of thy merit,
Kindly, unassuming spirit!
Careless of thy neighborhood,
Thou dost show thy pleasant face
On the moor and in the wood,
In the lane—there's not a place,
Howsoever mean it be,
But 'tis good enough for thee."

The nature spirit gave a personality to each object. Each little flower was to him a friend. The daisy, the "unassuming commonplace of nature, with that homely face" was "a friend at hand to scare his melancholy."

"A hundred times by rock or bower,
Ere thus I have lain couched an hour,
Have I derived from thy sweet power
Some apprehension,
Some steady love, some brief delight,
Some memory that had taken flight,
Some chime of fancy, wrong or right,
Or stray invention.
If stately passions in me burn,
And one chance look to thee should turn,
I drink out of an humbler urn
A lowlier pleasure—
The homely sympathy that heeds
The common life our nature breeds,
A wisdom fitted to the needs
Of hearts at leisure."

And again he says to the same flower:

"Bright *flower!* for by that name at last,

When all my reveries are past,
I call thee and to that cleave fast!
Sweet, silent creature,
That breath'st with me in sun and air,
Do thou, as thou art wont, repair
My heart with gladness and a share
Of thy meek nature!"

Compare this with Shelley's poem, "The Sensitive Plant." It is not the material flower about which the poet writes, but the spiritualized flower. He treats of the spiritual nature which he ascribes to the plant raising it above the common material world.

I.

"A Sensitive Plant in a garden grew ;
And the young winds fed it with silver dew ;
And it opened its fanlike leaves to the light,
And closed them beneath the kisses of night.

II.

And the spring arose on the garden fair,
Like the spirit of Love felt everywhere ;
And each flower and herb on earth's dark breast
Rose from the dream of its wintry rest.

III.

But none ever trembled and panted with bliss,
In the garden, the field or the wilderness,
Like a doe in the noontide with love's sweet want,
As the companionless Sensitive Plant.

XVIII.

But the Sensitive Plant, which could give small fruit
Of the love which it felt from the leaf to the root,
Received more than all ; it loved more than ever,
Where none wanted but it, could belong to the giver.

XIX.

For the Sensitive plant has no bright flower ;
Radiance and odor are not its dower ;
It loves even like Love—its deep heart is full :
It desires what it has not—the beautiful.

XX.

The light winds which from unsustaining wings,
Shed the music of many murmurings ;

The beams which dart from many a star
Of the flower whose hues they bear afar ;

XXI.

The plumèd insects swift and free—
Like golden boats on a sunny sea,
Laden with light and odor—which pass
Over the gleam of the living grass ;

XXII.

The unseen clouds of the dew which lie
Like fire in the flowers till the sun rides high,
Then wander like spirits among the spheres,
Each cloud faint with the fragrance it bears ;

XXIII.

The quivering vapors of dim noontide
Which like a sea o'er the warm earth glide
In which every sound and odor and beam
Moves as reeds in a single stream ;—

XXIV.

Each and all like ministering angels were
For the Sensitive plant sweet joy to bear,
Whilst the lagging hours of the day went by
Like windless clouds o'er a tender sky.

XXV.

And when evening descended from heaven above,
And the earth was all rest and the air was all love,
And delight though less bright was far more deep,
And the day's veil fell from the world of sleep,—

XXVI.

And the beasts and the birds and the insects were drowned
In an ocean of dreams without a sound,
Whose waves never mark, though they ever impress
The light sand which paves it, consciousness ;—

XXVII.

Only overhead the sweet nightingale
Ever sang more sweet as the day might fail,
And snatches of its Elysian chant
Were mixed with the dreams of the Sensitive Plant.

XXVIII.

The Sensitive Plant was the earliest
Up-gathered into the bosom of rest ;

A sweet child weary of its delight,
The feeblest and yet the favorite,
Cradled within the embrace of Night."

The second part of the poem gives a no less idealized and spiritualized picture of the lady who tended the garden:

II.

A lady, the wonder of her kind,
Whose form upborne by a lovely mind
Which, dilating, had moulded
Her mien and motion
Like a sea flower unfolded beneath the ocean,
Tended the garden from morn to even.
She had no companion of mortal race ;
But her tremulous breath and blushing face
Told, whilst the moon kissed the sleep from her eyes,
That her dreams were less slumber than paradise.

V.

As if some bright spirit for her sweet sake,
Had deserted heaven while the stars were awake ;
As if yet around her he lingering were,
Though the veil of daylight concealed him from her.

VIII.

I doubt not the flowers of that garden sweet
Rejoiced in the sound of her gentle feet ;
I doubt not they felt the spirit that came
From her glowing fingers through all their frame.

XV.

This fairest creature from earliest spring
Thus moved through the garden ministering
All the sweet season of summertide ;
And, ere the first leaf looked brown, she died."

Part third describes the gradual decay of the flowers after the death of the fair lady who had been their soul :

XXI.

"The Sensitive Plant, like one forbid,
Wept, and the tears within each lid
Of its folded leaves, which together grew,
Were changed to a blight of frozen glue.

XXIX.

When winter had gone and spring came back,
The Sensitive Plant was a leafless wreck."

In the conclusion the poet states his belief that "the Sensitive Plant, or that which within its boughs like a spirit sat, ere its outward form had known decay" had never passed away. It was only the outward form by which it was known to us that had changed.

"That garden sweet, that lady fair,
And all sweet shapes and odors there,
In truth have never passed away;
'Tis we, 'tis ours have changed, not they.
For love and beauty and delight,
There is no death nor change."

This spiritualization of nature marks all of Shelley's works. Whether he writes of the birds, the flowers, the clouds, the sky, the woods or the mountains, it is this loving essence or spirit that pervades them of which he treats; this *unifying* principle of all things. For this reason he does not recognize personality; which was characteristic of Wordsworth. Nor does he draw lessons of contentment and humility. As he looks upon nature he is filled with a yearning for a higher spiritual life free from the evils of this world.

Similar to the difference in the treatment of the subject of nature by these poets, we will find a difference in their treatment of the subject of man. Wordsworth was led to a love for man through his love for nature. His love for nature was a personal love, so we find him interested in the individual man. Shelley was not interested in the individual man, but in the abstract humanity. He conceived of a spirit of love in nature and in man. The final union of the two, and the state of bliss resulting is the subject presented in *Prometheus Unbound*. Prometheus is an incarnation of the spirit of love in man, and Asia an incarnation of the spirit of love in nature.

Whatever may be said of Shelley's spiritualized and imaginative treatment of nature from any other point of view, it is certainly to be commended from a poetical standpoint. An exquisite loveliness pervades all his nature poems; and this is due not merely to the techni-

calities of the verse, but to the imaginative and spiritual conceptions. It is said he had not the grasp of nature that Wordsworth had, but could describe vividly, vast realms of landscape and cloud scenery. We can scarcely find a more sublime description than he gives of Mt. Blanc.

Is it not a highly poetical genius that presents to our minds visions of unseen clouds of dew which rest in the bright flowers until called forth by the bright sunbeams to wander through the air, "each cloud faint with the fragrance it bears," or, "mists like an air-dissolvèd star." His poetry comes to us as an echo

"Of some world far from ours,
Where music and moonlight and feeling are one."

He has enriched the whole material world, and opened not only our eyes and ears, but also our minds and hearts to a new sense of its beauty.

MARY JANET WILSON.

The life of all that's good
Is one perpetual progress. Every thought
That strengthens, purifies, exalts the mind
Bettors the soul, so blessing.—BAILEY.

All great song, from the first day when human lips contrived syllables, has been sincere song.—RUSKIN.

We are not sent into the world to do anything into which we cannot put our hearts.—RUSKIN.

Music is the essence of order, and leads to all that is good, just, and beautiful.—PLATO.

Think more of your own progress than of the opinion of others.

MENDELSSOHN.

 OUR EXCHANGES.

The announcement is made of the engagement of Miss Lily E. Cramphorn to James Hamilton Howe. Miss Cramphorn is a native of Rochester, England, and has lately contributed largely to the raising of the musical standard of the San José Oratorio Society. Mr. Howe is now conductor of the Philharmonic Orchestra of San Francisco. Both are studying now at Pacific Grove, where Mr. Howe is directing the Summer School of Music, and Miss Cramphorn is officiating as secretary.—*Musical Courier.*

The Pennsylvania College of Music will, at the opening of the fall term, be located in the Chautauqua Building, Meadville, Pa., and will occupy all of the structure at the corner of Park avenue and Center street, now used by the Chautauqua magazine. Oscar Franklin Comstock will be the musical director and Miss Elizabeth Reed Tyler the business director. The teaching force will be Mr. Comstock, piano, voice, organ and counterpoint; Miss Helen Edsall, pupil of Raif, Berlin, and of O. B. Boise, of Berlin, piano, harmony, and song form; Miss Mary Thorpe Graham, piano and sight singing; Miss Ruby Emelyne Krick, piano; Fred B. Nichols, pupil of Jacobson, violin; Lewis L. Lord, Jr., violincello and double bass; and Miss Gertrude Merchant, theory and harmony of music.—*Musical Courier.*

A card from England says that Miss Maude Powell, the violinist, will play Tschaikowsky's concerto with Dr. Hans Richter and his orchestra, December 7th, next, and that the celebrated conductor is also arranging for Miss Powell to play at Vienna on a later date.—*Musical Courier.*

“A person who does not possess the gift of memory need not feel dependent on account of its absence; its possession is more a *convenient* than an *essential* feature of musical disposition.”

He who would do a great thing well must first have done the simplest thing perfectly.—Cady.

THE LYRE

OF

ALPHA CHI OMEGA.

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MARY JANET WILSON, *Editor-in-Chief*.
RAEBURN COWGER, *Exchange Editor* (Alpha).

ASSOCIATE EDITORS.

Alpha—RUTH VAUGHT.
Beta—KATE L. CALKINS.
Gamma—STELLA CHAMBLIN.
Delta—GRACE HAMMOND.

Epsilon—JESSIE LEONE DAVIS
Zeta—LUCY G. ANDREWS.
Eta—BELLE BARTOL.
Theta—ALBERTA DANIEL.

MILDRED RUTLEDGE, *Subscription Agent and Treasurer*.

VOL. IV.

GREENCASTLE, IND., JULY, 1900.

No II.

EDITORIAL.

Copy for the next edition must be in by September 20th. Any change of address must be reported to us, or instructions left at the postoffice for forwarding the *Lyre* if you wish to receive it regularly. We want more subscribers. *Please send in additions* this summer.

Mrs. Pearl Whitcomb Henry, who has favored us with contributions during the past year, has opened a school at Ironton, Ohio.

We extend our hearty greeting to the honorary members recently initiated by Zeta. The addition of two such musicians to our list is an honor and an inspiration to all.

We are in receipt of Miss Maude Powell's greetings to the fraternity from London, England, 32 York street, Portland Square. A soirée musicale was given June 20th by the Baroness Von Horst in honor of Miss Powell and Miss Emma d' Egremont.

We hope to have the series, "Homes of our Chapters," continued until all have been represented. Those who have not yet sent in their college history and cuts should be preparing for it. A series containing a history of our honorary members will follow.

While Alpha has not yet sent in the songs, four good ones have been written, and a fifth, on the motto, "Ye Daughters of Music Come Up Higher," is being prepared by a competent writer. All will be ready soon. We regret the delay and hope the book will not suffer in the end.

The case of Beta Beta chapter of Kappa Kappa Gamma against the fraternity for an attempted withdrawal of her charter has excited considerable interest in fraternity circles. The chapter has appealed to law to defend her constitutional rights. The action of the Grand Council was certainly ill-advised from what we can learn from the official report of the proceedings, and Beta Beta has certainly proven herself no weakling in her courageous effort to have a hearing and maintain her rights.

Theta Chapter wishes to state that it has secured from a French designer, a very attractive pattern for an Alpha Chi pillow. The design is made up of sprays of scarlet carnations, surrounding a golden lyre with the Greek letters of the society across it. If any of the girls from other chapters desire to have one of these pillows, the stamped material (of fine French linen) will be sent to them for \$1.25, or they may send their own material to be stamped for twenty-five cents. Any further information can be had by writing to Virginia May Fisk.

Gamma Chapter does not like to be the complaining chapter, but it is the same old story—our song book. No more songs have been received since our last complaint in the LYRE. If I remember right each chapter has sent one or more songs with the exception of Alpha. None has been received from her. If Grand Council says for us to publish the book without the required four (4) songs from each chapter, please inform Gamma and the publication will be attended, so we may have our song book at the beginning of the next school year.

Talent works and genius creates.—SCHUMANN.

The love of beauty is taste ; the creation of beauty is art.

—EMERSON.

Music is calculated to compose the mind, and fit it for instruction.

—ARISTIDES.

“ Expression, feeling and sensibility are the soul of music, as of every other art.”

“ Mozart was but seven years old when his sonatas were published by his father, in 1763.”

The quality which Chopin most valued in the player was a sympathetic touch.—CHARLES WILLIBY.

“ Do not get hold of the notion that your teacher finds fault with you merely for the sake of fault finding.”

Technique should not seek to shine by itself, and least of all give the impression of being the performer's strongest point.—CHRISTIANI.

Reverence what is old, but have also a warm heart for all that is new. Indulge no prejudice against unknown names.—SCHUMANN.

CHAPTER PERSONALS.

ALPHA.

Gertrude Wamsley was initiated this term.

Estelle Morse spent part of the summer at Winona.

Helen Birch will spend the summer at Chautauqua.

Emma Miller has a class in pianoforte, near Greencastle.

Carrie Little visited DePauw friends during commencement.

Josephine Tingley visited in Greencastle for a short time in June.

Ella Peck entertained Alpha Chi one evening during commencement.

Miss Grace Power, of the year '97, is very busy with vocal work this summer.

Mary B. O'Dell is teaching at Fortville. She will probably re-enter school in September.

Elma Patton is teaching at her home in Richland. She will be with us again in the fall.

Miss Pearl Shaw is teaching at her home, near Greensburg. She will visit in Ohio during August.

Mr. and Mrs. S. R. Ruick attended the DePauw-I. U. ball game at Greencastle, and met many old friends.

Miss Raeburn Cowger will return to finish her piano and violin work. She has been very busy this summer with her violin engagements.

Miss Bertta Miller, '97, and Mr. Samuel Ruick, of class of '97, were married at Richmond, in April. They are now living in Indianapolis.

Misses Ruth Vaught, Helen Herr and Mildred Rutledge were graduated this year. Miss Vaught returns to take up post graduate work next year.

Adelaide Whitney Rowley will be married at her home in Cedar Rapids, Iowa, this fall. She will reside at Onarga, Ill., where she has been teaching Voice for several years, and where her sister has charge of the School of Music.

Daisy Estep has published a piece of music entitled "The Jolly Reveller." The name gives a good idea of its character and we hope a great many copies will be used by Alpha Chi's. Copies or information may be had from "The University Music Store" at Greencastle.

Mamie Ada Jennings will be married August 9th, in Newcastle, to Mr. Richard J. Roberts. Pearl Shaw will be one of the bridesmaids. The ceremony will be in the Methodist church, and a reception will follow at the bride's home. Miss Jennings and Mr. Roberts are both graduates of the DePauw College of Liberal Arts. Miss Jennings graduated also from the Voice department, and was editor of the first copy of the LYRE.

BETA.

Born to Mr. and Mrs. Melbert Lott of Three Rivers, a son.

Miss Belle Smith of Grand Rapids, Mich., visited Albion during the Festival.

Mrs. McMaster, Mother of Lucie McMaster, Luddington, Mich., died Sunday, May 28, 1899.

Married, June 1st, '99, Miss Emma Phelps, Cresco, Mich., and Dr. Clarence Vary of Battle Creek, Michigan.

Eusebia Davidson of Port Huron and Cora Harrington of Jackson, visited Beta friends during the week of the Musical Festival.

Miss Kittie Eggleston was married in April to Mr. Cyril Bruce. They reside in Albion where Mr. Bruce is a vocal instructor in the Conservatory.

Miss Grace Disbrow, who, on account of the death of her father, has not been in school during the spring term, visited Miss Jennie Dickinson and other Beta girls in May.

Maj. and Mrs. Colby of Jackson, this week visited at the home of Prof. Samuel Dickie. Maj. Colby was a surgeon of the 31st Michigan, and has but recently returned from Cuba.

Dorothy Gunnels, Toledo, Ohio, recently left Albion for South Carolina, where she will spend Commencement. On June 17th, she, in company with her mother, sail for Europe.

GAMMA.

Miss Theodora Chaffee will spend her vacation in the east.

Miss Irene Stevens entertained in honor of Miss Lillyblade last week.

Miss Carrie Holbrook is going to LaCrosse, Wisconsin, for some time.

Miss Katherine Scales of Buena Park spent eight weeks in Magnolia, Georgia.

Miss Lillian Siller and Mr. Wm. Wyckoff of Evanston, will be married this summer.

Miss Mabel Dunn of Evanston, gave an informal dance at her home in honor of Alpha Chi Omega.

Miss Ethel Lillyblade spent two days with the Miss Sillers last week. Her marriage to Dr. H. D. Brown took place in Detroit on Wednesday, June 7th.

Invitations are out for the marriage of Stella Chamblin to Mr. Daniel Grant Kingery of Chicago. The marriage will take place at eight o'clock, Wednesday evening, June 21st.

DELTA.

Mrs. Hempstead made a short visit in Pittsburg this month.

Miss Elsie Keifer is expected here for College Commencement.

Miss Nellie White of Dunkirk, N. Y., is visiting Miss Susanne Porter.

Miss Grace Hammond made a short visit recently, in Jamestown, N. Y.

Miss Elizabeth Patton is fully recovered from her long and serious illness at Spencer Hospital.

Miss Fay Barnaby visited Elmira, N. Y. in April. It is the home of our sister, Miss Theo White.

Miss Gardener of Bennington, Vt., and Mrs. Pritchard of Corning, N. Y., spent a very pleasant week, early in June, with Miss Edsall.

Since the last LYRE, Delta has had initiation. Mrs. Eleanor Brush Hempstead and Miss Nelle Crissman have joined "our band so true."

Our chapter has lost two old and valuable members in the Misses Gertrude and Jennie Ogden. Chicago will be their home in the future.

Mrs. Rebie Flood Irwin has returned to Meadville after an absence of ten months which has been spent in Sitka, Alaska. We all hope she will make Meadville her permanent home.

Miss Edith Roddy visited this spring at the home of her sister, Mrs. John H. Applebee, Buffalo, N. Y. She expects to spend part of her summer vacation at Roxbury, Mass., where her sister has since moved.

Miss Margaret Barber left Meadville, June 12th, for Ithaca, N. Y. She is visiting former college friends and expects to be present during the Commencement Exercises of Cornell University. From Ithaca, she will go to Gloucester, Mass., and remain there until the first of October.

ZETA.

Nell and Anita Evans of Chattanooga, Tennessee, daughters of H. Clay Evans, Commissioner of Pensions, have been residing in Washington, D. C., for the past two years. They leave in July for an extended trip through the West and return in October to their home in Washington.

THETA.

Theta is about decided upon a house for next year.

Most of the girls, if not all, will be with us next year.

Commencement exercises and program takes place Thursday, June 16.

We have gained two more nice girls as pledge members to be taken in next year.

Miss Flora Koch visited in Evanston and was very nicely entertained by Gamma.

Miss Gertrude Montague and Miss Marcia Clark are also wearing beautiful new pins.

Misses Daniel and Bartholemew leave for Detroit Wednesday, June 15th, where they will spend a few days and from there go to their respective homes.

Miss Virginia Fisk has been honored by a position on the faculty for next year. Her graduation recital has received high commendation in the papers of several near cities. Among her graduating gifts a large bust of Paderewski occupies a conspicuous position, a remembrance from her sorority sisters. She also wears a handsome diamond lyre.

CHAPTER LETTERS.

ALPHA.

DEAR SISTERS:—The closing term was as full as usual of work and pleasure. Several of our members were unable to return and two left at the middle of the term, but a goodly number met every week. The third term's work is always heavy because more recitals come then. Each junior and senior is required to give a program, and many of these are not given until near the end of the year. Misses Mildred Rutledge, Ruth Vaught and Helen Herr graduated this year. Their programs will be found in this number, and also our junior programs, not published last time. Several of the girls have assisted on other programs, and almost all took part in the commencement recitals. In the artists course we have had Miss Mæ Estelle Acton, soprano, and Miss Mary Wood Chase, pianist. Miss Sawyers, of the faculty, gave a fine program of piano music in Meharry Hall, assisted by Mr. Schellschmidt, cello. In all, there have been near twenty recitals this term, including fortnightly pupils' recitals.

We had planned a reunion for commencement week, but were all so busy it was impossible to carry it out. However, we are looking forward to it soon. DePauw won the state championship in baseball this year, an honor which we appreciate. Plans are made for improvement in the girl's dormitory for next year, and everything points to a prosperous opening in September. School will begin a week later because of the Conference meeting in Greencastle. This will be an event in the history of the town and University.

Hoping you all will have a good vacation, we remain

Yours in A. X. O.,

ALPHA.

BETA.

As the winter term was quiet the past one has more than balanced in its activity; yet seldom has a Saturday night passed without a happy meeting of Beta girls in their own loved lodge. We have a loyal and prized addition to our chapter in Miss Edna Triphagen of Lansing,

Mich. We cannot quite realize that the school year of '99 will soon be over, though already regret creeps upon us, for Dorothy Gunnels left soon after the Festival for the South and expects later to go abroad both for study and for pleasure. On the day before her departure Mrs. Otto Sand entertained in her honor at her own home, while in the evening the girls gave a little farewell at the Lodge. The active chapter loses a loyal girl and a worker at Commencement—Lina Baum, our "worthy and only Senior," but to console us, Misses Nellie Ramsdell, Mabel Foster and Florence Bailey will be graduated from the High School and are expecting now to enter college at the opening of the Fall Term.

Our annual Concert, April 26, was an even greater success than last year, netting us a pretty sum. The finale pleased better than we had dared to hope. The girls (representing the characters listed in the program, which we append) passing, yet half hidden by a screen of gauze, gave a most dreamy effect, while the coming of the first love—the bride—and the breaking of the reverie formed a happy close.

We are again indebted to Mr. H. Kirke White of Chi Psi, and Mr. R. Newman Miller of Sigma Chi, for our posters and programs. Following the evening of the Concert we entertained at the lodge, our gentlemen friends who assisted us.

Madame Bloomfield-Zeisler's piano recital on the opening day of the Festival met our highest expectations. We met her in the green room and found her as charming in personality as we had found her delightful in her art. Among other artists most enjoyed was George Hamlin, Tenor. We are proud to claim other Festival artists: Mrs. Sand, piano soloist, Miss Hoag, violin, and Miss Ethel Calkins, accompanist.

On June 1, a party of fifteen attended the wedding of sister Emma Phelps, at her home in Cresco, for we knew she would need aid such as Alpha Chi sisters are able to render.

The Delta Gamma Convention met here during the first week of May. We were most happy to entertain on the second afternoon, thus meeting many representatives of chapters of a sister sorority.

Beta wishes for each chapter a happy reunion of her girls after a summer of rest and contentment. Yours, in the bond,

KATE L. CALKINS.

THE TENTH ANNUAL CONCERT OF THE BETA CHAPTER OF
ALPHA CHI OMEGA

COLLEGE CHAPEL, ALBION, MICHIGAN, APRIL 26, 1899

PROGRAM

PART I

- 1 Ebb and Flow, *King*
CHORUS
- 2 Mendelssohn Waltzes, *Rshia*
MISSSES HOAG AND GUNNELS
- 3 Burst, Ye Applebuds, *Emery*
MISS KATE CALKINS
- 4 Concertstück, Op 79, *Weber*
MISS DICKIE
(Second Piano, MISS CALKINS)
- 5 Spring Song, *Mendelssohn*
MISSSES KATE CALKINS, NELLIE BAUM, LINA BAUM AND
JENNIE WORTHINGTON
- 6 Scene de Ballet, *De Bériot*
MISS GUNNELS
- 7 Spring Flowers, *Reinecke*
MISS KATE CALKINS
(Violin Obligato, MISS HOAG)
- 8 Offertory in D Minor from St. Cecelia, *Battiste*
MISS REYNOLDS

Accompanist MISS CALKINS

INTERMISSION

PART II

FINALE—HIS WEDDING NIGHT.

"Ah! memories of sweet summer eves,
Of moonlit wave or willow way,
Of stars and flowers and dewy leaves,
And smiles and tones more dear than they!"

The bridegroom indulges in a reverie. *A vision of his child-love* brings back memories of his boyhood days in an old New England town. Then follows a train of recollections involving his various love affairs during his travels:

- His comrade on many wheeling expeditions.
- The dreamy southern girl.
- The Rough Rider enthusiast.
- The haughty Vassar girl with her contempt for mankind.
- The maiden lady whose open admiration is a source of continual annoyance.
- A star of the drama.
- Two merry Canadians.
- Ein liebes Mädchen.
- Sister Dolorosa.
- The flippant Mademoiselle.
- His discovery "In a Persian Garden."

"She likee me."
A daughter of the German navy.
"Maid of Athens."
Companions on the golf links.
A passing fancy in Italy.
A stately daughter of Britannia.

"Oh the heart that has truly loved n'er forgets,
But as truly loves on to the close
As the sun-flower turns to her god when he sets,
The same look which she turned when he rose."

The reverie is broken. The first-love is tonight his bride.

—
Pianist MISS WORTHINGTON

GAMMA.

DEAR SISTERS—It has been very quiet with Gamma chapter lately, for the girls have been so busy with their music. Some of our girls graduate this year, and each graduate knows that that means hard work. The graduating recitals have been most entertaining and instructive, and the result shows hard, conscientious work on their part.

Since the last issue of *THE LYRE*, Gamma has taken in one new member, Miss Irene Snyder. This young lady does credit to the vocal department of the school—and we Alpha Chis are proud of her too. Her initiation was one of the most amusing and successful we have ever had.

The girls had the pleasure of meeting and entertaining Miss Koch of Theta Chapter. We do sincerely wish that Alpha Chis from other chapters would come out and see us in Evanston, when they come to Chicago. We will give you a hearty welcome and it does us good to meet one another. Sociability gives one new ideas and inspirations.

May you one and all have a most pleasant summer vacation and return to school with new energy and zeal.

STELLA CHAMBLIN,
Associate Editor.

DELTA.

DEAR ALPHA CHIS—As we are all on the point of taking to our trunks we want to send a greeting and best wishes for a happy summer to our sisters.

June brings many changes always in a college town, and some of great importance this year are felt by Delta. For the Pennsylvania College of Music is to be changed not only in management but in place, and the fraternity room of which we have grown so fond is to be given up. But in our sadness in giving up our room we are cheered by the hopes of a prosperous year for the college. It is under the management of two of our Alpha Chis, who have been connected with it some time, Elizabeth Tyler and May Graham. Helen Edsall will continue her teaching and Ruby Krick, one of our charter members, will come back to teach. The building chosen for next year is the one where *The Charitauquan* was formerly published, and will be very much more convenient than the one now occupied. One great advantage will be a recital hall covering the whole upper floor with a seating capacity of five hundred. Up to this time our large recitals have been held in outside halls.

We had our last party in our rooms on Thursday evening of last week and had a very pleasant time. Several of the Allegheny professors and students and some town people made up the number. Alta Moyer, one of our girls who sings extremely well, sang several times and gave much pleasure. She and a few other Alpha Chis, assisted by Mr. Comstock and Mr. Fred Sheparson, one of Mr. Comstock's pupils, have been giving a series of concerts in neighboring towns to advertise the college and show the kind of work it does. They have met with very cordial receptions everywhere they have been.

Many of us leave Meadville for the summer, and some of us stay to enjoy it; for of all times in the year it is most charming in the warm weather.

May we all enjoy the vacation and come back to our work in the fall with new energy and strength.

MARGARET BROWNING BARBER.

ZETA.

DEAR SISTERS IN ALPHA CHI OMEGA—This last term we have welcomed seven new members into our chapter. Miss Alida R. Handy of West Bay City, Michigan, brought affiliation papers from Beta. Miss Spicie Bell South of Jett Station, Ky., and Miss Alice Rebecca

Rich of Bath, Maine, were initiated April 11, and Margaret Smedes of Raleigh, N. C., and Anne Burgess of Fort Worth, Texas, came in April 26th.

On the evening of the first of May, Mrs. Amy Marcy Cheney Beach, America's finest woman composer, and Madam Helen Hopekirk, the Scotch pianist were initiated.

"Billie" was quite dignified on this particular evening and his gait more like that of a proud Arabian steed than an ordinary billie-goat. After the initiation an informal reception was given.

Seven of our girls will graduate this month: Estelle McFarlane, Mary Johnson, Mary Kidd, Edith Manchester, Margaret Upcraft, Olga Brandenburg and Jessie McNair, who takes a post-graduate degree in the School of Oratory.

Edith Manchester was elected President of the Senior Class and Estelle McFarlane of the Juniors.

Only a few weeks of school remain and all are looking eagerly forward to the summer vacation and the rest and quiet of home life once more, after which we will be refreshed for another year's work.

Sincerely yours,

LUCY G. ANDREWS.

THETA.

DEAR SISTERS—The time has again come when we are all joined in heart if not in person and the new chapter fully appreciates what a grand thing it is to feel that we have such an added number of friends in our little world, who while not knowing us all personally, still have a keen and loving interest in us, and already realize, in some slight degree, the meaning of the word sorority. Our Ann Arbor life, hitherto pleasant, has been doubly so since the existence of our chapter. We have been so sorry to lose from our midst the one who was instrumental in bringing us together—our sister and friend, Mrs. Hortense Miller, has gone to Port Huron to live, leaving behind among her friends a loving remembrance of her sweet and charming personality.

We have gained a new pledge member, who expects to join us next year, Miss Mabel Green of Jackson, a girl of lovely character, and we trust the tie will prove to be one of mutual benefit and pleasure.

At our regular meetings Theta has several times exhibited her childish propensities in a wonderful fondness for goodies to tickle the palate, rather than the good wholesome bread of knowledge. Many jolly spreads have in their turn appeared and disappeared, while the "Life of Mozart" is still to be digested; but notwithstanding all this, our intentions are good and we are planning for an interesting course of study for the coming year.

Another matter now occupying our attention is our house for next year. We are about decided upon that question and we shall be nine or ten happy Alpha Chis under one roof with Mrs. Fisk as our chaperone.

Along with the work of the semester have come the social events usual at this season of the year.

A tea was given for the Alpha Chis, by Mrs. Herman Zeitz and a number of faculty ladies invited to meet the sorority. A reception was also given for us by Mrs. Fisk and her two daughters; then there have been little parties of less formal nature. A fancy dress party among ourselves was the cause of no little fun, and we feel that society, study and play have been commingled in such a manner as to make a most agreeable variety.

The May Festival as expected was a treat; the opera of "Sampson and Delilah," given in oratorio form seemed to give the most pleasure.

And now the school year is drawing to its close and with it come the recitals of the graduates. Miss Virginia Fisk, our loved sister, gives her recital, for which I send the programme, on this, the evening of June 9th. She has been honored by a position on the faculty for next year.

We must now bid an affectionate farewell to our sisters in Alpha Chi Omega, and wish you all a delightful vacation and meet again in September or October with renewed strength and spirits.

M. ALBERTA DANIEL.

RECITAL PROGRAMS

PIANO RECITAL

(Senior) by Miss Mildred Rutledge, assisted by Miss Raeburn Cowger, Violinist,
Miss Helen H. Birch, Accompanist.

Tuesday Evening, April 4th, 1899, at Eight o'clock, Music Hall.

1. Sonata Op. 2, No. 2 Beethoven
Allegro vivace
Largo appassionato.
Scherzo, allegretto.
2. Violin solo. Reverie Vieuxtemps
3. Novellette Op. 21, No. 1, }
Nachtstucke Op. 23, No. 4, } Schumann
Kinderscenen Op. 15, Nos. 12 and 11, }
4. Marcia Fantastica, W. Bargiel
Gavotte Moderne, E. Liebling
5. Trio, Op. 25, (Piano, Violin and 'Cello) C. Reissiger
Moderato,
Andante quasi Allegretto
6. Concerto E Flat Mozart
First Movement

(Orchestral accompaniment supplied on second piano.)

SCHOOL OF MUSIC,
DEPAUW UNIVERSITY.

PIANOFORTE RECITAL

(Senior) given by Miss Ruth Vaught, assisted by Miss Raeburn Cowger,
Violiniste, Miss Chloe Alice Gillum, Soprano,
Mr. Isaac Norris, Accompanist.

Wednesday Evening, April 26, 1899, Music Hall at Eight o'clock.

PROGRAM.

- Weber Liszt Polonaise brillante
(Second Piano—Miss Sawyers.)
- Tannhauser-Wagner Elisabeth's Prayer
- Chopin (Piano, Violin and 'Cello) Trio Op. 8
- Bach Prelude and Fugue in B flat
- Grieg Norwegian Bridal Procession passing by
- Schumann Romance Op. 28
- Chaminade Toccata in C minor
- D'Hardelot Almond Blossoms
- Beethoven Largo, Allegro Op. 37, C minor

(Orchestral part on second piano—Miss Sawyers.)

SCHOOL OF MUSIC,
DEPAUW UNIVERSITY.

PIANO RECITAL

(Senior) given by Miss Helen Herr, assisted by Miss Gillum, Soprano,
Miss Hoover, Accompanist.
Friday Evening, May 12th, 1899, at eight o'clock, Music Hall.

PROGRAM.

1. Concerto, Op. 54, A minor Schumann
First Movement.
(Orchestral accompaniment on second piano.)
2. Vocal Solo. "Your Voice," Denza
(With violin obligato.)
3. Gavotte und Variationen Rameau-Leschetizsky
Nocturne Leschetizsky
4. Scherzino, Op. 10, No. 3, Paderewski
5. Vocal Solo. "Forget Me Not" Beremy
6. Impromptu, Op. 29 Chopin
- Etude, No. 25, No. 7, Chopin
7. Phantasiestücke Nr. 2 (Andenken an Robert Schumann.) Nicode

SCHOOL OF MUSIC,
DEPAUW UNIVERSITY.

VIOLIN RECITAL

(Junior) by Miss Raeburn Cowger, assisted by Miss Lydia Woods, Soprano,
Mr. John Matthews, Tenor, Miss Flora Mathias, Mr. Isaac Norris,
Accompanists.

Monday Evening, January 30, 1899, at eight o'clock, Music Hall.

PROGRAM.

- Sonata, Op. 28, No. 1, Hauptmann
Allegro, Andante.
- Romance Svendsen
- "Jesus Waiting at the Door," Mendelssohn-Danks
Miss Woods, Mr. Matthews.
- Concerto, (first movement) Mendelssohn
- "Oh Fair, Oh Sweet and Holy," Cantor
Mr. Matthews.
- (a) Reverie, Vieuxtemps
- (b) Largo, Handel
- (c) Kulawiak Wieniawski

SCHOOL OF MUSIC,
DEPAUW UNIVERSITY.

PIANOFORTE RECITAL

(Junior) by Miss B. Pearl Shaw, assisted by Miss Eva Osburn, Soprano,
"Wagner Quartette," Miss Mary Hoover, Accompanist.
Wednesday Evening, March 8th, 1899, at eight o'clock, Music Hall.

PROGRAM.

1. Piano Quartette—"Tannhauser," Wagner
"Wagner Quartette."
2. Sonata op. 14, No. 1, Beethoven
Allegro, Allegretto, Allegro.
3. Vocal Solo—"The Nightingale" Delibes
4. Impromptu op. 90, No. 2, Schubert
5. (a) Intermezzo op. 9, No. 2, Seim
(b) "Evening Song," Grieg
(c) "Papillon" Ardit
6. Vocal Solo—Magnetic Waltz, Saint Saens
7. Duo—"Danse Macabre," Saint Saens

SCHOOL OF MUSIC,
DEPAUW UNIVERSITY.

TWENTY-EIGHTH STUDENTS' RECITAL,

At Music Hall, Orrington Avenue and University Place, by *Miss Irene Stevens, Pianist, assisted by Miss Winifred Nightingale, Contralto.
Friday Evening, May 28, 1899, at 8 o'clock.

PROGRAMME.

Partita, Number One	Prelude.	Bach
	Allemande.	
	Sarabande.	
	Minuet 1 and 2.	
	Gigue.	
	Miss Stevens.	
My Little Love,	Miss Nightingale.	Hawley
Berceuse,		Grieg
Kamennoi Ostrow,		Rubinstein
Dance of the Gnomes,		Liszt
	Miss Stevens.	
Ah! 'tis a Dream,		Hawley
"There Little Girl Don't Cry,"	Miss Nightingale.	Norris
Fire Music,		Wagner-Brassin
	Miss Stevens.	
Could I?		Tosti
	Miss Nightingale.	
Concerto, E Minor,		Chopin
Allegro Maestro.		
	Miss Stevens.	
	Orchestral accompaniment on second piano,	Mrs. Coe.

SCHOOL OF MUSIC.

NORTHWESTERN UNIVERSITY, Evanston, Ill.

THIRTY-FIRST STUDENTS' RECITAL,

At Music Hall, Orrington Avenue and University Place, by *Miss Leona Wemple, Pianist, assisted by *Miss Irene Snyder, Soprano.
Friday Evening, June 2, 1899, at 8 o'clock.

PROGRAMME.

Fantasia, C. Minor,		Mozart
Gavotte,		Silas
	Miss Wemple.	
Sleep On,		Scudere
The Dying Flower		Rotoli
A Disappointment		Victor Harris
	Miss Snyder.	
Two Skylarks,		Leschetitzky
The Flatterer		Chaminade
Valse, A Flat,		Chopin
	Miss Wemple.	
When to Thy Vision,		Gounod
Two Marionettes,		Cooke
Her Grave,		Fielitz
Sing On,		Denza
	Miss Snyder.	
The Chase,		Rheinberger
Polonaise Militaire,		Chopin
	Miss Wemple.	

SCHOOL OF MUSIC,

NORTHWESTERN UNIVERSITY, Evanston, Ill.

*Alpha Chi.

GRADUATION RECITAL

Of Virginia May Fisk, Pianist, of Ann Arbor, Michigan,

Frieze Memorial Hall, Friday, June 9, 1899, 8:00 P. M.

Three Preludes and Fugues from the Well Tempered Clavichord J. S. Bach

C minor, Book I	} One Prelude and Fugue to be chosen.
G minor, Book I	
G major, Book II	

*Sonata in D Minor, Op. 31, No. 2, L. van Beethoven
Allegro.

Adagio.

Allegretto.

a. Etude, C sharp, minor, Op. 25, No. 7,	} Chopin
b. Mazurka, B minor, Op. 33, No. 4,	
c. Impromptu, A flat major,	

Norwegian Bridal Procession, Grieg

Witches' Dance, Mac Dowell

Spinning Song, Mendelssohn

Liebestraum, Franz Liszt

Passe-Pied, Delibes

Polonaise, Paderewski

Capriccio brillante, for Piano and Orchestra, Mendelssohn

UNIVERSITY SCHOOL OF MUSIC.

*To avoid undue length of program, Miss Fisk will play the first movement only.

PIANOFORTE RECITAL,

Given by Miss Olga Brandenburg.

Sleeper Hall, Monday Evening, June 5, 1899, at 8 o'clock.

PROGRAM.

Nawratil, Variations, Op. 7

Schubert, Sonata, Op. 43 (first movement)

Mendelssohn, Prelude and Fugue, E minor

Chopin, Nocturne, Op. 27, No. 1

Schumann, Traumes Wirren

Brahms, Rhapsody, Op. 79, No. 2

Rubinstein, Concerto in D minor (first movement)

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ALPHA CHI OMEGA.

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DELTA,	Pennsylvania College of Music, Meadville, Pennsylvania
EPSILON,	University of Southern California, Los Angeles, California
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THE LYRE

OF

ALPHA CHI OMEGA.

VOL. IV.

NOVEMBER, 1899.

NO. 3.

SONATA IN C SHARP MINOR, BEETHOVEN.

It is a question that will remain unanswered forever and is also one that has created no little controversy as to the idea which found such wonderful birth in the composition known to all the world as the "Moonlight Sonata."

The generally accepted story is too well known to necessitate repetition, but that the composition is susceptible of many constructions, based always upon the fundamental law of emotion and sentiment, is amply evinced by the various interpretations offered.

Very few of the masters wrote mechanically, that is, for merely practical purposes. They were more or less actuated by the strongest emotions and highest ideals which sought and found voice in the compositions which so richly bless the world to-day.

Some writers have suggested that unrequited affection prompted the passionately sad Adagio of the sonata, while others thought that merely the weird beauty of the moonlight night impelled the expression of sentiments too deep for words. Be that as it may, to the student who has limited resources for interpretative study, this life "Fantasy" is offered, merely that it may suggest and aid in the effort to establish a basis for the *dramatico* of the entire composition.

Beethoven, always a stupendously thoughtful man, may have had

premonitions of coming sorrow which tinted his life with such sombre shades.

The real man revealed himself only through his compositions and but few appreciate his loneliness, even to-day.

A FANTASY.

ANDANTE SOSTENUTO.

The loneliness of Night's soft shadows
 Fall athwart the path of day, (1, 2)
 And through the dimness of a sea-dipt mist,
 I see the curving glint of night-birds
 Winging their way toward the sea. (3, 4)

Alone am I, save for the Shadow
 Which refuses to forsake me, (5-9)
 And I pause and wonder if it portends
 Something of the un-namable terror
 Which has oft possessed my soul. (10-15)
 The Earth, even, keys her song more dully, (29)
 And the rippling cadences of the birds of Dawn, (33, 34)
 Reach me but faintly,
 Like some dream but half remembered.
 Is it Nature who wearies at last
 Of her sweet voiceful symphonies?
 Or do the sons of earth hear but dimly
 The surging tide of wind-swept harmony (35, 36)
 Which bears on its breath
 Solace for a world's sorrow,
 And the ecstasy of heavenly joy?
 Ah see! The moonlight pierces the floating mist
 With shafts of silvery light,
 And the soft breathed zephyrs
 Waft the billowy vapor-forms far out to sea,
 Where they waver and beckon
 Like phantoms from some giant Past;

And over the face of my soul
Falls the intangible veil of futurity
Hiding from my fearsome gaze
A fate too sad for mere words,
And too wearisome for the pen of time. (37-40)

A subtle influence doth engulf my sad spirit,
And my fast throbbing heart
Yields hardly to the elusive half-wrought
Melodies, which linger tremblingly
Upon the spell of infinite desire.

“O spirits of celestial conception,
Close not the doors of my heaven
Against me! (51-55)

Let me hear but faintly those angelic strains,
(Pulsing harmonies of divine creation!)
And I shall be somewhat content.” (57-59)

Earth, voiceless, is like a rarely tinted flower
Without perfume,—*beauty* without *soul*,
Or the marble perfection
Of some peaceful frozen dead!
Must the soul be thus imprisoned
Within the white walls of its own temple,
And no longer hear the creation
Of its own thought-harmonies?
Sad, sad, as the wail of sorrow
Which is too deep for tears, (63-64)
Or the cry of anguish from some despairing soul
When thus I must wake from my dream,
And through the water of Lethe
Must go, weighted with the unuttered longing of years. (66-69)
Yet, why should I mourn away? (1-5)

ALLEGRETTO.

The King of each radiant day
Thrills anew every drop of sparkling dew,

And all the drowsy flowers
Wake at dawn to his magic kiss! (21-23)

The wind tosses the quivering leaves
With careless hand whose touch
Doth kindle with laughing life
Each tender leaf of green. (47-52)

The great canvas of Omnipotence
Shall unroll the beauties before me,
And in its linings I may find
Some solace for my hungry heart!
The perfumed, spicy winds
Shall fan my fevered brow,
And in the calm of night
I shall call the pale cold stars
My own, until their sweet influence
Shall permeate my very soul (92-96)
And I shall know the blessedness of peace. (96-97)

PRESTO AGITATO.

Again! Oh, restless soul of mine! (42)
Why this agony? Canst thou not yield
Thyself to the All Supreme, who gave thee
Birth and breathed unquenchable melody,
Fraught with the fire of genius, into thy being?
Canst thou not control thy mad longing?
Wilt thou not cease thy raging
Against the bars of thy prison-house? (9, 10)
What availeth it that thou plunge
Into a yawning abyss of gloom (14)
From which e'en the wings of Faith
Could wearily lift thee? (116-119)

Thou hearest the dreary sobbing of a shoreless sea
'Gainst the deeps of ageless shadows, (124-127)
And fretted with memories of an unconquered world

Thou dost but manacle thy freer thought
With weight of silent woe.

Hush thy ceaseless cries! (164)

“Canst thou never forget thy bitterness? (167-170)

See, through the elusive curtain of night,
One star shines clear and bright (185-186)

And sheds 'round thee an influence
Which may “bind thee to the Pleiades.”

A luminous form comes floating toward me,

And, as I look, the angel Peace waits

With pleading eyes and outstretched hands.

With eagerness I teach my faltering steps

The way,—and though the billows may surge

And almost deluge me— (195-197)

It will be like the memory

Of some fond but passionate pain, (76-80)

And my tired heart shall rest.

Do phantoms of the weary past still throng about me? (201-203)

Then shall I sing a song of Hope;

And all the voices of the sky,

Shall repeat it in wonder and bear it

On the breath of the breeze

Upward, until, suspended near Heaven,

It falls to earth again,

In a thousand, thousand melodies

To cheer the heart of Man. (206-208)

—PEARL WHITCOMB-HENRY.

THE MINNESINGERS AND MEISTERSINGERS.

Germany has always been the home of the great. At its mention, Goethe, Schiller, Bach, Beethoven and Mozart with a host of others—

“Great singers of the past! whose song
Still streams down earthward pure and strong”—

come rushing to our minds and we think that of all the favored countries of earth, none is so favored as this one.

If we trace her history back as far as we have any knowledge of such a people as the Germans, there is evidence that some of them, wrote rude verses telling of the deeds of their kings and heroes and sang them to the simple melodies which they invented. If we had all these songs we could have a better knowledge of the people who wrote them but only the fragments remain—too incomplete to be of value except to show that these uncivilized warriors possessed in some degree the musical and poetical talent inherent in the German race. No material had they for artistic creation but the music which they invented spontaneously; but it constituted the origin of a development that nothing could destroy, although circumstances might cause it to be suppressed for a while.

About the sixth century Catholicism, always imperious and tyrannical, was rapidly extending its dominion and the secular songs of the barbarians were forced to give place to the sacred songs of the priests. Until the close of the eleventh century nothing was produced in poetry or music. But the ballads which these patriotic people loved so well were still sung, “half unconsciously,” as some one has said, till they burst forth anew with such force that they only seemed to have been gathering strength while they were apparently lifeless.

The Crusades had thrown all Europe into turmoil. They brought all classes of people more closely together and made them feel a common interest in each other's welfare. They shared in common many

severe experiences. One of the direct results of this was the rise of the secular song. Some new instruments, among which was the guitar, had been brought from the East and were used to accompany the singer. The Troubadours of France were the first to produce the new kind of song. They regarded the music more than the words. The minstrels sang their productions for them and the nobility looked upon them with so much favor that the secular songs grew rapidly in popularity, and other countries followed the example of the south.

The Minnesingers and Meistersingers occupied the position in Germany that the Troubadours were holding in Provence. The form of the song was the same, but the Minnesingers were not imitators, for they fashioned their compositions in accordance with their natural characteristics. To them the music was of less importance than the words. They chose to sing of the beauty of spring-time, of love and sorrow; while the Troubadour sang of battles, strife and victory. They preferred to sing their own songs rather than employ the minstrels to do it for them. They were imaginative, fanciful, emotional and impulsive. They take us back to their own time and cause us to feel we are living just as they did, while we read their verses.

The word *Minne* first meant a kind remembrance. Most of the *Minnelieder* are characterized by refinement; only a few which represent the chivalric age having received censure from critics. The number of Minnesingers we know of personally is not large but from all evidence there were a great many of these poet-musicians whose names have been forgotten. About two and a half centuries ago, a Parisian manuscript was discovered in an old castle. It contained productions of 148 poets. The manuscript had probably been taken to Paris from Germany for safe keeping and had been lost. There is no way to estimate how many Minnesingers there were, but their influence was so great that it included all the nobility, while the organization of the guild called the Meistersingers included all classes of common people.

Some one has contrasted the picture of the Minnesinger occupied with the practical affairs of life, probably a soldier, going from place to place singing his own poems to music of his own composition, with no accompaniment but a violin of three strings, to the poet of the present

time who writes his lyric verses as he sits in his luxurious library. He does not concern himself with a musical accompaniment and never hears one of his stanzas sung.

In the time of the Minnesinger epic poetry was in its glory; but many a person who could not appreciate an epic poem enjoyed these songs. To-day it requires novels, magazines, newspapers, with the additional assistance of the theatre and concert to supply the people intellectually as the Minnesingers did the people of that time.

The most noted Minnesinger was Walther von der Vogelweide, who was contemporaneous with the well-known Troubadour, Bertram de Born. On account of his genius and his sterling character he rises above his fellow creatures and is remembered as the most prominent song-writer of his time. The story of his life is, for the most part, a sad one and many of his poems cause one to exclaim with Shelley, "Our sweetest songs are those that tell of saddest thought."

The birthplace of Walther is unknown. The first we know of him he is spending his boyhood as a traveling jongleur, playing his accompaniments on his violin—poor and friendless. Then Duke Frederick employed him as minstrel for his Austrian Court. Reinmar, der Alte, was his only teacher as far as we know. His writings are of two classes, one of a vindictive character, the other the opposite, treating of Love and Nature. In the first he directs his energies against the Papal power, which he believes to be an evil. He portrays the wrong-doings of the Popes in such a forcible manner that he had great influence, and dissuaded many from joining the crusades. He once said "The Pope is now filling his Italian coffers with German silver."

When Pope Innocent III. excommunicated the Emperor, he directed the most severe sarcasm against him in his verses. He compares him to a former Pope who was believed to have been carried away by the Devil, but, he says, that person caused the ruin only of his own soul, while this Pope plunges into ruin all Christendom and God's shepherd has become a wolf.

He shows that he possesses a strong, independent character, fearless when a matter of right or wrong is to be considered. It goes to prove that he had religious principles which he felt a duty both toward God

and man to put into practice. One of his poems consists of a summary of the Apostles' creed.

The second class of his writings suggest a simple, loving nature, and if he is sometimes pessimistic we must remember that this was a characteristic of that age, and Walther was merely influenced by his contemporaries in some degree. The poets of that time, regarded life in two extremes. Some thought it was no more than a festival. Others, too serious to be frivolous, looked at it from the darker side. Walther said "The world wears bright colors on the outside but is black if one looks within."

Many of Walther's poems mention his admiration for women in a high and noble manner. He censures the praise of physical beauty and calls it a thin mask, while he extols graces of character as being the only thing worth striving for. He was also very patriotic. Both these traits are seen in his poem which says

" In many foreign lands I've been
And knights and ladies there have seen ;
But here alone I find my rest—
Old Germany is still the best ;
Some other lands have pleased me well ;
But here, 'tis here I choose to dwell.
German men have virtues rare
And German maids are angels fair."

He treats of love in pure, elevating terms, setting a high ideal for the *Minnesong*.

Walthers' true poetical talent, combined with a delightful personality, gives his poems a charm. None from the long line of Nature poets, who are prized so highly are able to excel in the treatment of nature. Bayard Taylor says "Among us, Longfellow, Bryant and Whittier have chanted the beauty of the external world but none of them can so immediately set us in the midst of May time, blossoms, and song birds by a simple, childlike line as Walther von der Vogelweide. His words flowing easily and beautifully harmonize with a rhythm which is music itself."

Two hundred of his productions are preserved, some of them only a

single stanza but a complete work of art. But the poet's life was lonely and a tone of despair is noticeable, particularly in his later writings. In a poem entitled "Might I but make a voyage over the sea" he shows an intense longing to travel to the Holy Land. "Then," says he, would I sing "'Tis well," and say "Alas" no more. He begs piteously that Emperor Frederick may give him a place he can call home, be a host instead of a guest, and own a hearth where he can sing. Notwithstanding a small estate having been presented him by the Emperor, he died as he had lived—poor.

He was buried in the Würzburg cathedral and in compliance with his request, four hollow spaces were cut in his tomb from which birds were to be fed. He left a sum of money to the monastery to be used for this purpose.

There are several other Minnesingers whose names are prominent. Among these are Nithart, who wrote realistic descriptions of peasant life, but opposite in birth and writing to Walther, his verses are characterized by coarseness. Reinmar von Zweter extols the good, honest woman rather than the goddess. A picture in a Parisian manuscript represents him with a little maiden standing by his side while he writes:

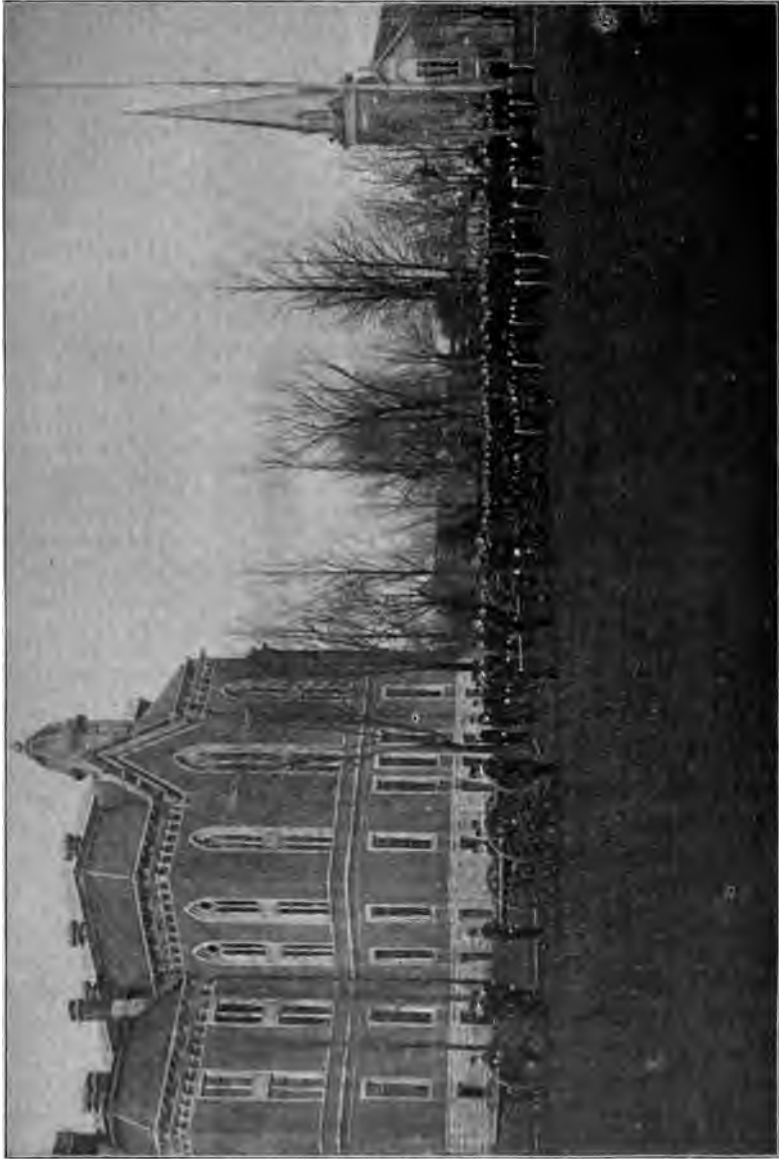
"My life is in its eventide
My sunshine now has turned to gray
Of youth still glowing like the dawn
I'm musing at the close of day."

Ulrich von Lichtenstein is a caricature of the age he represents. He wrote verses in lines of one syllable which are untranslatable and without meaning.

The Meistersingers were a guild originated by Frauenlob in the 14th century, composed of all classes of people who did not belong to the nobility as did the Minnesingers.

The interests of the middle class had been slighted and though the Meistersingers have left nothing of value in poetry or music, the motive which led them to take an interest in song, and the influence they had among the less educated class of people, accomplished much toward the development of the secular song and has won for the Meistersingers the admiration of all lovers of art.

—RUTH VAUGHT.



HOMES OF OUR CHAPTERS.

DEPAUW UNIVERSITY.



MUSIC HALL.

Indiana Asbury University, now DePauw, was founded in Greencastle in 1837 by the Indiana Conference of the Methodist Episcopal church.

Greencastle was then a village of 700 inhabitants, and the new enterprise had little in its surroundings to encourage its growth. But the zeal and energy of Bishops Simpson and Bowman, who were among the earliest

presidents, and of other earnest workers, was not in vain.

In 1867 the educational advantages of the university were offered to men and women alike. A financial crisis in its history was reached in 1884 after forty-four years, and it became necessary to take decided steps to secure means to carry on the work. The earnest efforts of friends culminated in the present DePauw with all its extensions and improvements.

Mr. Washington C. DePauw, a wealthy Methodist of Indiana, who was planning to found a university which should bear his name, was induced to expend his money on the needy institution already in existence. Thus the Old Asbury became the New DePauw.

To the Asbury College of Liberal Arts were added Law, Normal,



DR. W. H. HICKMAN.



DR. HILLARY A. GOBIN.

Theology, Military, Music and Art Schools. The Preparatory School was also placed upon a better basis. Five new buildings were erected, Florence Hall, Science Hall, Woman's Dormitory, Music Hall, and the Observatory, which with its equipment, was the gift of Robert McKim. Large donations by the citizens and others were also expended in improvements. Many acres of ground were added to the camp. DePauw University was placed on a par with the best modern institutions and many young men and women sought to avail themselves of its advantages. Later the schools of Law and Theology and the Normal school were discontinued.

Dr. Alexander Martin, who had served faithfully and efficiently as president for fourteen years resigned in 1889 and was succeeded by Dr. John P. D. John, now one of the most prominent lecturers in the country. His presidency was marked by many improvements in the work of the institution. Dr. Gobin the present president succeeded Dr John in 1896 when



FLORENCE HALL.

the latter gave up his work at DePauw for the lecture platform. He is

"A man
Gentle, courteous, kindly to all;
Liberal, broadminded; with heart full
Of the charity that sees the good in everything.
His life an inspiration to all who feel his presence.
A Christian gentleman.
Could more be said?"

Last year the venerable Bishop Bowman who has been a devoted friend of the university since its infancy resigned the Chancellorship, his health requiring him to give up active work. He was succeeded by Dr. W. H. Hickman.

The Music School in which we are especially interested is now in a prosperous condition after fifteen years growth.

James Hamilton Howe, now of San Francisco, was dean for the first ten years. Since that time Dean Belle A. Mansfield, formerly of the faculty of the College of Liberal Arts, has been director. The present faculty includes Dean Belle A. Mansfield, professor of musical history; Adolph Schellschmidt, cellist and professor of string instruments; Marthine Dietrichson, professor of voice; Julia A. Druley, professor of pianoforte, and Elisabeth Patterson Sawyers, concert pianist and professor of pianoforte, pipe organ, harmony and advanced theory. An advanced course is offered and thorough work required. German, French and other required studies are taken in the College of Liberal Arts.

The soil of DePauw University has proven a fertile one for fraternity life. A chapter of Beta Theta Pi was founded in 1845. This was followed by Phi Gamma Delta in 1857, Sigma Chi in 1859, Phi Kappa Psi in 1865, Delta Kappa Epsilon in 1866, and Phi Delta Theta in 1877. More recently Delta Tau Delta, Delta Upsilon and Sigma Nu appeared. The Kappa Alpha Theta established its Alpha chapter at DePauw in 1870. The Iota chapter of Kappa Kappa Gamma was organized here in 1875 and ten years later Alpha Chi Omega came into existence. We have also a chapter of Alpha Phi and Phi Mu Epsilon has developed in our school. Phi Beta Kappa, the post graduate fraternity, honored our institution with a chapter which completes the list.

DePauw has long been noted for its oratory, and has recorded many victories in the state and interstate contests. A long list of famous men might be given who claim it as their Alma Mater. While the hundreds who have gone out during the sixty-two years of its existence without becoming especially distinguished, have certainly in a quiet way made a decided impression on the character of the Nineteenth Century. The future outlook of the institution is bright. The Twentieth Century endowment fund movement bids fair to place within its reach ample funds to meet future demands. M. J. W.



BELLE A. MANSFIELD.



ELISABETH PATTERSON SAWYERS.



JULIA A DRULEY



MARTHINE M. DIETRICHSON.



ADOLPH H. SCHELLSCHMIDT.

A STUDENT'S LAMENT.

Tell me, ye winged winds
 That round my pathway roar,
 Do you not know some place
 Where music 's heard no more?
 Some college quaint and old,
 Some quiet secure retreat,
 Where tired teachers never scold
 Nor homesick students weep?
 The loud wind dwindled to a whisper low,
 And sighed for pity as it whispered "No."
 Oh, tell me of some dreary cave
 Some hollow in the ground
 Where violins never squeak
 And pianos are not found,
 Or knowest thou of some prison
 Where safe under key and lock
 Are left Freshmen who (try to) play Czerny
 And Seniors who practice Bach?
 But music ever worshiped as a goddess fair
 Waved her wand and whispered, "Not anywhere, not anywhere."
 Oh! tell me, thou mighty Ocean
 Whose billows round me play,
 Can your swift ships not bear me
 To a country far away;
 Can you take me to a people
 Who live in a favored spot
 Where Harmony is not known
 And consecutive fifths are not?
 Where the air is free from the wail
 Of tones drawled out loud and long,

Of voices howling the scale
Or trying to render a song?
Do you know of some valley or mountain
Where mortals calmly draw breath,
Safe from Recitals which oftentimes
Frighten their victims to death?
The loud waves rolling in perpetual flow
Stopped for awhile, and sighed to answer, "No."

And thou, serenest moon,
That with such lovely face
Dost look upon the earth
Asleep in night's embrace,
Tell me, in all thy round
Hast thou seen a land so blest
That it is free from music
And the weary there find rest?
Behind a cloud the moon withdrew in woe
And a voice sweet, but sad, responded, "No."

—RUTH VAUGHT.

"Music is the natural expression of lofty passion for a right cause."

"The art of a thing is first, its aim, and next, its manner of accomplishment."

Let the judgment of the public make thee always thoughtful, but never despairing.—*Platen.*

Those who work faithfully will put themselves in possession of a glorious and enlarging happiness.—*Ruskin.*

When Thalberg played a melody, it stood out in bold dynamic relief; not because he pounded, but because he kept the accompaniment duly subdued.—*Christiani.*

"It is in music, perhaps, that the soul more nearly attains the end for which, when inspired by the poetic sentiment, it struggles—the creation of supernal beauty."

A LEGEND OF WOGLIN.

We reprint the following excellent article from a recent number of Beta Theta Pi.

It was because I had pored long and deeply over volumes of forgotten fraternity lore and brave stories of the early Greeks that I felt weary one bleak winter night in the deserted library of the chapter-house. My eyes wandered from the printed page and gazed aimlessly about the room. From the charter which hung faintly illumined in the crimson glow of the grate, they passed to the skull over the mantelpiece between the antlers. It chattered fiendishly, and strange lights danced in the empty sockets.

I started and turned away. The fraternity flag in the corner drew my gaze. It bowed and fluttered as if in greeting. My head drooped lower. I saw the mystic symbols on the magazine which lay on the table. They seemed to swell and soar away, as if to beckon me on. My head drooped lower. The glitter of the pin on my vest caught my eye. The three stars twinkled and darted away. I struggled, feebly yet unwillingly, to follow them. The diamond, too, left its post and beckoned me into the blackness. Faster and faster they danced and whirled about my head. A haze enveloped my eyes. I heard a tinkling as of far off castinets, and the haunting bars of "Gemma Nostra" filled the air with a soft refrain. My head drooped lower.

And so I slept and, sleeping, dreamed. I was in a forest. Not in one of our poor, shattered remnants of today, but in the forest primeval—a mild archaic woodland, where the leaves above formed a dome of green and the sun's rays penetrated, softened to a feeble glow, through the fragrant arch. Below all was soft and green and mossy. From fantastic crags the water trickled in tiny cataracts, and my befogged brain still heard the tinkle of the castinets and the strains of "Gemma Nostra" in their music.

I wandered in ecstasy through the majestic bower, never before profaned by human tread. But as I walked the scene changed. Black clouds gathered overhead, and sullen rumbles hushed the songs of the birds. The gloom became more intense; wierd shadows flitted from

tree to tree. The glare of lightning suffused the forest with an unearthly light, and I saw before me naked crags and masses of forbidding rocks. Gusts of wind hissed through the leaves with a menacing tone, which died away in the distance to a dull, moaning refrain.

Alarmed I hurried on. Rougher and more awesome became the rocks, more wierd and uncanny the shadows in the gloom. A fearful crash and glare announced the storm. At the same time I heard in front of me a wild, demoniacal laugh. I turned and fled. The ground rocked; a tree in front of me fell, rent in a thousand pieces by the blasts; sulphurous fumes strangled me. The thunder crashed again, and I shrieked in terror as, with a blast of flame and smoke, the ground opened beneath me and I fell—down—down—

* * * * *

It was insufferably hot when I again awoke to consciousness. The thunder had ceased, but the odor of brimstone was still present and more pronounced. As my senses gradually returned and my head became clearer, I arose and looked about me.

I was in the great judgment hall of Wooglin, and a grand and fearful place it was. Black crags of volcanic rocks, seamed and rent and scarred, formed the walls. An arch dark as night obscured the sky. Jets of steam and flame escaped from the crevices in the floor at intervals. Skulls with fiery eyes glared out from corners and caverns, and skeleton arms waved menacingly from all sides. Bats darted hither and thither in the gloom, and cats of inky blackness pushed their way gingerly from rock to rock, and spat spitefully at the jets of flame which threatened them.

The hall was filled with crimson-garbed attendants, with now and then a sombre-hued goblin by way of variety. Some bore between them limp figures, which they placed in rooms along the side of the hall. I looked, and saw that I was one of a row. A tremendous clatter, ending in a shriek and a dull thud, sounded from without, and presently the sight of two attendants dragging in another figure explained the mystery. The road to Wooglin is not an easy one, and these figures were new arrivals.

At the front of the hall, in a blaze of sulphurous light, sat Wooglin

himself, in judgment. Clad in black, his white beard streaming far below his girdle, he was indeed an awesome object. Bleached skeletons formed his throne. A mass of soft black drapery made a background from which gleamed steadily the diamond and three stars. A devil sat behind a coffin on trestles by the side of the throne where he recorded the decisions of the great judge in an enormous volume. He wrote with his tail, which he cooled for the purpose by dipping it in a vessel of water. A pot of blood supplied the ink.

As I looked Wooglin spoke. "Let us to business," he said, and a pair of imps laid hands upon the first victim and bore him before the throne.

He was a typical fraternity man in appearance. The roughness and gawkiness of youth had been rubbed off, and in its place was that indefinable air of knowledge which betokens the man who has profited by his contact with the world. True, he was a bit puffy under the eyes, and his face showed signs of dissipation, but that, perhaps, might be expected. Young men at college are liable to sow wild oats. His rough and tumble entrance into the judgment hall had torn and disarranged his clothes, but it had not taken the jauntiness out of him. The remains of a cigarette were still between his lips, and he fanned himself with what was once a straw hat as he winked at the recording demon, who indignantly repelled his advances.

"Your name, please?"

"Charles Francis Lemmon, your honor—I mean sir," he said, hastily correcting himself.

Wooglin frowned. "Did you belong to a fraternity at college?" he asked.

"Did I?" said Mr. Lemmon in surprise; "well I should smile. What do you take me for, any way? A mucker? Why, old man, I was a Beta?" And he attempted to give the ancient patriarch the grip.

The attending demon jabbed his forked tail viciously into the victim's calf, and with a mournful howl he subsided.

"What did you do for your fraternity at college?" asked Wooglin.

"Do?" Why I was the whole cheese!" the defendant modestly admitted. "The first year I helped hold the cane at the rush, played on the football team, and made the glee club. I was the one that stole

the clapper from the college bell, and they expelled three Sigs for it. I managed the junior prom. and the baseball team, and went to every party from the time I was initiated until I—until I left college.”

“Did you graduate?” asked Wooglin.

“Well no. I left college in my junior year,” said the defendant, getting rather red.

“How so?”

“Well the faculty had it in for me, you know. I was teed a bit one night, and they jumped at the excuse. Everyone said it was a burning shame—to expel me, I mean.”

“Did you attend fraternity meetings?”

“Lord, no! I had a standing date at Miss Hotstuff’s Saturday nights. They were slow any way. All speeches, and you couldn’t smoke.”

“Did you always meet your fraternity obligations?”

“Well, I intended to, you know, but it took so much to keep things going that I fell behind some. I belonged to a wine club that was expensive, and you know you could stand off some of the fellows but you had to put up the spon. for the other things. I was always going to get a pin, but never got around to it.”

“I see you wear a pin, however,” said Wooglin, fixing a piercing gaze upon him. “Whose is that?”

“Why, that’s the chapter pin!” said the honorable Mr. Lemmon, with a guilty blush. I always meant to return it.”

“What good did you get from your fraternity?”

“Why, I got to know all the girls, and the fellows always helped me out in classes. They put me up for several good offices. Then, it was nice to have some fellows to bat around with, and they would always lend you money and help you over tight places, you know.”

“Did you always return what you borrowed?”

“N—Not always.”

“What is the Greek name of your chapter?”

“I don’t know.”

“What district were you in?”

“Don’t know.”

“Know the songs?”

"No, they were nutty."

"Know the ritual?"

"What's that?"

The poor boy looked around him in a hopeless manner. The two demons closed in quietly. Wooglin arose.

"Repeat your oath!" he said sternly.

"But I don't know any oath. I never bothered about those things," howled Mr. Lemmon. "Oh, say! don't be hard on a fellow! I did lots for the frat. O wow! PLEASE, MR. WOGLIN!"

He said no more, for two brawny demons grabbed him, and with a mighty heave tossed him into an open furnace door, from which sulphurous fumes were lazily crawling forth. There was a hiss, a sound as of a heavy body sliding down a rough surface, a crash, a wild howl or two, and a puff of flame from the entrance. That was all.

Then Wooglin turned to the long line which wallowed in terror on the ground. "Another," he said.

The man who appeared at the judgment seat this time was of a different type. He was neatness and correctness personified. He had arranged his torn clothing about him as neatly as possible, and his hair was plastered tightly down over his forehead. Even as he came forward he felt mechanically for his cravat, and adjusted an imaginary pair of cuffs about his wrists.

"Were you a Beta?" asked Wooglin.

The new comer was deliberate, and he spoke with the calmness of one who knows there is a great reward laid up for him. "Yes, sir; of Zeta Zeta chapter. I made it a point to learn the chapter names," he said, with a meaning look at the furnace doors.

Wooglin looked at him narrowly. "U-m-m, yes," he said. "What was your record?"

The gentleman smiled complacently. "Well, I don't like to boast about it," he said, but I think I had one that many of my brothers here might copy after. I never missed a recitation, very seldom flunked, always attended chapel, was president of the Y. M. C. A., and was looked up to by all the faculty. In the fraternity I always paid my dues, and attended every chapter meeting.

"Let me see!" said Wooglin. "I suppose you attended all the college games, parties, etc.?"

"Oh, no; I had no time to waste with them. My studies took all my time."

"Did you take the college paper?"

"No. They had a copy at the library."

"Were you with your fraternity brethren much?"

"No. I never had much time for that. But I was always willing to point out their faults, and give them advice. They needed it badly enough."

"Did you live in the chapter-house?"

"No. I thought it might interfere with my studies."

"Was it full?"

"Oh, no! They had to give it up last year."

The reverend sir began to get a little nervous, and tried to explain some things, but the attending devil jabbed his tail at him viciously.

"Did you ever find fault with the management of the chapter?"

"Why, yes. I thought there was a good deal to find fault with."

"Did you ever suggest any remedy?"

"I can't say that I did."

"Did you ever say any words of praise to any of your brethren?"

"I—I—no, sir."

"You generally objected to their plans, did you not?"

There could be no equivocation before that awful eye. The poor man admitted the charge. He was very pale.

"You didn't help them carry them out, then, I suppose?"

"No, sir."

"I thought not," said Wooglin. "You were the chapter kicker, I believe. I have been looking for you for some time. Ahoy, my lads! Tell them to pepper the slide and sharpen up the splinters." And once more we heard the slide, the crash and the howl.

I cannot describe the fate of the rest in detail. One by one they came forward, bulging with terror. One by one they confessed their faults before that relentless, searching gaze. One by one they meandered down the chute with dismal cries. One man loved his fraternity to the exclusion of everything else. Another used it to get into so-

ciety. One man said he got free tickets to the college games through his fraternity, and he only touched once or twice on his way down. Another boasted that he had gotten out of all work through his fraternity connections. Another had persistently and scientifically kicked, and the goblins howled with glee as they booted him down the slide with their hob-nailed shoes. Another was glad enough to use the fraternity for his own convenience, but utterly forgot that he owed anything in return in sacrifice or accommodation.

A little fellow's turn finally came, and with a hopeless look he started for the chute without waiting for his sentence.

"Stay!" said Wooglin. "Why this unseemly haste?"

"Oh, I am a hopeless case," said the poor fellow. "I never did anything for the frat. I couldn't run, I couldn't play football, I just managed to pass in my studies, I wasn't agreeable, I lost my temper, I didn't even shine in society. Oh, I was a poor Beta;" and he started on again.

"But tarry a moment," said Wooglin, struck to pity by his hopelessness. "Perhaps we may yet find some redeeming trait. You loved Beta Theta Pi?"

"Well, I guess I did;" and the culprit's eyes shone. "What little I was I owed to Beta. I lived for her, and I'll die for her."

"You know her history and legends?"

"I spent many happy hours with Baird and the Magazine."

"Did you pay your debts?"

"Sir ! ! ! ! !"

"Pardon me. Perhaps you lent to your brothers."

"When I was able to."

"And they repaid it?"

"Sometimes; but speak not of that. They were my brothers. It was theirs."

"I am told you did much more than your share of the work."

"It was my only way to repay the frat. for the benefits I received. A fraternity should be mutually beneficial. What I gained in knowledge and refinement, I tried to repay in work."

"Were you always at chapter meetings?"

"I was sick once."

“Did you often find fault with your brothers?”

“Being faulty myself, I did not dare.”

“Did you strive to make the fraternity a mental and moral as well as a social help?”

“I tried to live up to my oath.”

“What is your idea of Wooglin?”

“A place of true brotherhood.”

“Right you are!” cried the old man, springing from his chair. “And proud I am to call you brother. Never have I seen a truer Beta. Enter thou.”

And as he spoke the curtains at the back rolled aside, disclosing a broad stairway and a glimpse of beautiful lands beyond. As they closed again behind our fortunate comrade, a delicious wave of pure, sweet woodland air swept over our fevered brows, and again we heard the now triumphant strains of “Gemma Nostra” in tones of exquisite sweetness.

I was next in the line. In vain I attempted to shrink out of sight. Wooglin’s piercing eyes were fixed upon me. They seemed to burn into my brain.

“Stand up!” he thundered. In terror I attempted to flee. The scene grew dark before me. I was seized by a hundred hands and borne swiftly along. Fire flashed; the great hall rocked slowly, sank apart, and down into the velvety blackness I fell, blindly, madly into space.

* * * * *

It was late that night when I awoke with a start and a quiver of fear. In excess of weariness, I had fallen from my chair. It was cold; the library was deserted, but above the dying embers in the grate the skull still grinned cheerfully.

GEORGE E. FITCH, Knox, '97.

The pangs, the races, the weary toils it cost,
Leave not a trace when once the work is done;
The artist’s human frailty merged, and lost,
In Art’s great victory won!

—Schiller.

THE LYRE

OF

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MARY JANET WILSON, *Editor-in-Chief.*

RAEBURN COWGER, *Exchange Editor (Alpha).*

ASSOCIATE EDITORS.

Alpha—RUTH VAUGHT.

Beta—KATE L. CALKINS.

Gamma—MABEL SILLER.

Delta—BERTHA SACKETT.

Epsilon—JESSIE LEONE DAVIS.

Zeta—EDITH S. PRINCE.

Eta—BELLE BARTOL.

Theta—MARTHA C. CLARK.

MILDRED RUTLEDGE, Subscription Agent and Treasurer.

VOL. IV.

GREENCASTLE, IND., NOVEMBER, 1909.

No. III.

The LYRE hopes that a tardy arrival will not make it less welcome to its readers.

Again we have the privilege of welcoming a new sister chapter into our mystic circle. We extend to her our heartiest greetings and hope the pages of the LYRE will testify to all that she is fully awake to fraternity work.

A chapter of Phi Beta Kappa was recently established at Wellesley College.

IOTA CHAPTER OF ALPHA CHI OMEGA.

It is with great pleasure that we are able to introduce to the sister chapter of Alpha Chi Omega, and to the Fraternity world in general, Iota chapter of our beloved Sorority. Iota chapter of Alpha Chi Omega was established December 8th, 1899, at the University of Illinois, Champaign, Illinois. The University of Illinois is a flourishing and well equipped school, and is the home of six or seven Fraternities and four Sororities. The new Alpha Chi chapter starts with brilliant prospects, and bids fair to rival any chapter of the Sorority in active work. The seven charter members are representative of the school—both faculty and students—and of the city as well. Miss Alison Marion Fernie, head of the Voice department, Miss Fuller assistant of the Voice department, Mrs. Kinley, wife of Dean Kinley, Mrs. Daniels, Miss Charlotte Draper, the President's daughter, and Misses Clara Gere and Erdra Collins two advanced students in the Music department, constitute the present active members of Iota chapter. Miss Fernie is well known to a number of DePauw students, having had charge of the Vocal department here for three years previous to her going to Champaign.

Alpha chapter had both the honor and the pleasure of establishing Iota, Misses Mary Janet Wilson, Raeburn Cowger, Wilhelmina S. Lank, Claudia Irene Hill and Gertrude Howe Wamsley acting as delegates. The initiation was held at the charming suburban home of Mrs. Daniels, where "Billy" behaved in a very genteel manner, as was no more than fitting for our new chapter. Iota, however, proved herself equal to more than one emergency, and gave some delightful social affairs the following day. On December 9th from five to eight P. M., a large reception was held at the home of Miss Draper, to introduce the infant chapter into the social realm. Despite the very inclement weather a large number of guests enjoyed the hospitality of the evening. At a later hour an informal spread was held for the more intimate friends of the chapter. These, together with the annual Junior Promenade the evening previous, which three of the Alpha girls enjoyed, completed the social events, after which Iota was truly started in the way she should go, and "long may she live and prosper." Another bright star is added to our already brilliant constellation and we hope and expect to realize yet greater benefit therefrom.

R. C.

CHAPTER PERSONALS.

ALPHA.

Mae Wamsley was the guest of her sister Gertrude.

Claudia Hill has resumed work after a long absence.

Raeburn Cowger assisted in a concert at Brazil this term.

Mayme O'Dell has been with us again after a year's absence.

Maude Biddle and Daisy Estep visited Alpha for a few days.

Mrs. Alma Dahl Dixon recently visited friends in Greencastle.

Lydia Woods was compelled to leave school on account of illness.

Ruth Vaught and Helen Herr are preparing post graduate recitals.

Marie Hirt was married this fall to James Watson, of Indianapolis.

Elizabeth Lockridge has not been active this year on account of illness.

Lucy Andrews was unable to return to N. E. Conservatory this year as her health would not permit.

Eva Osburn is teaching at her home and occasionally singing in concerts in neighboring cities.

Ruth Vaught had charge of the Harmony classes for two weeks during the absence of Miss Sawyers.

Helen Birch has a flourishing class in Freeport, Ill. She also plays the organ in one of the churches.

Ethel Jackson has taken up college work this year. She also has voice work in the music school, in place of pianoforte.

Josephine Bowman Tingley, who has been engaged in the deaconess work in Toronto, Canada for several years, was married this summer to Mr. Walter Linscott. Her home is now in New Mexico.

Estelle Leonard has a flourishing class in Union City, Indiana. She also plays the pipe organ in one of the churches.

Janet Wilson visited Anna Poucher in Lawrenceburg this summer.

and also spent some time with Pearl Shaw, Claudia Hill and Rose Meredith. Elma Patton was a guest of the latter three sisters at the same time.

BETA.

Miss Mabel Collins is teaching in Petoskey, Michigan.

Major and Mrs. Colby have moved from Jackson to Albion.

Mrs. Lu Kellar Laudig, of Chicago, visited in Albion in August.

Miss Grace Brown has accepted a position as teacher of voice at the School for the Blind at Lansing.

Interesting letters have been received from Dorothy Gunnels in Paris and Florence Hoag in Switzerland.

Misses Lina and Nell Baum will spend the Winter in Tampa, Florida.

Miss Grace Disbrow has re-entered school after an absence of one term.

The Misses Calkins visited in Detroit and Port Huron during the Summer.

The Misses Dickie spent a week at Hickory Island and later made a tour of the Lakes.

Miss Maude Armstrong, of Twelfth street, Detroit, spent part of the Summer at Bay View, Michigan.

Miss Katherine Roode, who was called to Albion by the illness and death of her father, returned to Chicago, September twenty-fourth.

Lucie McMaster has been called to mourn the death of her father. She will spend part of the year in Albion at the home of Miss Alta Allen.

Miss Mary Perine, '02, was in Chicago during the days following August twenty-ninth to play in the Tennis Tournament for the Western championship.

Ernest Burnham, Sigma Chi, and Grace Armstrong, Alpha Chi

Omega, were married at the home of Miss Armstrong's parents in Forty Fort, Pa., on June twenty-second. Their home is now in Marshall, Mich.

Cards are out announcing the marriage of Mr. Fred Milton Moore of Fond du Lac, Wisconsin, to Josephine Lessey Parker, in De Pere, Wisconsin, October fourth. They will live at 47 Marr street, Fond du Lac, Wis.

GAMMA.

Miss Carrie Holbrook spent part of August in Michigan.

Miss Grace Richardson spent two weeks of September in Michigan.

Miss Mabel Dunn visited in Omaha, Neb., the latter part of August.

Miss Alice Grammis, of Mankato, Minn., will teach in the Iowa State University this year.

Mrs. Harvey D. Williams returned the latter part of September from Iowa, where she spent the summer.

Miss Helen Gamble, of Perry, Iowa, visited in Evanston lately. She is to be married at her home October 11th to Mr. Morgan.

Mrs. W. H. Wyckoff was surprised with a linen shower on her return from her wedding trip. Mr. and Mrs. Wyckoff are now living at 500 Belden, Ave., Chicago.

Mrs. D. G. Kingery entertained the local chapter with a quilting party September 19th, at her home in Argyle Park. Mr. and Mrs. Kingery have now moved to the South Side of Chicago.

Miss Florence Harris, of Beardstown, Ill., spent three weeks of August in Evanston, as the guest of Miss Cordelia Hanson, and later of Miss Mabel Siller. Miss Harris was one of the bridesmaids at the Siller-Wickoff wedding.

DELTA.

Miss Margaret Barber will also spend the winter in Boston.

Miss Elizabeth Reed Tyler spent the summer at the seashore.

Miss Helen Orris attended the Dewey celebration in New York.

Miss Grace Hammond will attend school at Ypsilanti, Michigan, this winter.

Miss Florence Bates spent part of her vacation visiting in New York and other eastern cities.

Miss Edith Roddy will spend the coming year in Boston, studying at the Boston Art School.

Mrs. Archibald Irwin entertained the fraternity and a few new girls very delightfully Wednesday afternoon at a fancy-work party.

Miss Fay Barnaby has departed for New York, where she expects to spend the coming school year. She will study with Mac Dowell.

Miss Lucilla Blodgett, who has been studying in New York for several years, made her fraternity sisters a number of short visits this summer, giving several concerts here and elsewhere.

Some of our girls who spent their summer at Chatauqua were Jessie Merchant, Belle Chase, Elizabeth McAllister and May Graham, the latter being there off and on during the season.

ZETA.

Lucy Andrews is at home in Brazil, Ind.

Esther Elliott is teaching piano in Logansport, Ind.

Alice Rich has a fine position teaching piano in Florida.

Mary Johnson is at her home in Raleigh, North Carolina.

Edith Manchester is teaching at her home in Providence, R. I.

Jessie McNair is teaching elocution at her Alma Mater, Brooklyn College, Miss.

Spicie Belle South has a large class of piano and voice pupils in Frankfort, Ky.

Jessie Belle Wood expects to study under Madame Fannie Bloomfield Zeissler in Chicago.

Elizabeth Mays is here in Boston studying but is making her abode at the hotel Barthol.

Maude Collins—not able to return on account of ill health—is at her home in Rochester, Minn.

Helen Barnard is at her home in Kennet Square, Pa., studying French and Domestic Science.

Mary Kidd and Anne Burgess are at their respective homes in Houston and Fort Worth, Texas.

Margaret Upcraft is teaching piano at Woman's College, Frederick, Md., and is now preparing to give a recital.

Madame Hopekirk gave one of her delightful artistic recitals this month, and we were quite proud to call her an Alpha Chi.

Miss Maude Thompson was initiated June 17th as an associate member. She is one of the voice teachers here and a charming talented young woman.

THETA.

Miss Floss Spence is a senior at the Ypsilanti Normal this year.

Miss Flora Koch is spending a few weeks with friends in Pittsburg, Pa.

Miss Ethel Fisk, a pledged Sister, is at present studying kindergarten at Toledo.

Miss Grace Weinstein is with us again from Montana, to finish her piano work.

Miss Lydia Condon has just returned from her summers' sojourn in the Northern Peninsula.

Mrs. Herman Zeitz, our associate member of last year, is this year at Quincy, Ill., where Mr. Zeitz is teaching.

We were fortunate in having Miss Jessie Cushman, of Beta Chapter, at one of our spreads during the first week of the year.

Miss Virginia May Fisk is teaching very successfully in the School of Music this year. A recital to be given by her and Miss Alice Bailey is to be a feature of this week.

Miss Gertrude Montague, of Traverse City, did not return to study this year, but expects to be with us for a short time in December. She is at present a guest of friends in Kansas City.

Misses Rachel MacKenzie and Virginia Fisk spent several weeks this summer at Bay View and Charlevoix, being guests of Misses Gertrude Montague, Winifred Bartholomew, and Alberta Daniel.

Miss Alice Hammond, of Meadville, Pa., has Normal work at Ypsilanti. She is an Alpha Chi from Delta Chapter, and we have been glad to have her with us on one occasion and hope to for many others.

True art endures forever, and the true artist delights in the works of great minds.—*Beethoven.*

“Genius and Love never meet but the spirit of music is near them.”

“When the heart speaks lend thine ear—lend thine ear, for its language is song.”

Hark! the numbers soft and clear
Gently steal upon the ear;
Now louder and yet louder rise
And fill with spreading sounds the skies.—*Pope.*

Harmony in music does not consist merely in the construction of concordant sounds, but in their mutual relations, their proper succession in what I should call their audible reflex.—*Delacroix.*

“A man of genius is always far more ready to work than other people, and is often so unconscious of the inherent divinity in himself, that he is apt to inscribe all his capacity to his work.”

A life of beauty lends to all it sees
The beauty of its thought;
And fairest forms and sweetest harmonies
Make glad it's way unsought. — *Whittier.*

“Handel, when only seven years of age, played the organ before the Duke of Saxe-Weissenfels, who was much struck with his wondrous powers, and persuaded the child's father to let him study music seriously.

CHAPTER LETTERS.

ALPHA.

Greetings to the Sister Chapters of Alpha Chi Omega:

Vacation having closed, we of Alpha find ourselves busily enjoying all the familiar faces and places of our dear old DePauw. After a pleasant and beneficial vacation, we were called together a week later than the time specified in the catalogue. This was occasioned by the meeting in Greencastle of the Indiana Conference. About six hundred guests enjoyed the hospitality of Greencastle at that time, and it was thought wise to defer the opening of college until the week following. There was a large increase in the number of students over the entrance of last year, and that of the few years previous. This was true to a great extent in the College of Liberal Arts and in the School of Music, but more especially in the School of Art.

DePauw has been well advertised for over a year past, and has been the recipient of many substantial gifts from influential friends and benefactors throughout the state. These have come largely through the untiring efforts of our Chancellor, Dr. W. H. Hickman. The reward is already coming with the greater number of students.

Alpha returned sixteen active girls, and two pledges, all eager and ready for the strife to come. Nor were we disappointed in our efforts. The material from which to select was exceedingly good, and we lost no time in getting acquainted with the new girls. When the season closed seven loyal girls had pledged themselves to the olive and scarlet of Alpha Chi. During the spike we enjoyed several little spreads and numerous drives. One evening a six o'clock dinner was indulged in, after which we tarried till a late hour, enjoying ourselves with music and other diversities.

In a short time four of the new pledges were introduced into our mystic circle, and now wear the "Lyre;"—Misses Florence Hamilton, Helen Adylotte, Belle Barrett, and Alice Beeson. We welcomed them royally, and they have proved that our faith has not been misplaced. Our active chapter now numbers twenty members.

As yet school has progressed but a few weeks, but Alpha feels, with



1. Lydia Hammerly.
 2. Pearl Shaw.
 3. Helen Birch.

4. Ethel Jackson.
 5. Elmens Lank.
 6. Raeburn Cowger.

THE ALPHA GROUP.

7. Mary Janet Wilson.
 8. Daisy Estep.
 9. Gertrude Wamsley.

10. Pearl Ellis.
 11. Mac Headley.
 12. Florence Hamilton.

13. Ruth Vaught.
 14. Elma Patton.
 15. Maud Meserve.

this large number of girls to lend life and enthusiasm, that a most prosperous year is before her. We trust that each chapter may have so bright a future in prospect, and with that, bid a happy adieu.

RAEBURN COWGER.

BETA.

Once more school has opened and Beta girls are happy in being together for work and for playtimes. The rushing season is quiet this year though there is no lack of interest in new girls of whom there are several desirable ones.

The first night of the school year Florence Bailey and Nella Ramsdell rode the goat of Alpha Chi Omega; however, he was in a most merciful mood, for they since pass in and out among us with happy faces and proud spirits—proud in having at last entered the mysterious bonds.

Our chapter has a happy prospect; there are eleven in the chapter which, with those for whom we hope will give us a working force which ought at least to accomplish some of its purposes. Last night all the girls—thirty, with our resident girls—were at the Lodge for the first rushing party, while just before school opened, the Misses Calkins entertained at a tea party.

The college campus is much improved through the laying of cement walks.

Three new Professors enter this term. Professor Blount, Chair of Pedagogy, Professor Burk, Chair of History in place of Professor Waldo, who has gone to Marquette Normal School, and Professor Stewart, Elocution and Oratory.

A branch of the College Summer School was held in session at Orion. It is a resort near Detroit, which is really quite wonderful in its beauty. The cottagers' Summer homes are built on islands which lie grouped together in one large lake. The Department of Music was in charge of the Misses Calkins and Miss Alta Allen taught Greek and Latin. Again we observe the congeniality of Alpha Chi girls, for there were six there and they managed to make time fly.

With truest wishes for success and happiness to the sister chapters.

Yours in the bond,

BETA.

GAMMA.

DEAR SISTERS:—Gamma chapter feels very enthusiastic as this school year begins, although, as yet, we have had but one regular frat meeting since the University just opened a few days ago.

We have had a summer club which kept us together by meeting once a week. We have enjoyed having Misses Jane and Gertrude Ogden, of Delta, with us on a few occasions.

As we have had a chance to meet but very few of the new music girls, we can not tell just what the outlook is, but think, however, that it is good, as the University has a larger attendance this year than ever before, and this is particularly true of the music school.

Woman's Hall has a new dean this year, Miss Anna Bower, who is a graduate of Northwestern. Besides her duties as dean, she is an instructor of literature in the University.

We are proud of our new pledged girl, Elizabeth Scales, a sister of our active member, Katherine Scales, of Buena Park.

Our frat hall is absorbing a great deal of our interest at present, as we have had our two rooms thrown into one large one, and it is being newly decorated. We expect to have it almost entirely in scarlet and olive green. We also have a great ambition now which will be realized in the near future, that is to have a piano of our own.

Gamma wishes her sister chapters as happy and successful a year as she hopes to have.

MABEL HARRIET SILLER, Associate Editor.

DELTA.

Delta chapter held her first meeting Saturday, September the 9th. Owing to the fact that Allegheny College does not open until two weeks after the College of Music, our sisters who live away from here, are unable to attend the first few meetings, but the town-girls meet and try to form some plans of work for the year. Huling's Hall, the home of our college girls, opens with the college this week and we expect to have a full meeting Saturday evening. We hope that all our girls of last year will be back. We will have some Senior college girls this year. The Pennsylvania College of Music has changed its place of residence.

It now occupies a larger block and will have a large recital room, with a seating capacity of about five or six hundred, which with the addition of two new grand pianos and a large stage, will make it one of the best, if not the best recital room and concert hall in the city. The new pianos, especially, will be a source of great delight to the pupils. The pipe-organ will be placed in the center, at the back of the stage.

The classes are fast filling up and all seems to point to a very successful year. We are pleased to have Miss Edsall with us again as she has been with us so long we think of her almost as a resident sister for she is here from the first meeting until the last. Miss Ruby Krick, a former graduate and now a member of College of Music Faculty, is a most delightful fraternity sister, as we who have come into the chapter since she finished, have discovered. We are pleased to note that all the lady members of the faculty are also members of the Alpha Chi Omega fraternity. One of the best things we have to tell you about is the Faculty House. It is our former school building, all remodeled and newly furnished, made into one of the prettiest and cosiest homes in the city. What is nicer still, our chapter has been allowed to keep their rooms in the house, which we could not have done if strangers had moved in, and as all the ladies in the house are members of our fraternity we look forward to one of the most enjoyable years in our history.

Miss May Graham and her father occupy the first floor. Miss Edsall, Miss Ruby Krick, and Mr. Oscar Franklin Comstock have rooms on the second floor.

Two of our town-girls are going away to school this fall, Miss Fay Barnaby goes to New York and Miss Grace Hammond to Ypsilanti, Mich. Our selfish nature cannot help but show itself when we think of losing any of our girls even for a short time, as no matter how many new and lovely girls come into our chapter, we cannot spare our old ones.

Mrs. Harry Newton Hempstead has issued invitations for an "At Home" Monday afternoon. The invitations are very neatly tied with our fraternity colors, thus denoting that it will be an Alpha Chi afternoon, with the exception of a few new girls whom we wish to meet. We sincerely hope that all our sister chapters have as cheery an outlook as Delta.

FLORA B. EASTMAN.

ZETA.

DEAR ALPHA CHIS:—Zeta sends greetings. After a delightful summer of rest and frolic we have come back to our work full of zeal and good spirits. Very few of the old girls are back and we miss the absent faces sadly. At present we are in quest of those whom we think will make loyal and enthusiastic Alpha Chis.

Nothing of any consequence, startling or otherwise has happened this year. Everything is going along in the usual routine. Our officers have been elected and a multitude of plans talked over, but it is a trifle early yet to decide upon any brilliant movement that we might attempt to carry out. We have determined that Zeta must in some way raise herself to be more of a "bright and shining light" here in the New England Conservatory than she has ever been before; and we are sure that if each girl does her best to bring honor upon her chapter the longed-for result will be forthcoming.

The theaters of the city show us a tempting array of plays for this season. Among them Richard Mansfield in his remarkable role of "Cyrano;" Joe Jefferson in "Rip Van Winkle;" Maude Adams in the charming play of "Little Minister," and many other excellent ones.

With kindest regards, yours in Alpha Chi Omega,

EDITH S. PRINCE, Cor. Sec.

THETA.

After a summer's dealings with flats and sometimes sharps of other than a musical nature, and ready to rise on the stepping-stones of our dead selves, Theta's members are again deep into what we trust will be an unusually pleasant and profitable year. The chapter has made rather an auspicious beginning for one so young and already shows evidence of becoming a prominent feature of both University and School of Music circles. Probably the most decided step in our progress has been the securing of a fraternity house, where eight of the girls have their rooms with Mrs. Fisk as chaperone, and where all of us as a chapter are at home to our friends. The girls in the house ever disprove the false supposition that musicians are usually so inclined to

disagree, for harmony prevails even after the most maddening of pranks and wrath-provoking stacking of rooms.

Before the close of last year we initiated into full membership Miss Alice Weinstein, of Philipsburg, Montana, and in so doing have added to the chapter a loyal Alpha Chi, a true musician and a worker.

Of course summer found us broadcast at points between the eastern coast and Montana, although a circulating letter was a pleasant reminder that we were still a united sisterhood. Misses Virginia Fisk and Rachel MacKenzie spent several weeks with Alpha Chi sisters at Traverse City and Charlevoix, and report many such good times as only these girls are capable of. Photographs taken on various occasions testify to unbelievers.

The first week in our own new house we gave a spread to a number of new girls and were fortunate in having with us Miss Grace Hammond from Delta Chapter, and Miss Jessie Cushman, a Beta girl. Following this a nutting expedition was enjoyed by several of the girls, and at ball games, athletic meets, and other minor events, Theta has made herself manifest by attending in a body. Four new girls bid fair to become loyal Theta members at the next appearance of "Billy," who is waxing vicious on pins and carpet tacks. These are Miss Helen Baker of Lansing, Miss Josephine Blanchard of Port Huron, Miss Mabel Greene of Jackson, Michigan, and Miss Alice Reynolds from San Diego, Cal. We consider ourselves extremely fortunate in adding to the chapter girls so congenial and talented.

An occasional spread follows our Wednesday evening business meeting, but lest social doings and jolly times should replace entirely our plan of work we have arranged to read after each meeting a paper on some composer and his works, or some article that will help to promote our best interests. Our pledged girls are invited to be present for these papers, too, and a short musical program is made as informal as possible.

On October 25th, during the week of grand opera in Detroit, a theater party consisting of Misses Weinstein, Bartholomew, Daniel, Condon, Baker, Blanchard, Greene and Clark witnessed the opera "Faust," while some of the girls were at other performances as well. It is needless to say that we did and are still enjoying our treat immensely for strains from "Faust" and "The Barber of Seville" still greet the casual passer-by.

On this, the afternoon of October twenty-eighth, a most successful "At Home" was tendered all the School of Music girls, and the wives of the members of the faculty by the chapter. This was done at the suggestion of some of the faculty who were interested in having members of the school become better acquainted.

We are now planning a more elaborate reception to be given very shortly, to which invitations will be sent to all the members of the faculty, and to our friends among the other sororities. A Hallowe'en frolic is also being anticipated.

Trusting that our wiser and more experienced sisters are enjoying as prosperous a beginning as ourselves, we bid you adieu until Yuletide shall again bring us, with other goodies, news from you all.

MARTHA C. CLARK.

Uninterrupted harmony would soon become as fatiguing as constant sunshine. Harmony after discord is a new pleasure; sunshine after rain gives new enjoyment.—*Christiani.*

"Genius will always be distinguished by perpetual, steady, well-directed, happy and faithful labor in accumulating and disciplining its powers, as well as by its gigantic, incommunicable faculty in exercising them."

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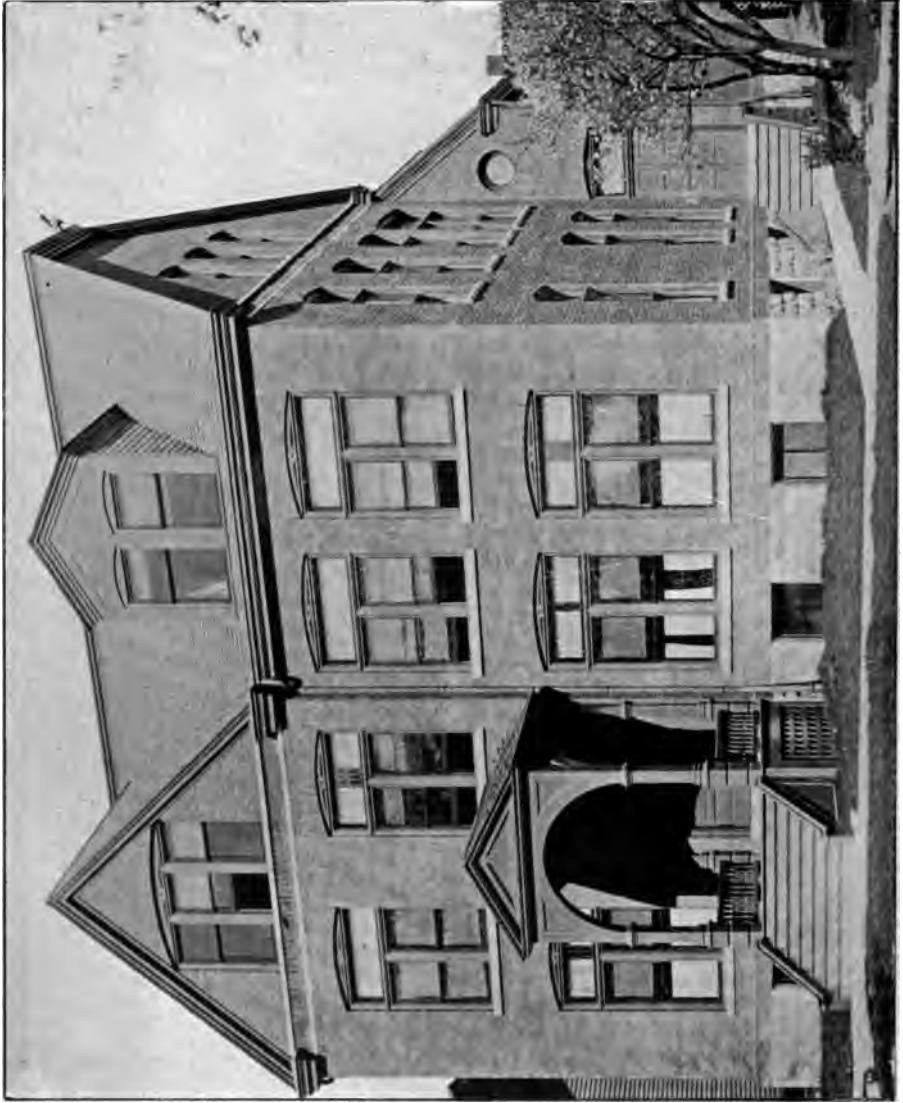
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BETA,	Albion, College, Albion, Michigan
GAMMA,	Northwestern University, Evanston, Illinois
DELTA,	Pennsylvania College of Music, Meadville, Pennsylvania
EPSILON,	University of Southern California, Los Angeles, California
ZETA,	New England Conservatory, Boston, Massachusetts
ETA	Bucknell University, Lewisburg, Pennsylvania
THETA	University of Michigan, Ann Arbor, Michigan
IOTA	State University, Champaign, Illinois

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THE LYRE OF ALPHA CHI OMEGA.

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NO. 4.

WOMAN IN MUSIC.

The art of music takes us into a field that is widely different both in idea and matter from other subjects that have been before us for discussion. The distinctive characteristic of music is that it is the immediate expression of feeling.

As the art whose exclusive purpose is to express feeling, it comes nearest the heart. In it, soul is brought into closest contact with soul, feeling with feeling, and no other art so directly touches the emotions and moves the sensibilities as music.

With this idea of music and the thought that woman in her nature is the embodiment of emotions, I have endeavored to gather a few suggestions, showing the place woman holds in the musical world and her relation to music. The real relation which woman holds to music, naturally divides itself into two heads: First, the influence of woman in encouraging the great composers to labor and in inspiring them in the production of their finest works; second, the relations of woman to the performance of instrumental and vocal music.

The latter branch of the subject does not require special attention, as all will freely acknowledge that woman holds the sway in the world of song. The other branch, however, has been but little considered, and what is known is as a rule incorrect.

The attachments of love, the bonds of friendship, the endearment of

home and the influences of society, have had a prominent part in shaping the careers of the great composers, and in giving color, form and direction to their music. In tracing the influence of woman upon music, we must consider her as an interpreter, mainly through the medium of her voice.

It is a conceded fact that without interpreters there would be no composers. Woman has in her nature all the elements, love, pathos, passion, poetry and religion which combine to perfect her song and to give true interpretation to the ideas of the masters.

It is superfluous to emphasize the fact that the interpretation of vocal music is especially the province of woman. From these thoughts and the relation which woman is thus known to hold to music, and the supremacy which she has always held in the world of song, we naturally inquire, why has she not excelled in creating and composing? To make the study of this subject complete, would require the consideration of this question, which has as yet had no satisfactory answer.

We cannot hope to solve the question, but only to give a few suggestions bearing upon the subject, leaving to others, better versed in the mysteries of the female nature, and in the peculiar powers and habits necessary to develop the great composer, the exact reason why woman has never created an important and enduring work in music.

It would seem that woman should excel in musical composition.

Music is the interpreter and language of the emotions. It inspires, enrages, elevates, saddens, cheers and soothes the soul, as no other one of the arts can. It gives voice to love, expression to passion, lends glory to every art and performs its loftiest homage as the handmaid of religion. Woman possesses all these attributes in a greater degree than man. She has a more powerful and at the same time a more delicate emotional force than man, her temperament is artistic, she has a sensitively strong organism, and is religious by nature.

How is it, then, that woman, with all these attributes in her nature, receives rather than creates? In other fields of art woman has been creative. Rosa Bonheur is man's equal upon canvas. Harriet Hosmer has made marble live with a man's truth, force and skill. Mrs. Browning in poetry, Mary Somerville in science, George Sand, Charlotte Bronte and Madame de Stael in fiction, have successfully rivaled man

in their fields of labor. George Eliot, with almost more than masculine force, has grappled with the most abstruse problems of human life. These all stand for types of creative power, but who is to represent woman in music? A few works have been created by women in the last two centuries, but are now unknown. None of these works is in the modern repertory. The creative representative has been man. It seems natural for musical women to write songs and ballads, but they are short-lived. Woman has also ventured into the realms of higher music, but of the works of these composers not one is known on the lyric stage to-day. Why is this? The answer is that, having had equal advantages with men, they have failed as creators.

There is a phase of feminine character which may bear upon the solution of this problem. Woman is unable to endure the discouragements of the composer, to battle with prejudice and indifference, and sometimes the malicious opposition of the world, which obstruct her progress. The lives of the great composers, with scarcely an exception, were spent in constant struggle. Such discouragements, such storms of fate and cruel assaults of poverty in the pursuit of art, woman is not calculated to endure. If her triumphs could be instant there would be more hope for her success in composition, but such triumphs are not the reward of great composers. Nearly all the great music of the world has been produced in humble life, and has been developed amid surroundings of poverty and stern struggles for existence.

In this sphere of life, where music seems to have had its origin, the lot of woman is bounded by homely and constant care. Her life is devoted to a tedious routine of labor without much relaxation and certainly no leisure for musical effort.

If woman had the disposition and leisure to devote to musical composition would she then succeed?

The answer comes she has not succeeded when she had the opportunity. There is one other way of trying to find an answer. Woman reaches results mainly by intuitions. She is very susceptible to impressions, and her organization, which is finely tempered, makes her to feel and perceive where man reaches results by a slow process of reasoning. So far as music is a matter of emotion she is more sensitive than man, she absorbs it more quickly, if not so thoroughly.

If music were only an object of the perceptions and simply addressed itself to the senses without any determinate ideas, woman would probably have grasped it long ago. "Music is not only an art, but a science, and in its highest form mercilessly logical and unrelentingly mathematical."

For these and many other reasons peculiar to the organization to women, the sphere in which she moves, the training she receives, and the duties she has to perform, it does not seem that woman will ever originate music in its fullest and grandest harmonic forms. She will always be the recipient and interpreter, but there is little hope she will be the creator.

Woman has accomplished great results in her influence upon the production of music, and without this influence many of the masterpieces might not have been written. Great composers have written through her inspiration. "Man may be the intellect of music, but woman is the heart and soul."

What she has not done with music matters little, compared with the great glory and beauty she has given to music.

LOUISE SAWYERS LYNN, Portland, Oregon.

Truth is never learned in any department of industry by arguing, but by working and observing.—*Ruskin.*

The life of all that's good is one perpetual progress. Every thought that strengthens, purifies, exalts a mind, betters the soul so blessing.—*P. J. Bailey.*

Every note of Mozart's is a round in the ladder of the spheres by which he ascended to the heaven of perfection.—*Jean Paul Richter.*

The string that jars
When rudely touch'd, ungrateful to the sense,
With pleasure feels the master's flying fingers,
Swells into harmony, and charms the hearers.

—*Rowe.*

HOMES OF OUR CHAPTERS.

UNIVERSITY OF MICHIGAN.

A young woman of the present time as well as a young man, owes it to herself to live so as to develop her faculties in every direction.



She must be strong and healthy physically and mentally, and be able to grapple with social problems as well as those of finance, to be a critic on art, music and literature, as well as to have proper ideas of religion and of all uprightness. Since our environment shapes us more than we sometimes think, what better way is there for us to obtain the greatest opportunities than by placing ourselves in a centre of knowledge with a high standard? Of such places in all the land—and here we hope you will smile indulgently at our “family pride”—we can truthfully boast

A. A. STANLEY, Musical Director. that Ann Arbor is as completely balanced as any. The University with its 3,300 students does not altogether overshadow the town as in some instances, neither does the town overwhelm the University, destroying college *esprit*.

The people of Michigan seemed suddenly to awaken to their educational necessities about 1817, in which year, the governor and judges, in the plenitude of their wisdom arose to a pitch of legislation and established the “Catholepistomiad,” then founded at Detroit. In that year also the Indians of the Northwest, notably Chippewas and Ottawas, granted six sections of land for purposes of education, half of which grant was to be given to this college. This generosity of the Indians may well be compared to that of Elihu Yale and John Harvard, and

the comparison, if we judge by the amount given and not by sacrifice implied, is to the advantage of the untutored savage.



THE FRIEZE MEMORIAL ORGAN, IN UNIVERSITY HALL, ANN ARBOR, MICH.

The statutes of the "Catholepistomiad," at once unique, absurd and admirable, were entirely altered in 1826, several years before Michigan was admitted into the Union. In that year Congress took action giving to Michigan for a "seminary of learning" two townships of land granted for the support of the university. Soon after this John D. Pierce was appointed by the government as Superintendent of Public Instruction, and he was the direct means of bringing about a comprehensive scheme for the establishment of the present University.

Since then four presidents have efficiently guided and developed the University, until it is now next only to Harvard in being the largest in this country. President James A. Angell, one of the most beloved and

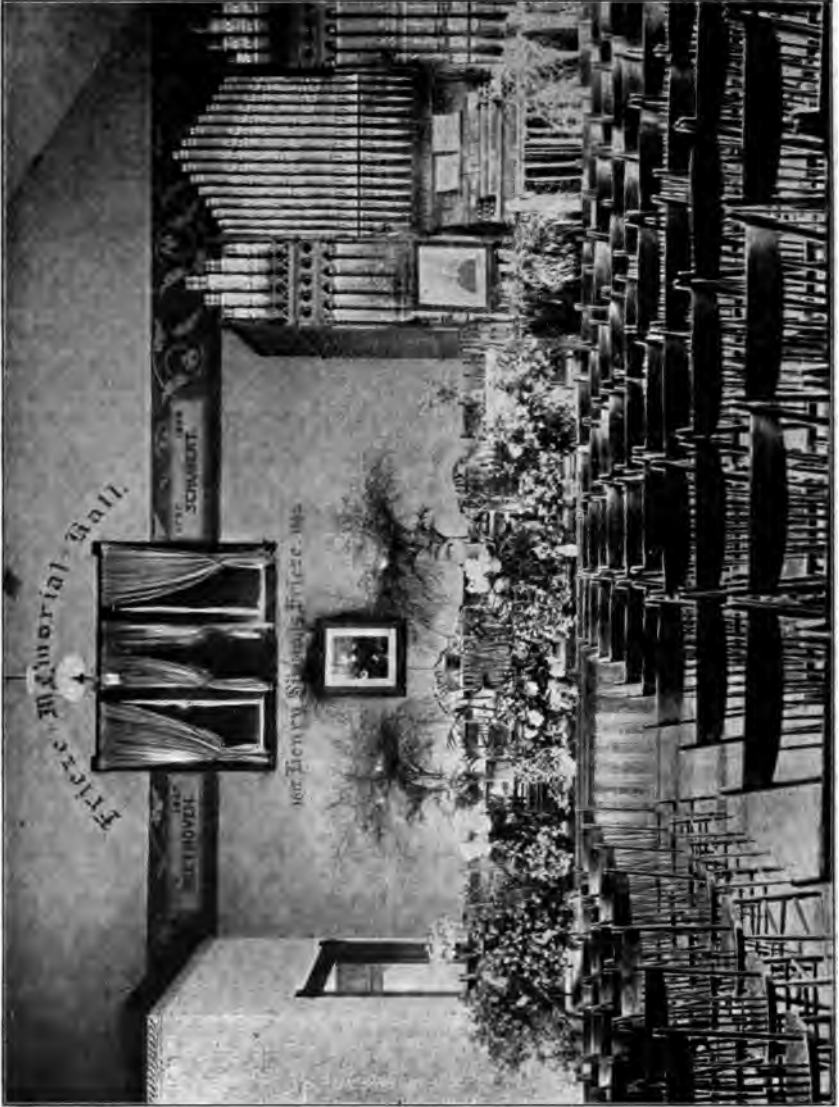
respected of men has supervised the institution for twenty-six years, and brought it to the height of its fame.

Its six departments are each colleges in themselves. These departments are of Literature, Science and the Arts, that of Engineering, of Medicine, Law, Dental Surgery, and Pharmacy. The legislature has recently voted a generous increase in the state appropriation, so possibilities for much more extensive ideas are thus made feasible. Fifteen of the college buildings, including the president's residence, are on the campus, which includes one square mile of land in the most central part of the town. Aside from these, upon two hills northeast of the city, the University Hospital and the Observatory command imposing positions, and the School of Music is on Maynard street, one block west of the campus.

This department, though not directly a branch of the University, is so intimately connected with it as to be practically a part. Though established as recently as 1892, there are already little less than two hundred in attendance, and this number is steadily increasing. The corps of teachers and their assistants at present numbers fifteen, our Alpha Chi Sister; Miss Virginia Fisk, being an assistant of Alberto Jonas in the pianoforte department.

Of especial interest to musical students is the recent donation of the Stearns collection of musical instruments to the University by Mr. Frederick Stearns, of Detroit. The collection consists of more than one thousands instruments from all parts of the world, which illustrate the gradual development of different forms of percussion, wind, and stringed instruments to their present degree of excellence. The value of Professor Stanley's lectures upon the History of Music, which occur twice every week, and exemplified by this collection, can hardly be overestimated.

The fraternities of the college are without a doubt the center around which the social life in Ann Arbor revolves. And these are not lacking in number—there being no less than twenty-three fraternities and Sororities in the literary department alone, and ten others in the various professional schools. To Chi Psi belongs the credit of first establishing here a chapter of their fraternity in 1845. After Chi Psi, chapters representing fraternities have been established in the following or-



FRIEZE MEMORIAL HALL, UNIVERSITY SCHOOL OF MUSIC, ANN ARBOR, MICH.

der: Beta Theta Pi, Alpha Delta Phi, Delta Kappa Epsilon, Sigma Phi, Zeta Psi, Psi Upsilon, Phi Delta Theta, Delta Tau Delta, Sigma Chi, Delta Upsilon, Phi Kappa Psi, Sigma Alpha Epsilon and Theta Delta Chi. Several others have been established but discontinued.

The first sorority to make its appearance was Kappa Alpha Theta in 1879, and a few years later returned its charter, only to be re-established in 1893. Following this came in order Gamma Phi Beta, Delta Gamma, Collegiate Sorosis, Pi Beta Phi, Kappa Kappa Gamma, Alpha Phi, Delta Delta Delta, and Alpha Chi Omega. Besides these in the fraternity world there exists a recently established chapter of Phi Beta Kappa. The ten professional school fraternities, and Omega Psi, a sophomore inter-sorority society established in 1896.

MARTHA C. CLARK.

How can one learn to know ones-self? By contemplation never, but by action. Try to do thy duty and thou wilt know at once what is in thee.—*Goethe.*

Among the various things which are suitable for man's recreation and pleasure, music is the first, and leads us to the belief that it is a gift of God set apart for this purpose.—*Calvin.*

“Make yourselves acquainted with the lives and portraits of the classical composers; your interest will thus be heightened, and you seem to meet them in their works.”

Our soul sympathises with everything that is musically correct; everything musically incorrect is logically faulty and imperfect, and therefore does not accord with our feeling and our common-sense.—*Dr. Hauptman.*

Know the cause why music was ordained?
Was it not to refresh the mind of man,
After his studies or his usual pain?

—*Taming of the Shrew.*

AIR CASTLES.

Once I builded pretty castles,
 Lovely castles bright and fair,
 And I saw them quickly vanish,
 Vanish and dissolve in air.

Other castles not so pretty,
 Not so beautiful, I made,
 And I saw them also vanish,
 Slowly crumble, slowly fade.

I would never grow discouraged,
 Yet more castles would I build,
 Till the sunny plains of childhood
 With their ruins I had filled.

ELMER E. MEREDITH.

*A NOTED MODERN COMPOSER.

BY ELISABETH PATTERSON SAWYERS, MUS. B., A. C. M.

The women of France fascinate a reader of history. The versatility of the French woman has always been and is most remarkable. We love to read of the wonderful courage of the "heroine of ancient France," Jeanne D'Arc, and also of the lesser heroine, Jeanne Machette. Madame de Stael and George Sand interest us as two of the greatest literary geniuses of which any country can boast. Madame Roland, queen like in her bearing, her looks, her movements, elevation of thought and faculty of ruling, was Minister of France, although her husband was so called.

Madame de Lafayette is an example of the truest conjugal devotion and a life of self-sacrifice. Is it not exciting to read of the lives of Madame Récamier as a "woman of society," and Sophie Arnauld, of such entrancing beauty and dramatic talent? The life of the unfortunate and misinterpreted girl-queen, Marie Antoinette, is so thrilling in its pathos.

Rosa Bonheur, the inimitable painter of animals, and, in fact, in-

numerable names of clever French women as heroines, novelists, singers, actresses and artists come to mind, but we have principally to consider woman in music.

It has been frequently and justly said that women, though they have excelled as executants of the musical art, have failed in the creative field. The brain of woman in the past has seemed to lack the creative faculty.

It may be due to the peculiar construction of the female brain, but I am inclined to believe it is merely the want of *proper education* and *environment* which causes that lack of earnestness of purpose which we find in men, and without which we can do nothing.

But whatever the lack has been in the past, the present offers a great solace in the works of M'lle Cecile Chaminade, a young French woman of most remarkable genius.

Chaminade's compositions are theoretically true and emotionally unique. The tonal shading varies from tints of the most exquisite delicacy to dazzling bursts of flashing color. The suddenness of the harmonic changes, the leaps from a tremendous fortissimo to pianissimo, or piano passages interspersed with crashing sforzandos, are almost, as has been said of Wagner's music, "hysterical in effect."

Chaminade's melodies are most original, and her harmonies are peculiarly her own. Strange as some of these chords may sound at times, they are *properly treated*, which causes the harmonic structure to be always true and pure.

The versatility of Chaminade's compositions is most noticeable. Her works for orchestra are well scored and the tone colors well chosen. As a ballad writer she has no superior among composers of the past or present. Her compositions for the piano (her favorite instrument) are irresistible gems.

Chaminade is neither a Beethoven nor a Chopin. She lacks the breadth of the former and somewhat of the sweet pathos of the latter, but she is more than a second Beethoven or a second Chopin—she is a Chaminade—naive, unique, a genius of the twentieth century.

*An introduction to a program of Chaminade's music rendered at DePauw University by pupils of Miss Sawyers.

THE FLOWER CHRIST GAVE.

The soft, rich gray of early dawn,
 Carressed the slumbering earth,
 And ageless shadows hovered near
 To wait the wondrous Birth.
 Beside that silent mystic couch
 An angel gently pleads—
 “Come forth, oh, Master, King of Kings,
 The world Thy mercy needs!”

A vibrant awe pervades the air,
 Then sudden hush of song;
 The birds are dumb with ecstasy,—
 Death’s night had been so long:
 And Dawn’s glad hosts behold at last
 The silent open tomb,
 And from its heart the dear Lord comes,
 A gift of deathless bloom.

And Nature’s thousand voicéd choir
 In triumph loudly sings;—
 Celestial hosts from heavenly shores
 List, as the song up-wings.
 The angel kneels with reverence, pleads;
 “O Christ, grant me one gift,
 Some token I may leave on earth
 That weary hearts may lift

Their eyes to Thee, in loving thought,
 Thee always to adore,—
 And ever as the ages run,
 To love Thee more and more.”
 A tender smile did light His face,
 Fond prayer dwelt in His eyes,

And gently, with his piercéed hands,
He bade the angel rise.

Then from His breast He plucked a flower,
A radiant lily, white,
And placed it in the angel's hand,—
Bade sorrow take its flight.
“Go, plant the seed in every land
And tell the weary world
That ever as they see its bloom
In beauty rare, unfurl'd,—
As long as Time shall own his sway.
A token this shall be
Of Life and Love, beyond the tomb,
Through all Eternity!”

PEARL WHITCOMB HENRY.

Art is not for the end of getting riches. Only become a greater and a greater artist; the rest will come of itself.—*Schumann.*

Beauty is visible harmony.—*Aristotle.*

Of all the fine arts, music is that which has most influence on the passions and which the legislator ought the most to encourage.—*Napoleon Bonaparte.*

Merely to have learned how to learn is a great advance.—*Menander.*

“They are never alone who are accompanied by noble thoughts.”

We must ever strive after the highest and never weary because others have earlier obtained the good to which we aspire.—*Mendelssohn.*

Let the judgment of the public make thee always thoughtful but never despairing.—*Platen.*

THE EPOCH OF THE NETHERLANDERS.

With the beginning of the fifteenth century came a new and very important epoch in the history of Music—the epoch of the development and cultivation of the science and art of polyphony. It is called the epoch of the Netherlanders because Netherland composers took the most prominent part in the movement, and were the most prominent figures in the musical world for more than a hundred and fifty years. The ground had been prepared for them by the invention and gradual improvement of an adequate system of notation, and by numerous composers, who had tried their hand at “discant.” Harmonic knowledge had advanced far enough to forbid parallel fifths and octaves and “counter-point,” as discant was now called, was both written and improvised with much fluency. Those who now entered upon the task of developing and mastering musical materials on the intellectual side were explorers, in spite of all that had been done since Hucbald.

The contrapuntal forms were very incomplete; the perception of harmony was crude; the means of securing all of the essential elements of a beautiful work of art were undeveloped. The perception of this was to grow gradually all through this epoch of the development of polyphony. We must not forget, that from 1400 up to the last decade of the sixteenth century, *all* culture music was polyphonic.

The Netherlanders were the first to produce compositions of any æsthetic value on the basis of modern harmony and counterpoint; and the composer who first acquired pre-eminence among his contemporaries was William Dufay, a Belgian. Dufay was a tenor singer in the Sistine Chapel at Rome, where his contrapuntal masses, the oldest of the kind, are preserved. He is generally credited with the invention of the canon. This pioneer was a musician of great ability and headed the first epoch of the School of Music of the Netherlanders.

The representative of the second period of this great epoch is John (or Johannes) Ockenheim, a learned master of all the intricacies of counterpoint. He brought this art to great perfection, and won such a high reputation among his contemporaries that he was afterward named the “patriarch of music.” Ockenheim practiced the art not only in

his own country, but in Italy, in France, and in Austria, thus giving other nations the benefit of his wonderful knowledge and experience; and was everywhere regarded as its highest ornament. His canons are considered more elaborate than Dufay's, for the reason that Dufay had written them only in unison and octave. Ockenheim wrote them in the fourth and fifth, and is also accredited with the invention of double counterpoint. It was his task as well as that of other composers in his epoch, to develop the contrapuntal technic. The intellectual world has ever since reaped the benefit of their exertions, a mental activity which changed the whole aspect of musical history. Though not credited with the origination of principles, he is highly extolled for his practical appreciation of those already acknowledged.

Ockenheim's greatest pupil, and the greatest composer of his time was Josquin Des Pres, who is the representative of the third period or epoch. A consummate master of counterpoint in all its varied intricacies, he was able by means of his great genius to infuse into his works, sacred as well as secular, a modern spirit of art expression. Indeed, it is said, the art of counterpoint really culminated in his work. In his early youth Josquin was a member of the choir of the collegiate Church of St. Quentin. We next find him taking lessons of Ockenheim. Several years after Pope Sixtus invited him to Rome to teach his art to the musicians of Italy, whose musical knowledge at that time was at a low ebb. His reputation grew rapidly, and he was considered to be the greatest master of his age. Luther, himself an excellent musical amateur, is credited with saying that "other musicians do with notes what they *can*, Josquin what he *likes*."

The composer's journey to Rome is, in itself, a most important event in the history of musical progress, for it marks, in a manner, the transference of the art from its Gallo-Belgian birthplace to Italy, which for the next two centuries, remained the centre of the musical world. The reputation of these Northern musicians was then so universal that foreign princely courts, churches, and schools engaged the Netherlanders as chapelmasters, organists, singers and teachers. It is thoroughly characteristic of the first three epochs that no attention whatever was paid to suiting the music to the emotional character of the words.

This indifference to truthfulness of musical expression was carried to

the extreme of grotesqueness. In the contrapuntal masses, not only were secular melodies employed as counter-subjects to the Gregorian plain-song, but the *words* of these secular songs were also retained, and were interwoven with those of the sacred office.

Josquin seems to have had a sufficiently strong feeling for the emotional element in music to see the propriety of selecting secular melodies and words as nearly allied as possible in sentiment to the sacred words with which they were to be associated. Practically, the technic of polyphonic composition was complete within the limits of the tonalities of the mediæval scales.

Adrian Willaret, the representative master of the fourth epoch, was one of those who settled in Venice, where he became mæstro of St. Marks, and who, by means of his compositions and teachings, exercised a great influence on the rising young Italian school of music, of which he is considered the founder. Willaret's complicated polyphonic music was made more intelligible to his hearers by dividing it between two choirs, situated at either end of the Church, in the two organ galleries.

Being successful in this, he carried it still further, till finally he had nine choirs, each of four parts, thirty-six parts in all. Willaret's secular music like his church music was polyphonic. He set secular songs for five, six and seven voices, according to strict contrapuntal rules. The compositions were called madrigals. They were the fashion in secular music through a large part of the 16th century, and until they were supplanted by the air and recitative, after the invention of the opera.

Two pupils and successors of Willaret contributed very materially to the transformation of poplyphony into expressive music. These were Cyprian de Rose, a Netherlander by birth, and Gioseffe Zarlino, an Italian, the first of his nation to rival the Netherlanders in their own field. De Rose wrote a vast mass of Catholic Church music for St. Mark's, and a large number of madrigals. His most important service to musical progress was in the innovations to be found in his "Chromatic Madrigals." Up to that time Madrigals had conformed their tonality to the Gregorian scales, which formed the basis of church music. His free use of chromatic intervals, greatly increased the expressive possibilities of music. Zarlino succeeded de Rose. He wrote

a great deal of excellent music, but his greatest contribution to musical progress was in the domain of theory. He was the most thorough and original writer in harmony and acoustics, and his writings had a great and far-reaching influence on musical intelligence.

But the most eminent among all the Netherlandish musicians was Orlandus Lassus, who was for a great number of years Kappelmeister at Munich, where his best life work was done. Lassus was great in every form then cultivated, masses, motets, chansons, leieder. He had only one great rival, the Italian Palestrina. The art of the Netherlanders possessed in Lassus not alone its most distinguished, but also its last great representative. With the departure of the great musician the former influence of the Netherlanders began to disappear. We cannot, however, think of closing this paper without mentioning the great Palestrina, who was educated at Rome by Claude Goudimel, a Netherland teacher and composer of great merit, who founded the first public music school in Rome.

Perhaps many persons are not aware that Palestrina's fame is largely due to an accident of history. The council of Trent in 1563, discussed the abuses which had crept into the church music, being fully alive to the influences of these evils; for now that polyphony was fully developed, people had begun to feel the necessity of using music as a means of emotional expression. The success of the Lutheran movement in Germany was attributed to the popular music introduced by Luther, the emotional effect of which was very different from that of the polyphonic masses of the Catholic composers. The council had about decided to abolish all culture music from the Catholic church, retaining only the Gregorian chant. But wiser councils prevailed. It was suggested that at least one experiment should be made to determine whether the highest form of music known could not be made to subserve the highest religious ends.

Palestrina was commissioned to write some music, the effect of which should decide the fate of Catholic Church music. He composed three masses, one of which, especially, dedicated to the memory of his patron, Pope Marcellus II. called the "Missa Papæ Marcelli" may fairly be considered not only the culmination of the polyphonic music of this great epoch, as regards all the requirements of an art-work, intellectual,

emotional, and imaginative, but also as the culmination of Catholic church music even to the present time. The success of these masses was immediate, and nothing was said of returning to the bold simplicity of the Gregorian chant. They were classical music in every sense of the word. Their excellence was such that they have exerted a powerful influence down to the present time, and there are no signs of its waning, Palestrina's death, therefore, marks not only the culmination, but the close of the first great classical epoch. During the reign of the Netherlanders in the realm of music other European nations were not idle in trying their powers at conception. The Italians especially, under the tuition of the Netherlanders became gradually initiated into the art practice of those northern contrapuntists, and being gifted with a natural sense for melody and artistic form in general, they soon surpassed their masters, and eventually became the leaders in musical art for two centuries. The musical forms which received their first artistic development at the hands of the Netherlanders were those of the mass, motet, and secular chanson, all based principally upon the art of artificial counterpoint as employed in the ancient fugue or canon. That peculiar union of sacred and secular elements, in taking a popular chanson and making it the basis for learned contrapuntal combinations, which found a place in many of the masses of this early epoch of modern music, was very much cultivated by the Netherlanders. Next to the chanson, as cultivated by Flemish and French composers, the madrigals became the most popular artistic secular form, especially cultivated by the Italian composers; the madrigals of these are some of the finest productions of this epoch.

In the year 1502, Petruccio DaFassanbrone invented the printing of notes with movable types. Music in *all* its branches was already, at this early time, an important factor in the religious and secular life of the people, and in its advance, is like the electric telegraph, gradually encircling the whole globe.

"Myriads join the fond embrace!
Tis the world's inspiring kiss!"

MRS. H. H. YERGIN, Union City, Ind.

THE LYRE

OF

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MARY JANET WILSON, *Editor-in-Chief.*
RARBURN COWGER, *Exchange Editor (Alpha).*

ASSOCIATE EDITORS.

Alpha—RUTH VAUGHT.

Beta—JENNIE E. DICKINSON.

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Delta—BERTHA SACKETT.

Epsilon—JESSIE LEONE DAVIS.

Zeta—ESTELLE BURGHEIM.

Eta—BELLE BARTOL.

Theta—VIRGINIA MAY FISK.

Iota—Charlotte Draper.

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No IV.

EDITORIAL.

THE LYRE does not expect to visit its readers again until after the next convention. It has had a satisfactory career in most respects thus far, and we trust that arrangements will be made for even better things in the future. There is nothing that will in our opinion build up the fraternity and place it on a broader foundation as surely as a united effort to keep up THE LYRE as a first-class journal. Each chapter should sacrifice some local enterprise, if need be, in the interest of this general enterprise. We trust that each chapter will carefully consider the matter and plan for hearty co-operation.

On October 15th, 1900, Alpha Chapter will celebrate its fifteenth birthday. We do not yet know how extensive the celebration will be.

It is with great pleasure we print the first letter from Iota. THE LYRE expects great things from our new chapter.

The courts have confirmed the decision of Judge Russell in regard to the case of Beta Beta Chapter against Kappa Kappa Gamma. The chapter has the right to retain its charter, and the cost of suit must be paid by the general fraternity. We quote the following from Beta Theta Pi. "If the governing body of the fraternity had doubts two years ago as to whether there was among the young ladies of St. Lawrence University sufficient or suitable material to maintain a chapter, such doubts have probably been dispelled by this time. Of the twenty-seven chapters constituting the fraternity, there are probably not half a dozen which had the resources of pluck, hard work, patience, money and friends to defend themselves as this chapter has done. Instead of being a weak chapter, it is and always has been one of the strongest in the fraternity. It has made a fight which has deserved to win, not only because of its righteousness, but because of its courage and skill."

The Latch String is a quarterly publication in which Beta Beta Chapter of Kappa Kappa Gamma endeavors to plead its cause and make its position understood by its own and other fraternity organizations. It is a very commendable enterprise and we trust will accomplish its mission.

We take the liberty of inserting the short article on Chanimade without the permission of the writer. We did not wish to omit some mention of this talented woman when publishing an article in regard to the general deficiency of women in this field.

Zeta is to entertain the convention next fall, and is no doubt busily planning for it. Each Chapter should send delegates well informed as to the important matters to be discussed. We call attention especially to matters of vital importance—the LYRE and Song Book. The latter should now be pushed. Some good songs are already in the hands of Gamma, and others should be sent. Then good arrangements of the old favorite airs and our old songs should be included in the new collection. The editor of the LYRE is ready to correspond with any Chapter secretary in regards to its needs, so that all may be informed on that subject. The summer is a good time for the grand officers, corresponding secretaries, associate editors and others upon whom the responsibility of the work rests, to push matters.

CHAPTER PERSONALS.

ALPHA.

Daisy Estep attended commencement.

Louie Rush was married this spring and will reside in Kansas.

Ethel Jackson and Elmena Lank will visit Flora Brumfield in July.

Lulu Parkhurst was married to — Baird. Her address is Bourbon, Ind.

Ethel Jones, Pearl Ellis and Elizabeth Pleak were our most recent initiates.

Helen Birch will return home in July for a vacation from her teaching in Freeport, Ill.

Carrie Little was in school the third term and expects to finish her college work next year.

Estelle Leonard has a large class in Union City. She recently gave a recital with her pupils.

Mrs. Albertta Miller Ruick made us a flying visit in June. Her home is now in Indianapolis.

Helen O'Dell and Okah DeVore came over for a few days' visit and to attend Mary O'Dell's junior recital.

Mrs. Florence Thompson Taggart, now of Indianapolis, will visit Europe this summer with her husband.

Mrs. Donna Williamson Stonecypher, a pledged member of Alpha, died at her home in Noblesville in January.

Mrs. Mayme Jennings Roberts attended commencement and sang at the Alumni meeting with more than her usual brilliancy.

Rose Meredith is studying with Liebling for a part of the summer. We hope to have her with us for her senior work in the fall.

Alpha received a photograph of Maude Powell, sent from London. She has on a new fraternity pin. It is a great honor to Alpha Chi Omega to have the lyre worn by so distinguished an artist.

BETA.

The Misses Clarissa and Ada Dickie were in Detroit during the Holidays.

Miss Maude Armstrong of Detroit visited Miss Kate Calkins in April.

Miss Ora Woodworth is visiting in Detroit and attended the wedding of Miss Teft.

Miss Lucie McMaster visited a few weeks before Xmas at the home of Miss Alta Allen.

Married, May 25, 1900, Miss Louise Birchard and Mr. Arthur McClenock. Detroit will be their home.

Miss Mamie Dickie is home again after a several months stay in Denver, Colo. She is much improved in health.

Miss Orpha Willis of Onondaga, Mich., was entertained by Miss Louise Sheldon a few days the first of February.

Miss Grace Disbrow completed her work in the conservatory Xmas, and is spending the winter at her home in Wheatland, Mich.

The Misses Lina and Nellie Baum, who have been spending the winter in Tampa, Fla., have just returned to Albion, and report a most delightful time.

Miss Elizabeth Teft of Detroit, and Mr. Reese Smith of St. Johns, Mich., were married in Detroit May 25, 1900. They will make their home in St. Johns.

On Oct. 11, Miss Mertie White and Mr. Geo. Claude Longman of Chicago, were married at the Presbyterian Church in Albion. They will make Chicago their home.

GAMMA.

Miss Florence Childs spent part of April in Indiana.

Miss Grace Richardson has returned from a month's visit in Norfield, Miss.

Miss Cornelia Porter, of Baraboo, Wis., visited the Alpha Chis in October.

Mrs. D. G. Kingery, of Chicago, gave an oyster supper to Gamma capter April 14th.

Miss Blanche Hughes visited Misses Jane and Beulah Hough, of Jackson, Mich., in the fall.

Miss Florence Harris, of Beardstown, Ill., was the guest of Miss Mabel Siller the early part of December.

Miss Theodora Chaffee visited in St. Louis, Mo., in February, and at French Lick, Indiana, in April.

Miss Maytie Vaughn was the guest of Miss Irene Snyder, at Moweaqua, Ill., for the Christmas holidays.

Miss Irene Snyder was soprano soloist in the oratorio "Josiah" given by the North Shore Choral Society, recently.

Miss Lisbeth Phelps is now at her home in Port Huron, Mich., having spent several months in California.

Miss Florence Harris, of Beardstown, Ill., was in Evanston, for two weeks in February, having come to attend the Pan-Hellenic Promenade.

Gamma chapter entertained the Woman's Club of the Northwestern University Settlement, March 31. After a musical program light refreshments were served.

Miss Helen Gamble, of Perry, Ia., and Mr. Leslie Morgan were married October tenth at Perry, Iowa. Mr. and Mrs. Morgan are now living in Cedar Rapids, Iowa.

Mrs. H. D. Brown (nee Miss Ethel Lillyblade) visited her AX sisters in Evanston in October. Dr. and Mrs. Brown were on their way to Denver, where they are now living.

Miss Suzanne Mulford and Mr. William Felton Hain were married October tenth in New York City. Mr. and Mrs. Hain are now living at Hotel St. George, Brooklyn, N. Y.

DELTA.

Zella Horne and Beth McAllister will graduate from college this year.

Miss Sara Evans has been in New York continuing her vocal work.

Miss Blanche Stevenson, of Utica, visited Miss Zella Horne at Huling's Hall.

May Graham has recovered from an attack of nervous prostration and is teaching again.

Nelle Crissman was obliged to leave college on account of illness and has not yet returned.

Susanne Porter, who enjoyed a three months' sojourn in the Bahamas returned the first of May.

Misses Harriett McLaughlin, Zerilda Trax, Clara Lord and Mabel Lefingwell are Delta's new girls.

Anna Ray, who has been pursuing her musical studies in New York during the winter has returned home.

Mrs. Mauley O. Brown, Misses Sara Evans and Anna Ray attended Fern Pickard's wedding at Jamestown, N. Y.

Miss Ruby Krick, of the Pennsylvania College of Music faculty, is spending her vacation at her home in Conneautville.

Mr. Charles W. Barnaby and family have moved to New York where Fay is studying with Wm. C. Carl in the organ school.

Juvenilia Porter, having spent the winter in New York, has returned to Meadville to spend the summer with her aunt, Mrs. John Dick.

The following is the program of a concert given by Delta during the winter term:

<i>Mendelssohn</i>	Trio Op. 49. Andante. Finale
	Miss Porter, Mr. Guerdon, Mr. Lord.
<i>Wickede</i>	<i>Herzensfruhling</i>
	Miss Moyer.
<i>Godard</i>	<i>Espagnole</i>
	Miss Bates.
<i>Godard</i>	<i>Berceuse (From Jocelyn)</i>
	Miss Ray.
	Violin Obligato by Mr. Guerdon, Cello by Mr. Lord.
<i>Goetze</i>	<i>Calm as the Night</i>
	Miss Moyer, Mr. Sheparson.
<i>Piano Solo</i>	<i>Selected</i>
	Miss Byers.
<i>Saint Saens</i>	<i>Fair Springtime Beginning</i>
	(From Samson et Delilah)
	Miss Eastman.

<i>Pisauti</i>	Mr. Sheparson.	Bedouin Love Song
<i>Verdi-Liszt</i>	Miss Porter.	Rigoletto
	Miss Chase, Miss Porter, Accompanists.	

Bertha Sackett gave a piano recital, assisted by Alta Moyer in three vocal numbers, at the College of Music, Wednesday, May ninth. Following is the program:

Sonata in D	Haydn
Nocturne	Meyer-Helmund
Song—The Dear Blue Eyes of Spring	Ries
Nocturne, G minor	Chopin
Waltz, a flat	Chopin
Song—Oh, Maiden With the Eyes So Blue	Bianca Fleischmann
Song—The Rosary	Oscar Franklin Comstock
In der Nacht	Schumann
Romance, F sharp	Schumann
Arabesque	Schumann

ZETA.

Five girls from our chapter graduate as soloists this year.

Examinations in harmony and sightreading are on this week.

Alida Handy has been enjoying a visit from her mother the past two weeks.

Edith Manchester comes in from Providence once a week for a lesson with Mr. Klahre.

Elsbeth Mayo is going on a concert tour through the White Mountains during the summer.

Olga Brandenburg sailed from New York on April 14, bound for England. Thence she will go to Paris, where she will study for several years.

Estelle Burgheim and Lilla Johnstone are to spend next year in Florence and Paris studying voice with Vannuccini. They will sail from New York in August.

Grace Phillips, Estelle Burgheim, Estelle McFarlane, Nelle Jones, Fannie Heaton, Pearl Sherwood Elizabeth Egleston, Blanch Best and Ethel Middaugh are among the Frat girls who have taken part in recent recitals.

THETA.

Misses Montague, Weinstein, Daniel and Clark attended Irving performances in Detroit.

Miss Alice Reynolds and Miss Weinstein, spent Christmas vacation with friends in Chicago.

Miss Winifred Bartholomew spent three weeks during the holidays at Atlanta, Ga., a guest of her sister.

Miss Mary Tinker went to her home in Wheeling, West Virginia, for both Thanksgiving and Christmas vacations.

Miss Maude Breckenridge, of Toledo, has been spending a few days at the Alpha Chi House, a guest of Miss Fisk.

Miss Ethel Fisk, who is studying this year at Toledo, spent two weeks during the holidays at the Alpha Chi House.

Miss Flora Koch entertained Theta Chapter at her home on January 17, and Miss Floss Spence during the week following.

Miss Gertrude Montague, of Traverse City, spent several days at the Alpha Chi House before Christmas, and is at present with us for another short visit.

Miss Alice Reynolds has recently been offered a most flattering position as instructor for the Hawaiian Islands, but for several reasons decided not to accept.

Misses Fisk, Bartholomew, Daniel, and Blanchard were invited by four members of the Chi Psi fraternity to attend the Senior hop at Orchard Lake on January 19. While there they were guests of Professor and Mrs. Groom.

Music is the best painter of the soul's state and feeling—and the worst of realistic objects.—*Ambrose.*

CHAPTER LETTERS.

ALPHA.

Dear Sisters :

The past year has been one of great prosperity for Alpha, as we had about the largest initiated membership in our history. We have also rented a chapter house, in which a number of the girls reside and where we hold our meetings and any social functions.

We lost two members this year by graduation, Pearl Shaw and Raeburn Cowger. Helen Herr, Ruth Vaught and Mildred Rutledge have been with us for post-graduate work. We have also had the pleasure of having Rose Meredith with us, who was the first initiate of Alpha. She has been teaching for several years and returned for some additional work.

A pleasant event of the last term was a visit from Miss Lucie McMaster of Beta. Although a stranger to us at the start, it did not take us long to learn that an Alpha Chi is an Alpha Chi always, and we had a delightful time with her, and hope often to have the pleasure of entertaining other sisters in the same manner.

We planned for a lawn party before commencement, but just as the guests began to arrive a rain drove us indoors, greatly to our disappointment. The affair passed off very satisfactorily, however. About a hundred guests were invited.

While a number of our members may not return next fall, we hope to have most of them back, and look forward to a good year of school and fraternity work.

With best wishes for all,

ALPHA.

BETA.

Beta again sends greeting to her sister chapters.

The school year, so far, has certainly been a most successful one for our chapter; at the beginning of the fall term we started with an active chapter of eleven enthusiastic girls and during the term we initiated Mrs. Bolster as an associate member and seven new girls—Mildred Coonsman, Myrtle Hataweli, Mattie Miller, Henrietta Niggeman, Mary

Master, Winnifred McDonald and Lottie Weed, every girl whom we bid became an Alpha Chi. We had several very pleasant informal parties just for the girls at the Lodge, but entertained our gentlemen friends only once last term, Halloween evening when we had a most enjoyable time; the Lodge was tastefully decorated in autumn-leaves, corn-stalks and evergreens and lighted by many jack-o-lanterns; it was a Ghost party and each person came masked and dressed as a ghost. Voices were disguised, and everyone was curious to know who his or her neighbor might be when supper was announced and the masks were removed.

On October 19th three girls from this chapter, Misses Lina Baum, Winnifred McDonald and the writer, attended the first annual anniversary of Theta Chapter at Ann Arbor, Mich. We were royally entertained and greatly pleased to note the growing strength and enthusiasm of our sister chapter.

The winter term finds the girls all busy with their work. Four of our number are not back this term.

Just now we are all much interested in planning for a Heart Party which is to be given to our gentlemen friends on the evening of February 13th. This is to be our big party of the year and we anticipate a very jolly time.

We expect to give our annual concert the first part of March and preparations for it are in progress at the present time.

With love and best wishes to each Chapter,

Yours in the bond,

JENNIE E. DICKINSON.

BETA.

Dear Sisters:—

The winter term was an unusually busy one for our chapter, all the girls had heavy work in school and there was a great deal going on in the way of concerts, lectures, parties and receptions. Our Heart Party which we gave Feb. 13, was a great success, and was one of the most enjoyable events of the year. On the evening of Mar. 14, we gave our eleventh annual concert in the college chapel. We append the program to this letter. The house was full and the various numbers on the

program were all very well rendered and the finalé at the close was especially pleasing; our concerts have come to be looked upon by the town people as well as the students as one of the things of the year which they can not afford to miss; the concert this year was a great success in the financial way, after paying our expenses we deposited a neat sum in the bank. April 17 we had a rare treat in the form of a Greek play, "Iphigenia," given by the students of the Greek department under the direction of Prof. F. S. Goodrich.

Our Music Festival will be May 8, 9, 10 and will consist of four concerts, we are looking forward with much interest to it; among the artists are Madam Ragna Linne, Edwin Charles Rowdon, Arthur Freidheim and Madam Van Den Hende.

The spring term has opened very pleasantly, Albion is especially happy at present over winning four base-ball games from sister colleges in the state, thus far we have not lost a game; tomorrow Northwestern Union plays here and we hope if not to win at least to make a very good score. The college has recently purchased a new athletic field and great plans are in progress for better athletics for next year. Beta sends love and best wishes to each sister chapter.

Yours in the bond,

JENNIE E. DICKINSON.

PROGRAM.

Chorus "Sweet May"	Barnby
	Beta Chapter.
Piano Solo "Valse Caprice"	Streleski
	Miss Louise Sheldon.
Violin Duo	Dancla
	Mrs. Mattie Reynolds-Colby, Miss Florence Hoag.
Vocal Solo, "Were I a Sunbeam"	Vidal
	Miss Nella B. Ramsdell.
Piano Quartette, "Polonaise Brillante" Op. 72	C. M. Von Weber
	Misses Hatswell, Perine, Koonsman, Triphagen.
Violin Solo, "Air Varié"	De Bériot
	Miss Hoag.
Piano Solo, "La Polka de la Reine"	Raff
	Miss Florence Bailey.
Fantasie (for piano and organ)	Brewer
	Mrs. Bolster, Miss Dickie.
	Accompanists: Miss Calkins and Miss Dickie.

GAMMA.

Dear Sisters:—

With the New Year, we extend our best wishes to our sister chapters and wish them every success in their work.

We have our programs as usual every week, and enjoy our new piano ever so much.

There have been many very good students' recitals in which our Alpha Chi sisters have taken part in a way which is very complimentary to the fraternity. In a recent faculty recital Mrs. Coe's number was one of the most brilliant of the program.

Several of our girls are singing in the Evanston Musical Club this year. The club gave Handel's "Messiah" December fourteenth, and it was a great success. The soloists were Mrs. Sanger Steele, soprano; Miss Mabelle Crawford, alto; Mr. Glenn Hall, tenor, and Mr. Arthur Van Eweyk, basso, all of whom are well known about Chicago. The chorus was very fine. It consists of one hundred and forty voices and is under the direction of Prof. P. C. Lutkin, the Dean of the School of Music.

Gamma wishes that something might be done on the song book, but that is impossible until all the songs are in, and several chapters are behind hand in this matter.

Since the last Lyre, Gamma has initiated two new girls, Mabel Bailey of Kansas, and Ruth Inglis of Evanston. Both of the initiations were attended by most of our alumnæ who live near, and were very enjoyable occasions. We have been entertained recently by Misses Ericson, Dunne and Siller, also by Mrs. Harvey D. Williams.

It is now getting so near the end of the school year that our Seniors are very busy with their recitals, which each one has to give. The Senior class of the School of Music effected an organization of which Mabel Dunn was chosen President and Carrie Holbrook Secretary and Treasurer, both of whom are Alpha Chi's.

On March 24th the chapter, chaperoned by Mrs. G. A. Coe, attended Mme. Fanny Bloomfield-Zeisler's recital at Central Music Hall in Chicago.

Nearly every fraternity at Northwestern gives one formal party a

year and we have just issued invitations for ours, which is to be May 4th at the Evanston Boat Club.

Gamma sends kindest wishes to all her sister chapters.

MABEL SILLER.

DELTA.

Again spring has come with her flowers and sunshine, but with all the brightness, we cannot forget that another school year is almost gone. We are to lose two girls this commencement, girls who have been with us during four years, and of course that will make a decided break in our circle.

The year, as a whole, has been a very quiet one, but pleasant. At different times we have come in contact with the other girls' fraternities, but since right will prevail, there is no need to tell who came out with flying colors. Five new names have been added to our roll, Misses Harriet McLaughlin, Clara Lord, Zerald Trax, Mabel Leffingwell and Marie Waters. All are Meadville girls except the last one mentioned, who is from Nashville, Tenn.

Although the chapter has been quiet, it does not follow that we have been inactive. One of the results of our doing and industry is a new piano. Then at Christmas time, according to an established custom, different members of the chapter presented the rooms with a beautiful chair, one or two pictures and some other ornaments. Another affair, which we consider very successful, was a concert given by some of our girls. The program was excellent and later in the evening tea was served. However, the latter is but one of a series of entertainments, which we hope to give before the end of the year. Already the plans are made and the work started for producing the farce, "Thank Heaven, the table is set."

All these affairs show you what a good time we have. But before I stop writing, I must not neglect to tell you of one more. Last term, one of our active members living in town entertained us at a very pretty afternoon tea. We were not allowed to idle away our time, but were induced to spend it in searching for the names of Dickens' works in a printer's pi made of those same names. The lucky one, who put

her pi in the best order in a certain time received an appropriate reward. Afterward light refreshments were served and a short musical program given.

And now as I come to the end of this letter I am reminded that for some time we shall not hear from you Alpha Chi girls in the distance. But it is only for a short time. After a few months' vacation, the majority of us will be back in our places, hard at work again. And then these letters must be continued. It would be a severe blow to the fraternity to lose its magazine, the one thing that keeps us informed about each other and so, in a certain sense, in touch with each other. Do you not think so? It is the sincere wish of Delta that Alpha Chi Omega and her chapters may always be happy, strong and successful.

JESSIE MERCHANT, Cor. Sec.

EPSILON.

Los Angeles, Cal., Jan. 8, 1900.

Dear Sisters of Alpha Chi Omega:

Once again we enter upon a new year and Epsilon sends greetings to all of the sisters.

All our land is now decked in brightest hues of roses and lillies, and our splendid rains have carpeted valley and hill with a velvety green.

Nature smiles on every hand and every one is singing praises of "better times."

Even the girls of Epsilon think that they are going to have better times, and the majority of them have decided that they prefer "fraternity" to sorority. Miss Ora Millard opened the New Year by being married to Louis de Tateron La Beaume. The ceremony was performed at three o'clock on New Years' day, at the Immanuel Presbyterian Church. The bride was gowned in white satin, and wore a long tulle veil caught with a cluster of hyacinths. Her bouquet was of the same flowers and maiden hair ferns. The attendants were Miss Hoppin and Miss Barringer (Alpha Chis) and two other intimate girl friends. They were all in white organdies and carried clusters of Papa Gontier roses tied with pink ribbon. The little flower girl was dressed in pink organdy. Professor Skeele, dean of the College of Music presided at

the organ. The church was beautifully decorated by members of the sorority.

Many beautiful gifts were the tokens of love from her friends. After the ceremony the bridal party was entertained at dinner by the parents of the bride, after which the couple left for a short trip to Santa Barbara. And now as the example has been set, three more of us will follow it, within the next six months, and two more will do likewise not far hence. Certainly we can not forget Alpha Chi, for too many pleasant hours have been spent within our chapter walls; but some must go one way and some another, and the new must ever be taking the place of the old.

JESSIE LEONE DAVIS.

THETA.

Dear Sisters:—

After a long and restful vacation during the Christmas holidays, Theta returned to her Alph Chi home with hearts stimulated for action and ambitions newly fed by the encouragement of home friends.

The monotony of chapter meetings was agreeably varied through the kindness of the girls living outside, who have taken it upon themselves to invite us to their homes on meeting nights and following the usual program by delicious little repasts, which you may be sure are most thoroughly appreciated and enjoyed.

The usual discussions, programs and reading of articles beneficial, still prevail as heretofore—merely becoming more enjoyable through the assistance of our talented *Freshmen*. I will say for our Freshmen that they will live and learn and may, in time, through the sisterly guidance and advice, become useful members of society and thorough musicians.

Several of our girls varied their course of study by attending a party at Orchard Lake, given by the cadets. A few also went to Detroit to enjoy the talent of Irving and Terry in "Robespierre," as well as to live over a couple of hours in short-lived sorrow the heart-breaking scenes of the French Revolution, while those who remained in Ann Arbor attended the concert and enjoyed Madame Jacoby's deep contralto tones.

The usual round of fudge parties still continues, not the least important of which was one given by Miss Bartholomew and myself in honor of Mrs. Fiske's friend, Miss Breckenridge, of Toledo.

Three of our girls attended the Senior hop.

The most important feature of our social life, however, was the Christmas tree on view the Monday before the girls left for their respective homes or visiting places. It was a huge success and held two hundred and thirty presents, many of which were of a ludicrous nature, causing shouts of laughter and no end of fun.

A card party was also given for Miss Gertrude Montague, one of our last year's girls here visiting us from Traverse City.

And now we must say au revoir, and trust that your new year has begun as auspiciously as has our own.

[Written for the Editor.]

ALBERTA DANIEL.

IOTA.

Iota Chapter sends its first greetings; It is, still perhaps, a little green at fraternal *form*, but so apt at *reform* that we have great confidence in its future.

We are guilty of an innovation which cannot fail to interest our sister chapters, if for no other reason than that it embodies our principles. In short, once a month we have a musicale which is supposed to have three virtues: to benefit the musical Lazaruses, to give to each member a very real and active responsibility and a third and greater reason, to introduce new and novel programmes. For instance, our January programme was gotten up by Miss Fernie, and was composed of—

Two Preludes	Von Fielitz
	Mrs. Daniels.
Schön Gretline (a cycle of songs)	Fielitz
	Miss Fernie.
Two Lyrics (accompanist, Mr. McClellan)	Mrs. Daniels

The sorority has hoped that by inviting those of our patrons who are musicians to take part in our programmes, sometimes, we may keep their interest in the chapter at more than normal temperature; hence,

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THE LYRE

OF

★ **Alpha Chi Omega**

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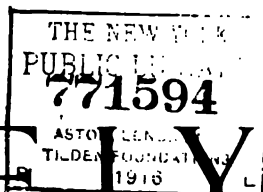
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THE LYRE

OF

ALPHA CHI OMEGA.

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No. 1.

PARSIFAL.

(By Elizabeth Patterson Sawyers, Mus. B., A. C. M., De Pauw University, Greencastle, Ind.)

The word *Parsifal* which Wagner has used both as the title of his great Sacred-Art-Drama and also its hero is possibly a corruption of the Arabic *Parseh-Fal* meaning "the guileless stupid one."

The story of Parsifal is taken from the legend of the Grail. Wagner conceives of the holy Grail as a divine vessel glowing with the strength and radiant lustre of the sacred stream from which only the pure or repentant can drink and receive the blessings of holiness. The word "Graal" according to M. Paulin Paris signifies not the sacred dish but the mysterious book which contains its history. The word, however, came through the etymological interpretation of Robert de Boron, to be popularly understood as a bowl or sacred dish.

The legends of Arthur and the Knights of the Round Table have interested the imaginative minds of scores of cultivated writers for many centuries. The origin may be found with a Welsh Monk of the eighth century, but Robert de Boron, a French poet, was the first to embody the conception in literary form. After Boron, Walter Map, an Englishman, introduced the conception into every branch of Arthurian romance.

Flemish, Icelandic and Welsh reproductions of the Graal romances have been discovered.

Chrestien de Troyes first introduces Percival, a knight of the Round Table, in the title role of one of his poems and also in Chrestien's writings we read of the Holy, Spear, that which pierced the side of the Crucified Christ. Founded presumably on Chrestien's "Percival" we find the famous Mid-German poem "Parzival" by Wolfram von Eschenbach, which poem is regarded the most splendid achievement in the literature of Germany during the period of Middle High German. This poem appeared at the beginning of the thirteenth century. The printing press being introduced into England, France and Germany had for its first uses the multiplying of the poems and romances embodying this legend.

The literature of England, France, Germany, Italy and Spain is redundant with productions of Arthurian romance interpenetrated by the Grail legend.

Wagner has seized for one of his greatest music dramas a literary theme not only rich in historical interest but one of strong ethical and religious tendency. He has made the story a simple one filled with the most serious religious teaching. He rests the histrionic situations with six principal characters:—Amfortas, the unfortunate sin stained son of Sinturel, the aged builder of the holy fortress, Gurnemanz, an old but vigorous man who assiduously guards the interests of the Knights of the Grail; Klingsor, the wicked keeper of the magic castle; Kundry, a wretched outcast dual in her nature first serving the Knights and then her vile lord and master Klingsor, and the hero around whom the drama revolves, *Parsifal*, who eventually becomes the Saviour of the Grail. The subordinate characters, Knights of the Grail, Esquires and Klingsor's fairy maidens complete the *dramatic personae*.

On the afternoon of one of the performances of this world renowned Festival drama, I sat in the unique auditorium of the

Spielhaus at Bayreuth. The hearts of the large audience beat as one in the mutual expectancy which pervaded the sacred atmosphere. Shrouded in darkness we heard the initiative tones of the overture given out by the submerged orchestra.

The theme is that of the *Last Supper*, six measures in length, breathing out softly at first then a crescendo into the dominant key and a melting away into the original tonic. The principal succeeding motives are the *Grail motive* given out by trombones and trumpets and the *motive of belief*. A subsequent peculiar treatment of this *Last Supper* theme suggests by its vigorous movement Amfortas' grief and Parsifal's compassion. This interestingly beautiful passage finds its climax in the mournful motive of the *Saviour's lament*. The overture has no final cadence but melts with a chord of the seventh of the *Last Supper* theme into the solemn reveille of trombones when the curtains are lifted from either side revealing a forest shadowy and dreamful. In the middle distance is a beautiful sparkling lake. The ground is rock strewn and to the left rises the way to Monsalvat, the mountain of deliverance, the abode of the Grail castle. Two youths are sleeping beneath a tree. Gurnemanz waking calls to them:—

“Up young vassals see to the bath, 'tis time to wait there for our monarch.” Then at the entrance of two Knights he asks:—

“How goes Amfortas' health?”

The Knight answers:—

“Sleepless from long oppression he bade us his bath prepare.”

Gurnemanz in sadness replies:—

“But one salve can heal this wound.” The Knight asks for an explanation but Gurnemanz evades him telling him to “See to the Bath!”

The orchestral ground work during this conversation is made up of the *Grail motive* and *Belief chorus* which are so suggestive of the hidden meaning of Gurnemanz's and the Squires words.

The quietude of the scene is suddenly changed as the Knights and Squires see in the distance a frenzied horse-

woman approaching. Kundry rushes in almost reeling as we hear given out by the orchestra a *wild Riding* motive. She wears a loose black gown fastened close about the throat, a girdle of snake skin, her long black hair flows in dishevelled masses, her eyes are wild and despairing. In her hands she desperately clinches a small crystal flask with which she rushes to Gurnemanz crying:—

“Here take it! Balsam! If this fail Arabia bears naught else that can give him ease. Ask no farther I am weary.”

A most characteristic theme of Kundry is the motive of *wildness* a madly rushing passage in descending progression. In diametrical contrast to this motive is that of the *bringer of balsam* so sweet and raptuous in tone and quality.

Also of importance is the motive of a *messenger of the Grail* which is indicated by the reply of Kundry to the question:—

“Whence bringest thou this balsam?”

She answers:—

“From further hence than thy thought can guess.”

As Kundry throws herself upon the ground the motive of the *suffering of Amfortas* is followed by the *dawn motive* when a train of Squires and Knights appears carrying and attending the litter of Amfortas.

Gurnemanz soliloquizes as the procession enters:—

“He comes by faithful servants carried. Alas! How can I bear to see this sovereign of the stanchest race made a slave to stubborn sickness.”

Then to the Squires:—

“Hark your master groans!”

“Amfortas raising slightly commands:—“Rest awhile! From maddening tortured nights.”

“Fair morn to woods invites. The lake’s pure wave will freshen me, my pain will flee.”

He calls Gawaine one of the Knights who was searching a balsam for the wound inflicted by the Holy Spear in the hands of

Klingsor when Amfortas had fallen a prey to the sinful influence of Kundry.

Gewaine had not waited for his monarch and Amfortas exclaim:—

“Unordered gone? Oh woe to him if he should fall in Klingsor’s hands. Let none my feelings henceforth harry. For him the promised one I tarry, ‘The Guileless Fool’ ”

Gurnemanz presses upon him the flask which Kundry has brought telling him it comes from far off Arabia and was won for him by the unfortunate Kundry.

Amfortas questions her:—

“Thou Kundry? Do you make me again thy debtor thou restless, fearful maid? Thy Balsam I will try in gratitude for thy good service.

Kundry laughs wickedly, hysterically as Amfortas’ train proceeds toward the valley to the bath.

The Esquires agitatedly discuss Kundry’s nature as they mistrust her crying:—

“She is like a savage beast and with her enchanted drugs she will bring destruction upon our master.” Gurnemanz, however, defends her by telling of her taking tidings to warrior brethren in far off battle fields. “She starts and dashes thither and back the charge fulfilling with faith and knack.” “When ye need help in danger times she breathes the breath of zeal through your ranks.”

The Squires are not convinced and reply:—

“See how hellishly she looks at us. She hates us. She is a Pagan, a sorceress.”

Gurnemanz still her advocate tells them though “under a curse” she is expiating her guilt in serving the Knights of the Grail. During this defense a peculiar orchestral treatment is heard followed by the evil forboding *sleep motive of Kundry*.

The third squire remarks:—

“If Kundry is so void of fear, send her to search the missing spear.” The motive of the *hallowed*

spear is sounded out in a powerful crescendo of trombones at the loss of this healing weapon through the guilt of Amfortas.

Gurnemanz replies gloomily:—

“That is quite different. ’Tis denied to all
 Oh wounding wonderful hallowe’d Spear.
 A maid of fearful beauty turned Amfortas, brain
 He lay bewitched her form enfolding
 The Spear no longer holding.
 A deadly cry! I rushed anigh
 But laughing Klingsor fled before
 The sacred Spear away he bore,
 I fought to aid the flying King’s returning
 A fatal wound though in his side was burning
 That wound it is which none may make to close.”

Two of the Squires returning from the lake tell of the bath of the Monarch saying the balsam soothed the wound.

The four Squires seating themselves at Gurnemanz’ feet ask him to tell them of Klingsor. He first accounts of the giving of the sacred emblems to Sinturel which is accompanied by a solemn singularly modulating passage in woodwind and horn later with strings. To this is added the *Grail* and *Last Supper* motives. The *Klingsor* and *motive of enchanted maidens* come in during the latter part of Gurnemanz’ narration. This narration is of extreme musical beauty as the motives intensify the import of the words.

“In the midst of Holy night was given by messengers of the Saviour to Sinturel.”

“The sacred Cup, the vessel pure unstained
 Which at the last Passover feast he drained.
 Which at the cross received His Holy Blood
 And also the Spear that shed the sacred flood.
 A house our monarch builded for the holy things.
 You know ’tis but permitted the pure to be admitted.

Klingsor, however hard and long he tried, had therefore been denied.

He set to work with guilty hand resolved to gain the Grail's command.

With infamous magic which he's found.

The waste he hath transformed to wondrous gardens where women hide of charms infernal.

Amfortas gave himself no rest but sought to quell this magic pest. The sequel ye have all been told."

Kundry hearing this story writhes in angry unrest.

Gurnemanz further tells the Squires that with the prayer of Amfortas imploring a sign of safety divine lips spoke these words:—

"By pity 'lightened
 A guileless fool
 Wait for him
 My chosen tool."

The motive of the *prediction of the Guileless Fool* is sung by Gurnemanz which is repeated by the Squires.

Suddenly from the lake come cries of—

"Woe! Horror! Who is the culprit?"

Gurnemanz and the Squires start up in terror.

"What is it? A swan. It has been wounded. Who shot the swan?"

The *Swan* motive as in *Lohengrin* is discernible and also we hear the *Parsifal* motive.

Two knights bring Parsifal hurriedly forward. Parsifal so childlike, so beautiful of form and face, so spiritual, his purity and nobility of character breathes into your innermost heart and conscience. His entrance fills one with awe and reverence.

(to be continued.)

THEN AND NOW.

If we had lived in olden times
On Mt. Olympus' heights
There Gods and Goddesses held sway,
We might have seen strange sights;
For it is said that sticks and stones—
Whate'r was his desire—
Would come to life in ecstasy
When Orpheus played the Lyre.

Alas! the olden times are gone—
The Gods no more hold sway;
The sticks and stones are silent now
When common mortals play.
Still, greater things than even these
Do nowadays transpire,
For all the *world* in captive to
A maid who *wears* the Lyre.

Virginia M. Fisk.



A CHRISTMAS WITH LESCHETITZKY.

Christmas was approaching. Everything was white with snow; the air clear and crisp, and all the Vienna world seemed to be in the Graben und Karntnerstrasse. Fir trees, large and small, stood in the market-places, looking as if they longed, like Hans Andersen's "Tannenbaum," to see new worlds after their quiet life in the woods. People bustled about, knocked against each other, looked in at the shop windows, and one thought of the dreams of the little ones about the good spirit who was coming to make them happy. And speaking of him, there, just a little way along the Graben, in front of a brilliantly lighted window, stands a veritable Santa Claus,—a little man, with a fresh complexion, silvery hair, and animated face. His fur collar is drawn up, his pockets are bulgy, and he is evidently having a good time, as he points out articles in the window, laughing heartily as he does so. It is easy to see Leschetitzky has some joke on hand. He spent a long time in that shop for, returning at least an hour later, I found him still there, with his proportions visibly increased.

It chanced that some wandering minstrels had arrived in Vienna a short time before, and we had arranged to have a little Christmas celebration in our rooms for them. The tree already stood waiting to bear its burden of gay nothings, and the program for the evening was complete. But we were out in our reckoning! When I met Leschetitzky, I saw at once that he had taken it for granted that we were to spend Christmas with him. Here was a dilemma! After a little hesitation, I told him of the situation. In a moment his face cleared. "Is that all?" he said, as if visited by a happy idea; "just bring every one of them with you, and we'll be all the merrier!" This was just like his way of pleasing himself and others, so I accepted at once.

I remember well that Christmas Eve with its real Christmas weather, the moonlight silvering the snow, and making the white-

robed trees stand out like weird, fantastic figures, and the sound of bells falling on our ears from the distant city, as we walked through the almost deserted streets. Soon we found ourselves in front of the well-known house in Karl Ludwigstrasse, and the Professor appeared at once and received us with that warmth and heartiness which is so characteristic of him. The large salon was open, but the lesser one adjoining was curtained off, and an air of expectancy pervaded the room. The Professor tried to interest himself and us in the score of "Cavalleria Rusticana," which he had just received (this was before its great Vienna success), but every now and then he would jump up and disappear behind the curtain. In a little while all the lights were lowered, excepting a shaded lamp above the piano at the far end of the salon, and slowly the curtains were drawn back. There were only "grown-up children" there, but I think at that moment Time went back in its flight with us all as we looked at the glittering tree in its grotto, surrounded by pine boughs and mistletoe, and we were again in spirit in our far-off homes. Everything was still, the air sweet with odors of the pine, when all at once rich harmonies surrounded us, becoming part of our dreams and leading us to new and beautiful ones. So soft and low, they seemed to have grown out of the silence. There, beneath the light of the shaded lamp, sat the Professor, his face quiet and serene, as it is only when before his beloved instrument. Many times we had heard him improvise, but this time it seemed to be for us particularly a sympathetic expression of what we were feeling. Old days, old friends, old scenes, rose up in vision as his fingers wandered over the keys, and the room seemed full of presences, when suddenly he ceased, got up, made a gay remark, and advanced to the tree, near which a number of packets lay scattered about. The next half hour was merriment itself. Now we understood his excitement in front of the window in the Graben. For everyone present he had, in some mysterious way, found something individual and appropriate, and his face was a study as he watched

the unfolding of the papers, and heard the ejaculations of surprise and delight on all sides. No one student who shirked the paying of even necessary calls, was given a pretty card case, with his photo neatly inserted, and a few humorous words on the back, as a reminder of good advice. To another, who affected Tyrolese hats, a model one with an ink bottle inside. Then a rug for one who had just started housekeeping, and so on. In the midst of the fun the folding doors of the dining room were thrown open, and the brilliant supper table claimed attention. I have often thought what consternation it would cause to a North German to come suddenly into the room on one of these occasions. All the time I was in Vienna, few if any Germans were studying with him, although that was the language spoken by all in their various ways. There were Russian, Polish, Norwegian, French, Italian, American, British-German, but no German German. Sometimes poor Leschetitzky would cry out when someone would ask for *der* Brod or *die* Wein, but on the whole he rather enjoyed it, and it gave him abundant material for jokes and mimicry. He is the victim of so many foreign attempts to get hold of his name that slight grammatical mistakes do not affect him now. The postman in Währing, whenever an address was unintelligible, used to take it to Leschetitzky, and it generally found in him its rightful owner. One lady wrote about her daughter, addressing him as Professor Tetchiseka, saying she would like her to study with him, inquiring first what his "method" was! On asking how he would reply, he said with a laugh, "If I reply at all, I will say I have no method, I only teach people to play piano in the simplest way possible." And that is really the secret of his much talked of method, which is, when summed up, the simplest, most natural, and most practical way of playing the piano so that freedom may be left for musical interpretation, technique never to obtrude itself as mere technique, but only as a means to the end of recreating the composer's thought, and making it evident to the listener.

Many people seem to think that if they go through a course of "The Method," it will work magic and make musicians of them, pretty much like the man who didn't know if he could play violin, because he had never tried. Such talk there will always be, and probably no master has ever suffered more than Leschetitzky from those who have taken only the surface of his teaching. But it is certain, if there is any music in a person, the grasping of his principles and assimilation of them will distinctly widen the facilities for expression. The real proof of a teacher is to be found in the ability of his pupils to progress and develop *on their own lines* after they have left him, and Leschetitzky certainly gives those who are able to take it something which renders yearly visits for purposes of study unnecessary. Then there is so much talk about technique in connection with him, as if he were first and foremost a brilliant technician. A brilliant technician he undoubtedly is, that goes without saying; but first and foremost he has the gift of making the simplest piece full of life and beauty. How often have I heard him say the greatest art is shown in the ability to make pieces—like, for example, "Einsame Blumen" or "Vogel als Prophet"—alive to the hearer. The middle part of the latter haunted me for days after I first heard him play it. With the exception of Rubinstein, no one has ever touched me so much with the playing of tender, delicate things as Leschetitzky when in one of his best moods. Perhaps, though, that quality comes out most when, in his own house, surrounded by friends, cigar in mouth, he gives way to the mood and lets himself go unreservedly. Then his playing has a repose, a warmth, a heart winning quality that one may miss when hearing him formally. In his little cottage in Ischl, up among the mountains, what delightful impromptus there have been! Talk about music, snatches of this, snatches of that, *a propos* of some subject, till with a start we realized it was far into the night, or morning, and the last train to an adjoining village had long since gone. I often fancied the formality of being asked to play or of having to play at a given time had its

effect on him. In any case, the memorable moments were those when, in a sense, he *found* himself at the piano, and didn't need to play if he didn't want to.

He is a great enemy to incessant piano practice. "Think ten times and play once" is a great remark of his to those who think that playing things over and over will produce any but a bad result. But heart and soul must be thrown into whatever is done. Rather half an hour with temperament and a fresh brain than six hours' mechanical playing. I remember he once went to a concert given in Vienna by a celebrated pianist. Afterwards he related how he had listened all the evening to him, admired most things about his playing, but wondered why he couldn't feel anything. The way he took to solve the difficulty was original. "I went," he said, "into the artist's room, and determined when I congratulated him to take hold of his waistcoat just above his heart. When I did so, I understood why he didn't move me. Although he had just stepped down from the platform, after playing for nearly two hours his heart was beating quite normally and quietly, and he wasn't even heated!"

But we forgot the supper! As the Professor, that Christmas Eve, carried us away to distant lands and scenes, so under the interest of his personality have we wandered far from that hospitable table. It does seem unappreciative, on a Christmas Eve, too. But it is not difficult to go back and take our seats, while Johann and old Sophie bustle about with all the good things that one tastes only in Vienna, and our host adds relish to the feast with his scintillating talk, as he sits, in the best of humor with the world. The billiard room down stairs will soon claim him, though, so before he goes let us prosit to the dear old master and wish long life and happiness. All who know him will I am sure join in it with heartiness. Prosit!

Helen Hopekirk, in the Musical Record.



DIRECTORS STUDIO



CONCERT HALL



SINFONIA CLUBROOM

HOMES OF OUR CHAPTERS—ZETA.

Zeta Chapter, as all Alpha Chi know, is a part of the interesting musical life of the little world within the walls of The New England Conservatory of Music.

This institution, centrally located in the metropolis of New England, was founded in Providence, R. I., in 1853, by Dr. Eben Tourjee, a son of little Rhody. It was soon moved to Boston, however, where the number of students has increased yearly until



now, the attendance books show the enrollment of over seventeen hundred.

The Conservatory, as its name implies, is truly a musical school furnishing instruction in every branch of the art, while it also boasts of a School of Oratory.

As it is not in any way connected with a college and musical fraternities being few in number, it is not surprising that no fra-

ternity was established in the school until 1895, when Zeta of Alpha Chi Omega made herself known. Since then, one other sorority, Pi Phi, has been organized, and a society of young men, known as Sinfonia Club, is doing active work.

On account of the advantageous situation of the Conservatory building, the students are able to enjoy concerts and recitals



given by the Boston Symphony, Kneisel Quartet, Cecilia and Handel and Haydn Societies, and all the prominent artists of the season.

The Conservatory is contemplating a new site and buildings in the near future, when the endowment fund shall have been sufficiently increased and then, advantages and opportunities for the higher study of music will be greater even than now.

THE CONVENTION OF 1900.

To me has been assigned the pleasant yet difficult task of portraying the scenes of the convention of 1900, which is now a thing of the past year and the past century. May our new century bring good fortune to Alpha Chi!

Without doubt, many who read this account and who had a part in the convention, will feel that much has been omitted, which deserves mention, but I can speak for only one delegate, and even that task appals me.

From the time we were greeted by a crowd of enthusiastic Alpha Chi's in the great station in Boston, until we took a reluctant leave, we were made to feel welcome and at ease. Our Zeta sisters have surely learned the lesson of true hospitality.

On Wednesday evening, the fourth of December, we had the pleasure, which we owed to Mr. Chadwick, of hearing the Cecilia Society in a concert at Symphony Hall. Our enjoyment was enhanced by the fact that a well-known work of Mr. Chadwick's was presented under the direction of the composer.

On returning to the Conservatory, where we were entertained during our stay in Boston, we found a "spread" awaiting us and in the informal hour that followed, we became better acquainted.

The next morning the business of the convention, which occupied the following days very fully, began. For obvious reasons, I shall not discuss that in these pages except to say that it left us all better friends and with a greater hope for the upbuilding of our sorority. At this opening session, words of greeting from the heads of the different departments of the Conservatory, were received.

Our musicale took place the same evening, before a friendly and appreciative, albeit a critical audience in Sleeper Hall. This was followed by a reception, after which the Sinfonia Society, a club of the young men of the Conservatory, invited us to their hall and the evening was closed with dancing.

The next morning we all were received by Mr. Chadwick in his studio and were charmed by his geniality and warm welcome.

Our banquet took place Friday evening and enthusiasm was at its height. The decorations, even to the walls were in the fraternity colors and were artistic indeed. Thirty-six were present and

the songs of Alpha Chi filled every pause. The toasts touched every side of fraternity life and were serious or witty as the subject seemed to demand. The speakers were charmingly introduced by Miss South, who certainly does not belie her name—Spicie. When all was over, we were so reluctant to leave, that several other toasts, not on the evening's program, were proposed and it was not until late that we found ourselves at N. E. C. again. Even then we stopped at each landing on the way to our rooms to compare notes as to our evening's experiences. This was really the closing note of the convention, although most of us remained until Sunday.

Saturday was spent in sightseeing or in shopping and the matinee, and in the evening some of us had the great delight of hearing the famous Boston Symphony Orchestra, the remembrance of which, will be a precious morsel to be stored away with other musical experiences.

I might sketch, for Lyre readers, many scenes which I have left untouched, for example—the long tables in the Cafe, surrounded by wearers of the scarlet and olive ribbons, which seemed a magic talisman, enabling us to gratify every desire. Tongues flew fast, as we exchanged notes as to experiences, amusing and otherwise, in the lives of the different chapters.

I have not attempted to speak of Boston, that delightful city, whose every stone has a place in history. My description powers are inadequate.

But my thought has wandered and the editor will have need for her blue pencil, I fear, so I must leave my narrative, as we left Boston—unwillingly. Would that more of the enthusiasm which animated us there might have been carried home to each chapter, that the work of elevating Alpha Chi Omega to a still higher sphere of usefulness and loving mutual aid among our sisters, be advanced.

Mabel A. Dunn, Gamma.

REPORT OF BETA CHAPTER FROM NOVEMBER, 1898,
TO DECEMBER, 1900.

Number of girls pledged.....14
 Number of girls initiated.....16

The present active chapter consists of 14 girls; with 3 pledged girls in the high school.

Beta wishes to report that the committee to correct the constitution and to send the corrected articles and sections to each chapter, which committee was appointed at the last convention, has done its work; this committee begs me to say that one mistake was made in the article concerning the fact that the Grand Council should contain as a member a delegate from the chapter with whom the convention will next meet. Later in the convention the motion concerning the delegate, was withdrawn and should be struck out of the article.

The report of the committee investigating and revising the mysteries of the Lyre, is also ready.

Beta is in a prosperous condition. In the spring of 1899 she paid \$100 on the debt on the Lodge, raising this by her annual concert, the program of which is rendered by the girls. In the spring of 1900 she applied \$85 on the debt, the money being raised in the same way.

Last spring the college purchased a new athletic field. Beta's subscription to this was \$35, a generous one.

A year ago last spring Beta offered as an inducement for inter-class baseball games, a trophy cup. A tournament is held each year for the winning of the cup.

This fall she established a precedent of giving an artist's recital, a thing which she has wished to do for some time and has feared the financial risk incurred. Seeboeck came from Chicago and gave an interesting piano recital.

We paid all expenses and had a small addition to our treasury as a result of the undertaking.

As programs for our weekly meetings we are studying as far as possible musical form. Beside this we do some literary work, and have studied the constitution once each week

The chapter is among the leading ones in sorority circles and while we are musical we are happy to know that some of our girls are among the best students in the college of Liberal Arts, one being offered the place of assistant German teacher, giving us one Alpha Chi on the literary faculty and four on the conservatory faculty.

In a social way, we have not attempted to give many functions but one or two a year which should be a credit to us.

Beta is in deep sorrow mourning the loss of Sister Nell Baum who died at Cleveland, November 27, 1900. Though this link is unfastened from our earthly chain it binds us to the heavenly host whose circle she has joined. Her heart was one with ours in the bond, and her sweet voice lingering with us, bids us weep no more our deep loss, but rejoice in her freedom.

Respectfully submitted,

Kate L. Calkins, B. of A. X. O.

REPORT OF GAMMA.

Since the last convention, Gamma has not done anything startling, but yet has not been idle.

We have had our regular programs and this year, we have inaugurated a new plan. Every second week, a musical program is presented, consisting of one or two musical numbers and the reading of some article on a musical subject. In the alternate week, we have a literary program—a review and free discussion of some book of recent fame.

There are a great number of lectures and recitals in our School of Music and our girls, both active and alumnae, always make a good showing at such affairs.

Last spring, several of our members gave individual recitals and the performers on the concert programs, Commencement week, were all Alpha Chi's.

Last year, we had three girls in the graduating class of the Normal course and one in the Artists', and this year we have three graduates.

One of our girls is the soprano soloist in the Baptist Church of Evanston and a number of us are members of the Evanston Musical Club.

Our place of meeting formerly consisted of two rooms but

last year, the partition was removed and then, we invested in a new rug and a piano. In a social way we have held our own. Following the custom in Northwestern, we give an annual party, and there is always a good representation of Alpha Chis at the parties of other Frats.

We gave a reception to Gamma Phi while they were holding a convention in Evanston, and we are hoping to be able to give a reception for Madame Fanny Bloomfield-Zeisler, our honorary member in Chicago. Mrs. Coe, our associate member, has offered her home for the reception. During the summer, those who remained in town formed a summer club which met every two weeks and so, kept in touch with each other.

At our last initiation, four new members joined our circle and, never in the history of Gamma Chapter has there been a more congenial feeling.

Mabel Dunn.

ZETA.

Zeta's history since our last convention is one that we are glad to relate.

We have initiated into the Fraternity fifteen active members. Eleven of these are now with us, of whom Zeta is as proud as is Yale of her "immortal eleven."

Two of our sisters, Misses Kidd and Johnson, are now in Florence, studying with Vannuncini, while a third, Miss Brandenburg, is in Paris continuing her studies in piano forte.

In our chapter at present we have three post graduates, all having soloists diplomas. One of whom Miss Grace Phillips gave a recital during Commencement week of last year, which called for most favorable criticism, and reflected much honor on Alpha Chi Omega.

Four more of our members will graduate as soloists in June, and others might if they desired it. One of our most talented girls is Miss Bessie Chapman, who came from London to study with Madame Hepekirk at the latter's request.

As associate members, we have Miss Isabel Munn White, Miss Maude Thompson, who is studying for a second season with Vannuncini; Miss Clara Tourjee Nelson, daughter of the founder of this conservatory, and Miss Pauline Wottmann, of whom the musical world will doubtless know more in the future.

The two honorary members which Zeta is so fortunate as to give to the whole sisterhood are Mrs. H. H. A. Beach and Madame Helen Hopekirk.

It is hardly necessary for me to say that Mrs. Beach is the leading female composer of America and ranks with the first of any land. She is also a pianist of no mean ability having played her own concerto with the Boston Symphony orchestra last winter, at which time, she remembered her Alpha Chi sisters.

Madame Hopekirk is known here and abroad as a great pianist and likewise as a composer of much merit.

The night when we initiated these two, so great in the world's eye, was to us a gala occasion. We decorated our Fraternity room until it made a very effective setting for the girls in their most becoming gowns. After the solemn ceremony, we held an informal reception and our new sisters proved themselves to be quite as much mistresses of the social art as of that higher one. They were much pleased with it all, and declared themselves the most honored in claiming sisterhood in Alpha Chi Omega.

As to the general work and the place which Zeta occupies in the conservatory, I leave it to our guests to judge.

In our regular meetings, we have had some very interesting programs, of a miscellaneous rather than musical character, since we needs must guard against becoming too musical, you see.

I recall a paper which Miss Andrews read on the *Madonna in Art* and illustrated with her own fine collection.

Another by Miss Brandenburg on the various masterpieces, of which she had gathered fine copies during her extensive travels in Europe, was much enjoyed by those of us who had not had such opportunities.

For the future, we will make no prophecy, only that Zeta feels since she has been strengthened by the inspiration and enthusiasm of the Ninth Convention, she will at least be worthy of her past, and probably outshine it.

Respectfully submitted,

Spicie Belle South.

REPORT OF THETA CHAPTER OF ALPHA CHI OMEGA
FOR NATIONAL CONVENTION OF 1900.

At our last convention Theta Chapter being but two weeks old had very little to report. Though still very young we respectfully submit our report with all the confidence of maturity.

Our chapter was established by Beta in November of 1898 with seven charter members. Until the fall of the next year our meetings were held in the homes of the resident members.

In September of 1899 we decided to follow the custom of all Ann Arbor fraternities and rent a chapter house. At the time we had an active chapter of fifteen members—nine of whom resided in the house. It is a very difficult matter for a new society to obtain recognition in Ann Arbor, but we have been more than fortunate in this respect. From the first we ranked socially and in scholarship with the foremost sororities. Ours being the only inter-collegiate musical society here we have little or no competition and we are on a very friendly footing with all the literary sororities.

Last year in the way of formal functions we gave two large receptions, a card party, a dance, besides numerous informal affairs.

This year we were greatly handicapped losing nine of our old girls. Having but two non-resident members we have been under great strain and expense in keeping up our house which is conceded by all to be the best sorority house in town. We felt we must have our house at all cost and for this purpose raised our individual dues to fourteen dollars (\$14.00) a year. We have been obliged to pay towards the running expenses between ten (\$10.00) and twelve (\$12.00) dollars a week from our chapter treasury—this is why we are behindhand with our terms dues. We have not been willing to lower the standard of our girls for the sake of having members—so initiated but one this fall. Mrs. Alice Baily Rolfe—a member of the faculty (vocal) we made an associate member. Our present chapter numbers seven active members, and *very* active we have had to be. Our prospects for the second semester are good. We hope before the year is ended to enlarge our chapter and repopulate our vacant rooms. Our cards are out for the first Thursday in each month when we are

“at home” to the faculty, sororities and other friends. We take an active part in the social and musical life of the place and frequently assist at faculty receptions.

One of our number has been accompanist for the Choral Union (the largest student chorus in the United States) and is contralto soloist in the Unitarian Church. Two of our girls have graduated from the artists course and we have one graduate member this year.

I believe there was no business of a special nature left with Theta, and that this covers all of interest connected with our chapter.

Virginia M. Fisk.



The man that hath no music in himself,
Nor is not moved with concord of sweet sounds,
Is fit for treasons' stratagems, and spoils.

—*Merchant of Venice.*

There is in souls a sympathy with sounds;
And as the mind is pitched, the ear is pleased
With melting airs, or martial, brisk or grave;
Some chord in unison with what we hear
Is touched within us, and the heart replies.

—*Cooper.*

“Melody is the absolute language in which the musician
speaks to every heart.”

—*Richard Wagner.*

THE LYRE

OF

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EDITH HOWLAND MANCHESTER, Editor-in-Chief.

ASSOCIATE EDITORS:

ALPHA—Wilhelmina L. Lauk.

BETA—Mary L. Perline.

GAMMA—Ruth V. Inglis.

DELTA—F. Zeraca Trax.

EPSILON—Jessie Leone Davis.

ZETA—Helen Maud Colby.

ETA—Belle Bartol.

THETA—Virginia May Fish.

IOTA—Charlotte Draper.

VOL. V.

PROVIDENCE, R. I., MARCH, 1901.

No. 1.

The editor desires to call attention of the readers of "The Lyre" to the fact that, hereafter, the alumnae notes will take the place of the chapter personals. The latter, which will concern active members only, will be inserted in the chapter letters.



It is the earnest wish of the editors that special notice will be taken of the above cut. It was furnished us by M. Newman and, as all Alpha Chis will readily see, is of the greatest interest. Information concerning this will be gladly given to each chapter and non-active members by associate editors.

We would recommend to all readers of "The Lyre," the article, entitled "Parsifal," which has been contributed to our pages by Miss Elizabeth Patterson Sawyers, of De Pauw University. It is well worth earnest attention and will run through the numbers of the current year.

RESOLUTIONS.

Whereas:—By the dispensation of an all wise Providence, our sister, *Nellie Irene Baum*, an honored and beloved member of this Sorority, has been removed from our midst just as she stood on the thresh-hold of a most happy and useful life—we have

Resolved:—That we, members of the Alpha Chi Omega Sorority, deeply feel the loss of one who was a valued member and a dear friend.

Resolved:—That we offer our deep sympathy to those near and dear to our lamented sister, upon whom this loss has fallen with especial might.

Resolved:—That copies of these resolutions be sent to the relatives of the deceased and that they also be published by "The Lyre."

*Virginia Fisk,
Alice Reynolds.*

Committee on Resolutions.

ALPHA CHI OMEGA.

Chapter Roll.

Alpha, De Pauw University, Greencastle, Ind.

Beta, Albion College, Albion, Mich.

Gamma, Northwestern University, Evanston, Ill.

Delta, Pennsylvania College of Music, Meadville, Pa.

Epsilon, University of Southern California, Los Angeles,
Cal.

Zeta, New England Conservatory, Boston, Mass.

Eta, Bucknell University, Lewisburg, Pa.

Theta, University of Michigan, Ann Arbor, Mich.

Iota, University of Illinois, Champaign, Ill.

CHAPTER PERSONALS.

Alpha.

The new initiates of 1900 are Mabelle Johnson, Sara Neal, Susa Rainier and Jessie Guild.

Miss Lydia Woods, '02, was married in July to Rev. Vernie Howard. Their home is in Roachdale, Ind.

Alpha was the recipient of a beautiful china salad dish, a gift from a former active Alpha Chi.

Last term we pledged Grace Wilkin, Lena Barrett, Fannie Troy, Daisy Burton, and LaRose Colliver.

Daisy Burton was obliged to discontinue her work in the School of Music on account of illness.

Elizabeth Lockridge is now enjoying "life on the farm." However she continues her piano and theory study in the school.

Della Phillips pledged, did not return this term on account of illness.

Miss Flora Mae Brumfield, '01, of Petersburg, Ind., is the guest of Alpha Chi friends and sisters.

Misses Mary L. Jones of Terre Haute, Pearl B. Shaw of Sarlinia, and Mrs. Bessie Grooms Keenan of Leroy Ill., a charter member of Alpha, were guests at our anniversary Oct. 15, 1900.

Mrs. Johnson of Carthage, Ind., was the guest of her daughter Mabelle last term.

Mr. Burton spent a few days with his daughter Daisy at Christmas time.

Last week Mrs. Vaught was the guest of her daughter Ruth.

Emma Creek of Yeoman, Ind., spent Thanksgiving in Greencastle and Indianapolis.

Helen Birch who is teaching in Freeport, Ill., spent Christmas vacation with her parents here.

Mrs. Mayme Jennings Roberts of Shelbyville, Ill., was here to attend the Saver-Bridges wedding.

Emma Miller has resumed her work in the School of Music.

Gertrude Wamsley, who is studying under Miss Alden of Terre Haute, is the guest of Elma Patton.

LaRose Colliver was the guest of Susa Rainer a few days during holidays at Chalmers, Ind.

Misses Mary and Helen O'Dell spent holidays visiting relatives and friends in Greencastle.

Ruth Vaught, post graduate '00 in Piano, under Miss Elizabeth Patterson Sawyers, returned this year and is completing her senior course in the College of Liberal Arts. She will graduate in June.

Eva Osburn was married last month to Mr. Nesbitt, who is a student in the Garrett Biblical Institute in Evanston. Mrs. Nesbitt will probably do some work in the Evanston School of Music.

Mrs. Leonora Boaz Brown of Kokomo, Ind., a member of Alpha Chapter, is having success as a writer. She has had stories published in the Ladies' Home Journal and now has a serial in the Youths Companion.

Pearl Ellis of Sulivan, Ind., is the guest of friends and relatives in Greencastle.

Rose Meredith of Muncie, visited Alpha in December.

Ferne Wood ('97 and '98) and her mother who visited Walter Wood, who is attending the University here, were also guests of Alpha Chi Omega before the holidays.

The announcement of the marriage of Miss Edith Pledsted to Mr. Horace Weston Avery has been received by Alpha. Mr. and Mrs. Avery will be at home after April 1st at Ledyard, New York

Beta.

Miss Mary Masters is attending the Ferris Institute, in Big Rapids this winter.

Miss Mattie Miller is teaching in the public schools of Marine City.

Misses Lina Baum, '99, has been engaged to teach in the Albion High School this semester.

Miss Jennie Dickenson, ex. '01, of Buffalo, N. Y., spent parts of November and December with her Beta sisters.

Miss Florence Bailey, ex. '01, is teaching music in Grand Ledge.

Miss Henrietta Niggeman, who was unable to return to her work on account of ill health, is spending the winter at her home in Croswell.

Miss Eva Pratt, who left us in '98 to study art in the Boston Art School, graduated from that institution last June, and now has a position as teacher of drawing in the Lansing public schools.

Miss Florence Hoag is spending the winter at her home in Toledo, Ohio.

Miss Mattie Reynolds-Colby left us in October for a few months violin study in Leipsic, Germany.

Miss Dorothy Gunnels is studying this winter under a famous violin master in Belgium. This is Miss Gunnels second year in Europe, having spent the past few months in Paris.

Miss Lotta Weed and Mr. Charles L. Wright were married at the home of the bride at Lake Odessa, December 25, 1900.

Married in Terre Haute, Indiana, January 3, 1901, Susie McMaster and W. A. Niles of Flushing, Michigan. The groom is a member of the Alpha Pi Chapter of the Sigma Chi Fraternity, and is the fourth member of that chapter who has recently chosen his bride from Beta Chapter of Alphi Chi Omega. Mr. and Mrs. Niles reside at 73 Charlotte avenue, Detroit.

Gamma.

Miss Florence Childs spent the holidays at Oberlin, Ohio.

Miss Irene Stevens is South for the winter.

Mrs. H. D. Brown (nee Ethel Lillyblade,) visited in Evanston in January.

Miss Irene Snyder is the soprano in the chorus of the First Baptist Church.

Mrs. Walter Mitchell (nee Beulah Haugh,) spent the month of January in Evanston.

Miss Louise Atwood of Beloit, Kansas, spent the Christmas holidays with Miss Ethel Isbester.

Miss Blanch Hughes spent several weeks in Michigan in December and January.

Miss Alice Gramus, of Manceato, Minn., visited in Chicago and Evanston at Christmas time.

Miss Margaret Kellogg of Glencoe, Illinois, spent the month of November at her home in Leon, N. Y.

Miss Mabel Dunn attended the Convention in Boston as delegate, and Miss Theodora Chaffee as visitor from Gamma Chapter.

Miss Elizabeth Scales who is attending Smith College, spent the Christmas vacation at her home in Buena Park.

Miss Elizabeth Tompkins of Winnetka, Ill., spent several weeks at Christmas time at her home in Morrisville, N. Y.

At the Convention in Boston, Miss Mabel Siller was elected corresponding secretary of the Grand Chapter.

Delta.

Miss Anna Clemson Ray has gone to New York to continue her vocal studies.

Miss Fay Barnaby, a graduate of the Pennsylvania College of Music, is still in New York, where she is studying with MacDowell. She is a student of rare talent with bright prospects for the future.

Miss Helen Orris has just returned from a visit with relatives in Buffalo.

Miss Zela Horne of Greenville, who came to Meadville to attend the annual college dinner is spending a few days with her fraternity sisters.

Miss Helen Edsall expects to spend the Easter vacation in Cleveland, Ohio.

Miss Mary Thorpe Graham, who is one of the faculty of the Pennsylvania College of Music, has been in New York on a short visit with friends.

Miss Juvenilia Porter has gone to Buffalo to spend a few weeks.

Miss Myrtle Dunbar made a pleasant visit with friends in Oil City.

Miss Edith Roddy is home from her studies in the Boston Art School for a few weeks visit with her parents.

Mrs. Archibald Irvin has returned from New York where she spent a few weeks.

Miss Susanna Porter is visiting her brother in Pittsburg.

Zeta.

Alida Handy returned to the Conservatory on the 16th inst. to resume her work. Zeta was delighted to welcome her.

We are sorry to announce that Miss Brandenburg who has been studying piano in Berlin, has been forced to abandon her studies on account of a strained wrist.

Zeta has been so unfortunate as to lose two of her most valued members during the past month. Girlie Bowdoin was called home by the illness and death of her sister and will not return this year.

Grace Phillips left on the 24th inst. for Philadelphia where she will spend the rest of the year with her brother who is assistant professor in science at the University of Pennsylvania.

Zeta has two new pledged members—Miss Maidie Watkins of Dallas, Texas, and Miss Stella Hibbard of Grand Rapids, Mich. These two girls will make valuable additions to our chapter.

Zeta has initiated Miss Edith P. Medara of New York City into the mysteries of Alpha Chi since the Convention. The goat having had his praises sung so lustily by the delegates, and hav-

ing fed for such a long season on pins and carpet-tacks, was even more active than usual, but be it said to Miss Medara's praise, she was equal to the occasion.

One honored sister, Madame Bloomfield-Zeisler gave a recital in Steinert Hall on the 16th inst. She gave an excellent program which was very enthusiastically received and favorably criticized. After the performance she received the Zeta girls with Madam Hopekirk in the green-room.

A farewell spread was given last night for Miss Phillips as usual it was a "feast of reason and a flow of soul."

Miss Maud Collin's mother has come to spend the rest of the year with her and they have taken rooms in Worcester Square.

Theta.

Miss Gertrude Montague of Traverse City, was married to Mr. Fred B. Hoover last August. Mr. and Mrs. Hoover are now living in their new home, the gift of the groom's father, in Kansas City, Mo.

The engagement of Miss Helen Baker of Lansing, and Mr. Frank V. Warren of Philadelphia was announced at Christmas time.

Theta has recently added two new names to her chapter-roll, Mrs. J. C. Rolfe, better known as Miss Alice Bailey of the vocal department of the School of Music, and Miss Myrtle Wilcox of Minneapolis, Minn. We are soon to initiate Mrs. Bernard Sturm, whose husband is at the head of our violin department. Also Miss Edith Simmons of Detroit will shortly be wearing the Alpha Chi Lyre.

Miss Flora Kock was married the week before Thanksgiving to Mr. Harry Nichols of Pittsburg, Pa. Our entire chapter was present at the wedding and assisted in starting Mr. and Mrs. Nichols happily on their Wedding journey.

Miss Alberta Daniels of Jackson, has announced her engagement to Dr. S. M. Yutzy of the faculty of the University. Theta's ranks are becoming sorely depleted through these numerous engagements and marriages.

Miss Arline Vallette spent the Christmas vacation in Chicago.

Miss Floss Spence is teaching music in the public schools.

Theta Chapter gave a musical entertainment at the hospital

not long since for the benefit of the convalescent patients.

Miss Winifred Bartholomew is spending the winter with her sister in Atlanta, Ga.

Miss Josephine Blanchard of Port Huron, returned after the Thanksgiving holidays to continue her musical studies under Mr. Albert L. Lockwood.

Miss Alice Reynolds and Miss Virginia Fisk attended the Boston Convention in December.

Miss Mary Tinker is spending the winter in New York City.

Mr. Albert Lockwood, Mr. Bernard Sturm and Miss Virginia Fisk of the School of Music faculty gave a concert on Feb. 22nd., at the Auditorium in Toledo, Ohio.

CHAPTER LETTERS.

Alpha.

Dear Sisters:—Since the last publication of the Lyre, so many interesting things have happened, that Alpha scarcely knows what to mention first.

The first term opened with only six old members and as there were about twenty members in the other musical fraternity, we had a very active spike, the result of which was the addition of three new girls for initiation and six others who were pledged.

On the fifteenth of October which, as you know, was Alpha's fifteenth anniversary, we held a reception in the afternoon at the Chapter House, and in the evening informally entertained our gentlemen friends.

Soon after her return from Boston, our delegate to Convention gave us an interesting account of her eastern visit. As Gamma is to entertain the next Convention, and as we are so near, we hope many of our girls may attend even though they may not then be students in De Pauw.

We opened the new century by pledging two new girls—Florence Cain and Katherine Stanford—whom we believe will be Alpha Chi Omega's in the true sense of the words.

Although we lost some valuable members last year, by graduation, we hope and believe that all our new girls will be just as valuable and helpful.

The University Concert and Lecture Course has been very interesting this year, having already brought before the students, Montaville Flowers, Chicago Symphony Orchestra and Maude Ballington Booth. There still remain two numbers—Dr. George Wayland Briggs, and Mendelssohn Male Quartette.

Preceding the Christmas vacation a very excellent song recital was given in Meharry Hall, by Miss Marthine M. Dietrichson, professor of voice culture, De Pauw University.

Before the close of this year many of our girls will give their junior and senior recitals.

With best wishes from Alpha to all the girls of Alpha Chi and to all readers of the Lyre.

Associate Editor, Alpha.

Beta.

“The winter being over,
In order comes the spring.”

Beta sends her heartiest greetings in this, the bright spring-time, to all her sisters in Alpha Chi Omega, especially remembering the recently elected officers, who have started forth on their round of duties for the next two years.

The end of the melancholy days” did not leave us in a sad state of mind by any means, I am sure, for we had then welcomed into our circle five most loyal girls. They were Mary Dickie, Maizie Goodenow, and Belle Loder, of Albion; Elsie De Lanarter, of Muskegon; and Myrtle Wallis, of Saginaw; besides this adding to our number two pledge girls, Georgia Goodenow and Jessie Blanchard, both of this city. Their initiation was held two different evenings; first the “racket,” and then the ceremony, after which we had our initiation banquet. The souvenirs for the latter were cards in the form of a Greek lyre, upon which were printed the following toasts, as called for by the toastmistress, Mary Perine: “The Ideal Sorority,” Ora Woodworth; “The Frats’ll Get You if You Don’t Watch Out,” Elsie DeLamarter; “Out of Darkness Into Light,” Mary Dickie; “When we Entered Greekdom,” Clarissa Dickie; “Why I’m an Alpha Chi,” Belle Loder; “His Majesty, the Goat,” Myrtle Wallis; “A Chi, Yesterday, To-day, and Forever,” Grace Armstrong Burnham.

Our chapter has not only been represented in musical circles this year, but in other departments of the college as well. Sis-

ter Kate Calkins was chosen by the faculty as one of their two representatives in the college oratorical contest, while Sister Elsie DeLamarter had the same honor from the Erosphian, one of the leading literary societies in the college. Sister Kate Calkins recently served as president, and Sister Susie Perine as vice president of this society.

Sister Elsie De Lamarter is captain of the Freshmen ladies' basket ball team; while your correspondent is a member of the 'varsity' team, as well as of the junior team. Recently the latter was invited to organize a basket ball team at Marshall, one of the neighboring cities. About the first of January, Sister Kate Calkins assisted Mr. W. J. Moore, con. '00, in a recital at Port Huron, Michigan.

We have enjoyed having several of our alumnae visit us this year, among whom might be mentioned Florence Hoag, of Toledo, Ohio; Mrs. Emma Phelps Vary, of Battle Creek; Mrs. Ada Dickie Hamblen, of Detroit; Miss Eva Pratt, of Lansing; Mrs. Jeanette Allen Cushman, of Tekonsha, and Jennie Dickerson, of Buffalo, N. Y.

Yours in the bond,

Mary L. Perine.

Once again Beta of Alpha Chi Omega is saddened by the breaking of the Golden Chord of our Fraternity Lyre. In the death of Nellie Baum we mourn the loss of one of our truest and most loyal sisters. But, though this link is unfastened from our earthly chain, it binds us closer to the heavenly host whose circle she has joined. Her heart was one with ours in the bond and her sweet voice lingering with us bids us to weep no more, but to rejoice in her new found happiness even until we shall be privileged to share it with her throughout the great forever.

Therefore, be it Resolved. That we extend to our bereaved sister Lina, and to the other members of the family, the assurance of our tenderest sympathy;

That each member of our chapter wear an emblem of mourning for a period of two weeks;

That a copy of these resolutions be sent to the family of our deceased sister, be entered on the chapter records, be published in the College PLEIAD, and in the Lyre of Alpha Chi Omega.

SUSIE PERINE,
ORA WOODWORTH,
Committee.

RESOLUTIONS.

WHEREAS, The Heavenly Father in his loving wisdom has seen fit to remove from our midst Nellie Baum, one of the fairest of Albion's daughters;

Be it Resolved, That we, the students of Albion College, extend our heartfelt sympathy and condolence to the saddened parents and sister; and furthermore

Be it Resolved, That a copy of these resolutions be sent to the bereaved family, and copies be inserted in the Albion College PLEIAD and the Albion Recorder.

LENA HUNT,
AGNES McVITTIE,
MARGARET DIXON,
Committee.

Sister Nellie Baum, who left Albion the last of September to study in an art school in Cleveland, Ohio, was taken ill with Typhoid Fever, and died November 27, 1900.

Gamma.

Dear Sisters:—Gamma sends greetings and best wishes for the New Century to all her sister chapters.

We have been most happy to welcome to our number six new initiates, Misses Ethel Isbester and Marion Ewell of Evanston, Miss Elizabeth Tompkins of Morrisville, N. Y.; Miss Edith Wimpf of Waverly, Illinois; Miss Cora Beeman of Waukon, Iowa, and Miss Louise Atwood of Beloit, Kansas.

The chief musical event of the season was the first of three concerts given by the Evanston Musical Club, December 18, 1900, of which several Alpha Chis are members. As is customary to this initial concert of the season, Handel's "Messiah" was produced, with its usual degree of excellence, the soloists being:—Mrs. Jennie Fish Griffin, soprano; Miss Mabelle Crawford, alto; Mr. Frederick Carberry, tenor; and Mr. Charles W. Clark, basso. The performance was ably conducted by Prof. Lutkin, Dean of the Northwestern School of Music. There have been a number of interesting students' recitals at Music Hall this year, in which several Alpha Chis have taken part. Among the Faculty Concerts recently given, one of interest was a Lecture Recital by Mrs. George A. Coe on Primitive Music, embracing the music of the

Indians, Chinese, and of India, illustrated on the piano by Mrs. Coe and Miss Grace Ericson.

Alpha Chi gave a reception to Gamma Phi during their Convention, November 13th to 17th, 1900, at the pleasant house of Miss Carrie Holbrook. The decorations in the reception rooms were American Beauty roses and chrysanthemums. Those in the dining-rooms were red carnations, our Alpha Chi flower, the color scheme here of red and green being continued in the refreshments giving a very pretty effect. Alpha Chi has been pleasantly entertained at the homes of the following members:—Miss Ethel Isbester, Miss Cora Sugars, Miss Mabel Dunn, Miss Theodora Chaffee, Miss Ruth Inglis, and at the Woman's Hall by Miss Cora Beeman and Miss Louise Atwood.

During the summer vacation those of us who live in Evanston and vicinity organized a "Summer Club" which met every two weeks at the homes of the different girls and so kept in touch with each other and Alpha Chi.

Miss Mabel Dunn was our delegate to the Convention held in Boston, December 6th, 7th and 8th, 1900, and on her return gave a most interesting and enteraining account of the proceedings (would it not be a propos to remark here that Gamma is waiting for the songs from her sister chapters.)

Gamma hopes and trusts that the high ideal of our beloved sorority may be realized by each individual Alpha Chi.

Sincerely,

Ruth Victoria Inglis.

THETA.

Dear Sisters:—Theta has experienced this year a succession of ups and downs the most diversified in her history, in which Dame Fortune has taken it upon herself to test our true loyalty and then smile upon our invincibleness. At the opening of the year we felt ourselves seriously crippled by the loss of so many of our members as well as by the fact that an almost entire change in the faculty of the School of Music would mean a smaller field for Alpha Chi to reap a harvest.

Some of our fears were realized, but we conjured up courage to tide us over the convention, from whence our delegates brought

home so much enthusiasm and animation that we were happily strengthened with vows newly-taken.

Mr. Albert Lockwood of the pianoforte department, and Mr. Howland, the vocal instructor, have already done much for the welfare of the school so that we have no fears for few "eligibles" in the future. Since October we have been fortunate in initiating two associate members, Miss Alice Bailey Rolfe, who has been teaching voice in the School of Music, and Mrs. Bernard Sturm, wife of Mr. Sturm of the violin department. Myrtle Wilcox, of Minnesota, is also a new member, and Edith Simmons, of Detroit, and Florence Bobb, of Ann Arbor, are wearing the ribbons.

At our Wednesday evening meetings at the chapter house we aim to combine business with pleasure. One feature is a current topic from each member after which a general discussion is everyones privilege. The short musical program which follows is made as unconventional as possible.

Among the many artistic attractions this winter may be mentioned concerts given by the Pittsburg Orchestra, Fritz Kreisler, violinist; Ernest von Dohnanyi, pianist, and song recitals soon to be given by David Bispham and Max Heinrich. These, together with interesting faculty concerts which occur every month, and many other attractions both musical and literary make us not indifferent to the merits of Ann Arbor.

Preparations are already being made for the May Festival and the engagement of Madame Schumann-Heinck and Campanar as soloists at that time are announced. The chorus will render "Elijah" and Sullivan's "Golden Legend" at two of the concerts.

With sincerest wishes to her Sisters Theta trusts that life will go well with them to a superlating degree.

• *Martha C. Clark.*

DELTA.

Dear Sisters:—It is with great pleasure that Delta sends greetings to the sister chapters of Alpha Chi Omega.

We have enjoyed a very successful year and since our last letter to the Lyre we have joined to our mystic circle several new girls, Myrtle Dunbar, Marion Miller, Mary Roberts, Millicent Moore, Carrie Beyer and Anna Borland. Again on the night of February 14th, the goat was brought out and we can now introduce Ethelwyn Porter and Mable Muee of Hulings Hall; Myrta

Porter, Helen and Mary Howe and Mrs. R. Bruce Gamble, town girls. We welcomed them royally and already they have proven themselves worthy sisters and excellent additions to our chapter. We now have an active chapter of twenty-two and there seems to be every reason to expect a useful and prosperous year.

Delta Chapter gave a very delightful concert at the beginning of the college year. It not only proved a great success musically and socially but financially as well.

Through the efforts of the Pennsylvania College of Music, Meadville people have had the pleasure of hearing several very fine concerts. Already we have heard the New York Ladies Trio Club with Lillian Carlsmith, also Hans Kronold, 'cellist. In the near future we hope to hear the Ton Kunit Quartette and others equally as good.

We take great pleasure in announcing to the sister chapters that a new fraternity has been organized in our school of music—Kappa Delta Epsilon. This is the Alpha Chapter but already they have a promising outlook for several new chapters. They have our best wishes for a successful future.

Our delegate reported a very enjoyable time at the convention and Delta is especially pleased with the results of the business transactions. The girls are delighted with the pledge pins that were adopted.

One of the social events of the season was the college dinner given in the gymnasium on Washington's Birthday. If ever there was college spirit, it was certainly demonstrated at this affair which was attended by almost the entire student body and many of the alumni of Old Allegheny.

Miss Florence Harper gave a very delightful party for her Alpha Chi sisters at her home on the Diamond. Part of the evening was given to progressive games and all had a very enjoyable time.

Sincerely wishing success and happiness to the sister chapters.

Yours in the bond,

Clara Louise Lord.

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Beta	Mary L. Perine	Albion College	Albion, Mich.
Gamma	Ruth V. Inglis	Northwestern University	Evanston, Ill.
Delta	Belle K. Chase	Penn. College of Music	Meadville, Pa.
Epsilon	Jessie L. Davis	University of South California	Los Angeles, Cal.
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THE LYRE

OF

ALPHA CHI OMEGA

VOL. V.

JUNE, 1901.

No. 2.

SONGS.

I.

Thy twilight song, O bird of sky—
A vesper hymn, an evening prayer;
A grosser song beneath sing I
In minor tones ye would not share.

Thou fetterless wild-winged bird,
Thy fearless song a thankful strain,
The song I sing in tune and word
Is cloyed with earth's care-counted gain.

Ye sing of love; and sing of life,
And sing of joy, and sing of peace
(Ye never knew a note of strife)
Sing on, Light Heart, and never cease!

Lucy G. Andrews.

II.

I hear—O many different songs;
The song of love, the song of rest,
The song of sadness of the soul,
The song of joy, the song of jest.

At morn the river's story-song,
The song of birds, the song of bees,
The soft caressing of the wind,
The whisper of the distant trees.

The dallying touch of fingers soft
Upon the strings when day grows dim;
The song of sweet forgetfulness,
The hush of soul—the evening hymn.

The song of well content in toil;
In labor's pause when cares but dream;
And o'er the crib a mother croons
A plaintive tale with broken theme.

But sweetest is the silent song
That song unspoken in the breast,
When life or love or grief or joy
Draws friend to friend a nearer guest.

Lucy G. Andrews.



PARSIFAL (CONTINUED.)

(By Elizabeth Patterson Sawyers, Mus. B., A. C. M., De Pauw University.)

"He 'twas! He shot! See this arrow like his own. Is it thou who killed the swan?"

Parsifal replies in innocence, "For sure! I hit all that flies." To Gurnemanz's severe reprimand Parsifal listens with rapt attention. Finally, having become cognizant of his guilt, he breaks his bow and throws away his arrows, saying, "I knew not that 'twas wrong." Gurnemanz then asks him the questions concerning his father, his name, the cause of his wanderings, none of which he can answer, replying to all, "Das weisz ich nicht."

On Gurnemanz questioning him concerning his name and whence he came, the motive of the *mother's love* is heard. Finally when questioned of his mother, the vague past comes to his mind. His mother's love seems to be his one sweet memory.

Kundry, still crouching in the wood, glances sharply at Parsifal and breaks in with hoarse tones, "Bereft of father, for in battle perished Gamuret, his mother reared him in the desert, a witless Fool."

Parsifal then relates his wanderings over hill and dale in pursuit of the armoured horseman, who had fascinated his childlike mind. Kundry continues the story by telling how giants fell to his might, bringing fear on their spirits.

"Who fearest me?" asks Parsifal.

"The wicked," replies Kundry.

Parsifal again asks: "Were those who attacked me bad? Who then is good?"

"Thy dear mother whom thou forsookest, and who mourns for thee," answers Gurnemanz.

"She mourns no more; his mother is dead."

Parsifal, at this news from Kundry, is first angry with the

suspicion of Kundry's deception; then, realizing the truth, is so affected that he reels and cries out feebly, "I am fainting."

Kundry now acts in his servile capacity, bringing water to resuscitate the unconscious Parsifal. The Orchestra sounds the motive of *Kundry as a helping maid*, Kundry turning sadly away, mourning her wretched fate, singing with despairing pathos: "I do no good thing, but rest I long for. Slumber! Oh! would that none might wake me. No! I'll sleep not; terror grips me."

As she feels the awful influence of Klingsor coming over her, she utters an agonized groan and trembles violently.

"Vain to resist. My time has come.
Slumber, slumber I must."

Kundry's condition is strongly impressed upon you not only by her words, but by the low, solemn throbbing of the orchestra. Disappearing behind a thicket, she is seen no more.

In the distance, the train of Amfortas is seen returning to the Grail Castle. Gurnemanz, placing Parsifal's arm around his neck, and, supporting him, leads him forward, saying:—

"From bathing comes the King.
Let me to the holy feast conduct thee.
For, if thou art pure,
Surely the Grail will feed and refresh thee."

Parsifal and Gurnemanz, as the scene changes slowly, are lost to view in the rocky paths. The *Bell motive*, with all its profound impressiveness, begins its solemn clanging. Then we see again Parsifal and Gurnemanz ascending the mountain. Eventually, they arrive at the mighty hall of the Temple, over which is a high-vaulted dome, through which the light streams. From the heights is heard the bell accompaniment. The orchestra attaining its full richness of strength, trombones from the stage sound fortissimo the *Last Supper motive*.

With this annunciation the Knights of the Grail enter the hall, robed in white tunics with mantles of rose hue. Two long, covered tables, on which are cups, are placed on either side of the stage. At these tables the Knights arrange themselves with great solemnity. Bells are rung, and, when they cease, the Knights sing the *Bell motive* to the words: "The Holy Supper duly prepare we day by day."

The Grail motive is given out fortissimo by orchestra and bells and, as the litter of Amfortas is carried in, the *repentance chorus* is heard coming from the mid-height of the hall. Then, like a breath from heaven comes, from the summit of the dome, the *belief chorus* of boys' voices. Before Amfortas march boys, who carry a shrine draped in purple-red cloth.

In the centre of the background is a raised couch, overhung with a canopy. On this Amfortas is placed, and, before him, is a table on which rests the shrine, still covered. After a long silence Tintural speaks, as from a grave, commanding Amfortas to administer the holy office.

Amfortas, realizing his guilt, in desperation refuses, begging his father to again assume his authority. The *repentance* and *wildness* motives are strongly brought out and, as Tinturel mentions the quickening quality of the Grail, a wonderfully graphic treatment of the *Grail* and *Last Supper* motives weave, as it were, a support around the *suffering motive* of Amfortas. He prays for mercy and healing, that he may once more feel holiness.

The *Last Supper motive* is heard again. In sweet consolation tones, boys' voices from the upper dome sing:—

"By pity lightened,
The guileless Fool,
Wait for him
My chosen Tool."

Tinturel again commands the Grail to be uncovered. The

boys, raising a cloth, expose a crystal cup which they set before Amfortas. As Amfortas bows in prayer, during which the orchestra sounds out the *Last Supper theme*, an oppressive gloom overspreads the hall of the Temple.

Then—

“As from a distance beyond a distance grew
 Coming upon me—O never harp nor horn
 Nor ought we blow with breath or touch with hand
 Was like that music as it came”—was heard from the upper
 distance—

“Take and drink my blood,
 Take my body and eat.
 Do this and think of me.”

All are bowed in prayer, the twilight falls, a ray of liquid fire touches the crystal cup, causing it to glow with a resplendent purple lustre. Amfortas raises the cup upon which the Knights reverently gaze. The orchestra sounds the pathos of the *Saviour's lament and repentance* chorus. Amfortas places the Grail on the table—when it fades as we hear a solemn mingling of the *Grail* and *Swan* motives. As the gloom rises and the hall becomes light the cups on the tables are filled with wine, and, with the distribution of bread, the Knights sit down to the Holy Supper. All partake excepting Parsifal, who remains standing, silent and motionless, lost in meditation and amazement.

Voices from the heights and middle-height sing the exquisite chorus of the trans-substantiation of the bread and wine. The Knights sing:—

“Take of this bread to work out the Lord's desiring,
 Take of this wine to fight as duty shall warrant.”

The *Bell theme* is rhythmically initiated by the orchestra. The *Grail theme* enters again, to which the Knights sing:—

“Blessed believing,
Blessed in loving.”

echoed by the youths in the middle-heights, and re-echoed by boys in the utmost heights, dying to the faintest pianissimo.

The orchestra begins the *belief chorus* piano then, crescendos when all prepare to depart. Amfortas, who has not partaken of the feast, presses his hand to his wound, as his agony has returned. He is assisted to his litter, after which the solemn procession passes from the stage. Parsifal, on hearing Amfortas' cry of pain, clutches his own heart, and we hear the wonderful *prediction motive*.

When the Knights have all left the hall, Gurnemanz, in ill humor, approaches Parsifal, as the orchestra plays the motive of the *Saviour's Lament*.

“Why standest thou there?
Wist thou what thou saw'st?”

The *Parsifal* and *Swan* motives accompany the words:—

“Thou art indeed a fool.
Come away, on thy road begone.
Leave all our swans in the future alone.”

Poor Parsifal is then thrust angrily from the door. As Gurnemanz turns to follow the Knights, the *prediction theme* is heard again from the heights.

“By pity 'lightened, the guileless fool.”

The *Grail motive* follows with the words “Blessed believing” dying away with the distant peal of bells.

Thus ends the prophesy, as the curtains close on this ennobling sacred scene.

* * * * *

From the sweet purity of the first act, we pass into Klingsor's magic domain, where all is sensuality. The prelude, after a short, gloomy passage, bursts into the wild *Klingsor motive*, after which we hear the *repentance*, *wildness of Kundry*, and *magic sleep* motives.

From this presentation of themes we can almost anticipate the thrilling content of the following act. The orchestral movement is wonderful in its agitated treatment of the *repentance motive*, changing in uncertain effects to the *wildness* and *sleep* motives.

The curtain opening, we see Klingsor sitting on the rampart of a tower before a mirror. Steps lead from the darkness below to the summit of the battlement. He calls Kundry, who is in the gloomy chamber underneath.

"Up there! To work! Thy time has come."

Descending, he lights incense, which fills the air with a blue, uncanny vapor. Then, ascending to his former place, he calls again as he weirdly gesticulates,

"Arise, thou Rose of Hades!
Thy master calls—appear!"

In the mystic light is seen indistinctly the rising form of a woman, who utters a wild, distressed scream, which the orchestra accompanies with a striking dissonance and the motive of *Kundry's wild laughter*.

Klingsor, with fiendish relish, continues:—"Awak'st thou! Ha! to my spell thou succumbest. But with thy charms thou must to-day destroy one who now draws near whom sheerest folly shields."

In despairing accents, she replies, "I will not," as we hear the motive of the *Saviour's Lament*, indicating her desire for purity. Klingsor reviles her in accents of rage, when the *laugh* and the *magic sleep* motives are prominently employed. Klingsor tauntingly asks her concerning her beautiful victim Amfortas. His *suffering motive* is heard and Kundry, remembering his weakness,

breaks into lamentation as we hear the *temptation motive*, but immediately followed by that of *repentance* as she wails, "Oh, from my course, who shall set me free?"

Klingsor replies, "He, who has power to spurn thee, shall set thee free. So try with yonder boy who now approaches."

Kundry again defies him with, "I will not."

The *Parsifal motive* rings out with its refreshing purity. As Parsifal is seen in the distance, Klingsor calls up his captive Knights to defend the Citadel. Parsifal, in his strength of undiminished manhood, successfully defends himself in the battle against the sin-weakened Knights, and, as he mounts the ramparts, Klingsor remarks:—

"How proudly he stands on the rampart,
His countenance, how smiling and rosy!"

The instrumentation of the unseen battle is most extraordinary. The motive of the *guileless fool* is used in a different rhythm which sounds quite warlike, and, in the broken octaves which are snapped off staccato by the violins, we can easily imagine the blows which Parsifal is dealing upon his antagonists.

Kundry, at last overpowered by Klingsor's Satanic magic, laughs more and more ecstatically, which culminates in a cry of anguish. As she vanishes, the blue light deepens into darkness. Klingsor, in his satisfaction that Kundry is again in his power, cries out:—

"The charm I know full well
Which ever compels thee to do my behest.
Thou there—babyish sprig—
When thy pureness has departed,
To me thou'lt be devoted."

In the harsh *forte* of the *Klingsor motive*, the tower with him-

self sinks from view and the enchanted garden rises in all its tropical beauty. As Parsifal gazes on this gorgeous scene we hear his motive *piano*, by horns. Hurrying from all sides, appear maidens of marvelous physical charms, seeking their absent lovers. After the *Parsifal motive*, they cry out for the wounded ones, asking concerning the tumult, what its cause, and who the new transgressor. The ensemble of this maiden chorus is most artistically apportioned in two groups of three solo voices and semi-choruses. The first group and then the second disappears, and finally, as we hear the motive of *seductive blooming*, they return from the groves, decked in flower dresses of exquisite hues. They seek to allure Parsifal, "not for gold, but love's sweet sake," when we hear the *love motive*. They press about Parsifal in childish play, stroking his face and his hair, promising all the fruits of sensuous affection. The *song of allurement*, which they sing in swaying waltz rhythm, must, to even the untutored ear, be considered beautifully melodious. In this working out of themes, the dramatic power, attained by the skilful employment of solo voices and chorus work, shows the wealth of form which so characterizes Wagner.

Parsifal, pleased for the moment by this new phase, of beauty surrounding him, asks if they are flowers. The reply is of the motive of the *spirit of the flowers*. He soon tires, however, of their aggressive ways and repulses them. They deride him as a fool, a coward before women, using the *teasing motive*. Kundry's voice is suddenly heard in the *prediction motive*, calling, "Parsifal—tarry!"

The maidens return to their wounded Knights, calling, "Thou fair one, thou proud one, thou fool."

Kundry appears through the withdrawn branches, a womanly form of entrancing beauty. She reclines on a flowery couch, enveloped in a delicately tinted gauze. She possesses all the physical charms of woman. Asking Parsifal in rich, languid tones, "What drew you here?" the orchestra impressively answers by sounding the motive of the *hallowed Spear*.

She tells him, calling him by name, of his father, and, with bewitching sympathy, of his cherished, though forsaken, mother. In seductive tones she touches upon the sweetest memory of his life, telling him of his babyhood, when, with care and sorrow, his mother guarded him from sin and death as was his father's. "Thou wert not afraid of kisses from her. When thou away did'st go and returned'st not again, the anguish broke her heart—she died."

During this monologue, the motive of *Herzeleides'* (his mother's) *love*, *Saviour's Lament*, *spirit of the flowers*, and *magic sleep* twine and inter-twine in a beautiful garland of roses and thorns.

Kundry certainly begins her strategy well, as Parsifal feels he has found in her a sympathizer in his boyhood's sorrow. He sinks at Kundry's feet in complete dejection, bewailing his "faithful, fondest of mothers." As Kundry bends forward, gently touching his forehead, she wreathes her arms confidingly about his neck, alluring him with tones of ineffable sweetness,—

"Let now thy bitter woe find mitigation
In joys that love can show."

Parsifal, thinking only of his mother's love, remains silent and motionless. Kundry bows her head to his and presses upon his pure lips an unholy kiss. The *magic sleep motive*, which is being employed, causes the scene to burn with awful oppression. Before us we see the good and the bad in closest embrace. Evil has taken the most insinuatingly clever steps to hide its enormity from the unsuspecting eyes of Purity. Which will conquer?

Suddenly Parsifal springs to his feet with a gesture of horror as his hands tightly press his heart. He feels the shocking agony of Amfortas' wound. With fury he cries out: "Amfortas! The spear wound! In me I feel it burning. Horror! Horror! direfullest horror!" The *spear*, *grief*, *wildness* and *remorse* motives

depict his intense suffering, but not yet is he entirely free from the powerful witchery of this wicked wretch. As the *magic sleep* and *passion* motives are heard, he cries out again:—

“The terrible passion! Love’s delirium!
How all things tremble heave and quake
With longings that are sinful!”

In this fearful battle between the carnal and spiritual natures of the man, desperation seizes us in the thought that he may succumb to the powers of sin. He remembers the sacred Cup, the Blood of the Holy One, and, throwing himself on his knees, begs:—

“Redeemer, Saviour, Gracious Lord,
What can retrieve my crime abhorred?”

The motive of the *Last Supper*, *Saviour’s Lament* and *repentance* are given with their wonderful significance.

Kundry now tries flattery when she sees her arts of passion have failed, but he now recognizes her as the temptress of Amfortas. He thrusts her from him in bitterest scorn, as we hear the *wildness* and *repentance* motives. A peculiar psychological change takes place in Kundry. Though still under the magic spell, she understands her defeat and perceives in Parsifal her saviour, and her own unsullied love is awakened—depicted by the *love motive of Kundry*. It is a combination of the *Bell theme* of the first act and of the *Rapture theme*, indicative of her dual nature. She now tells of having once scoffed at the Saviour and as a curse upon her sin she should ever seek salvation which would elude her. With the confession, “I saw Him once and mocked Him and seek Him now from world to world,” begins the *Last Supper theme* in unison with the *Good Friday* and *spear* motives, followed by the *laugh*, *wildness* and *remorse* motives. What clearly intelligible messages this “inarticulate language of the soul” imparts to us!

Kundry tries yet by many means to entice Parsifal, when are heard the motives of *alluring* and *spirit of the flowers*. But Parsifal tells her he must depart,—

“Eternally, I should be damned with thee
If, for one hour, I forget my holy mission.”

Kundry replies:—

“Redeem the world then, if ’tis thine aim.
Stand as a god revealed.”

Musically and dramatically, this is one of the strongest climaxes in the entire drama. Parsifal now promises her redemption, if she will show him the way to Amfortas, but “under the curse,” her wicked nature predominates and she refuses, as is sounded in the *wild-riding motive*. When she finds Parsifal is leaving her, she calls for Klingsor’s help, cursing his wanderings that he might never find his way. Klingsor appears on the castle wall with a spear; the maidens hasten to Kundry; Klingsor calls in threatening tones:—

“Halt there! I’ll ban thee with befitting gear.
The fool shall perish by the master’s spear.”

He hurls the spear, which floats over Parsifal’s head. To the strains of the *Grail motive*, Parsifal seizes the spear with rapture. Making the sign of the cross, he holds the spear aloft, whereat the castle and magic gardens fall into oblivion. Kundry sinks into the darkness with a piercing shriek, a wail of the deepest despair.

The motive of *seductive blooming* becomes strangely dismantled and changes into the *fading motive*. From the summit of the wall, the victorious, noble, departing Parsifal calls:—

“Thou knowest where only we shall meet again.”

The *fading motive* is heard in solemn strains as Parsifal disappears. The motives of *repentance* and *rapture* join in a mournful union; a drum roll, a minor chord sounded twice softly and a third time *forte*, when the curtains fall together.

The act, with all of its fantastic colorings, its enormous beauty, its terrible struggle of purity against sin, the culmination in the unequivocal triumph of Good over the powers of darkness—all so strongly pictured by Wagner's unique instrumentation—is overpowering in effect. We can only seek for peace in the third act.

(To be continued.)

A LETTER FROM BELGIUM.

62 rue Paradis,
Liege, Belgium,
April 2, 1901.

To my Sisters in Alpha Chi:

From a distant land I send you best wishes and faithful allegiance to our beloved "Frat."

First of all, I wish to tell you how delightful it was to meet an Alpha Chi from Beta, in this city, after a long and tedious, as well as perilous, journey across the Atlantic. We are studying with the same professor, Ovide Musin.

In America Liege is not very well known, I fear, but in Europe its fame is widespread, the Conservatoire here being specially noted for its excellent advantages for the study of the violin. In the Conservatoire Leonard, Wieniawski, Vieuxtemps, Marsick, Sauret, Thomson, Ysaye and Musin have been students, and later, with two exceptions, Marsick and Sauret, teachers, Mr. Musin holding the place of honor at the present time.

During this season there have been many excellent concerts in the city, given by societies and high-class quartettes, quintettes and artists. By one of the first named, the Liege Choral Society, was given Beethoven's "Missa Solemnis" in D major. We have also listened to concerts by the Rose Quartette of Vienna, the Quintette of Meiningen, Hambourg the pianist, and Ysaye the violinist. There has been a plenty of opera, too, the best being "Manon," conducted by the composer, Massenet. Of the Circle of Amateur concerts there have been three. In these have appeared as soloists Madame Henryk Arctowski, soprano (an American girl, by the way, who has married a Polish explorer); Mademoiselle Gactane Britt, an harpist from Paris, and Mr. Theo. Charlier from Brussels, who is reputed to be the finest trumpeter in the world. But the best concert is yet to come! The seventeenth of

April "L'an Mil," the work of Gabriel Pierne, is to be given, the eminent composer conducting. On that night Ovide Musin will be concert master, Felix Renard, the composer, will be with the first violins, and Loervenson, of Brussels, who enjoys an European if not an American reputation, will be the 'cellist. With these illustrious people two of your "sisters," Miss Gunnels and myself, will play.

The hall, where our rehearsals and concerts are held, is the one in which Chopin, Leonard, Vieuxtemps and a host of other famous musicians have often played. Do you wonder that one feels inspired?

A short time ago several of the American Colony went to Brussels to hear Thomson play the Beethoven Concerto with the Conservatoire orchestra (Sarasate played the night before, but I did not know of it in time to go.) When Ysaye played here, the Beethoven was on his programme, as was also the Bach Concerto in E major. It was an excellent opportunity for those who heard Thomson to draw comparisons between two of the great exponents of the Belgian School.

For the benefit of those interested in the violin, just a few words. I wish you all might hear one of Mr. Musin's classes. Really, his classwork is marvelous, and unlike anything I have ever heard before. In America we sometimes have four in a class, three listening to the lesson of the fourth. Not so here. Mr. Musin has about eighteen in his class, meeting the pupils three times each week. Certain exercises are given for study between lessons, each individual committing them to memory; the whole class plays each exercise ensemble. It sounds like one immense violin, and the benefit derived from this drill is perfectly astonishing. Do not think me an advertising agent for the Conservatoire Royal de Liege, because I am not, but it may be interesting to some of my "sisters" to know of this system, which originated with Ovide Musin.

In speaking of music in Liege, I had forgotten two features of

the city—the street piano and hand-organ: I am forcibly reminded of them, as one of the latter is grinding out a succession of notes in the vestibule just outside my door.

I believe I have chronicled the most interesting features of the musical world of Liege, so with renewed good wishes for my “sisters” and for the welfare of dear old Alpha Chi, I am

Yours in the Bond,

Belle Mancross Sigourney (Zeta).

NEVIN—A BRIEF SKETCH OF HIS LIFE.

Ethelbert W. Nevin, one of the foremost composers of the day, was born at Edgeworth Nov. 25, 1862, and died at New Haven, Connecticut, Feb. 17, 1901.

He was a mere child when he showed ability to play war airs, which were, at that time, quite in vogue. At five years of age he was a fairly good pianist, and his future, by all indications, was to be a brilliant one. His first instructor was Miss Margaret Adair. After her death he entered the Pittsburg Conservatory of Music. Several years after this he sailed for Berlin and became a pupil of Herr von Boehme. He was but fifteen years of age when he studied under him.

In less than a year he returned to America and entered the Western University. In 1881 he was placed under a Boston instructor, and remained there for two years. In 1883 he became organist at the Trinity Church of Pittsburg, but in 1884 he sailed again for Berlin and studied under Klindworth.

He made his debut in Berlin and next was in Italy, Paris and Vienna. From that time on, his life was spent mostly in travel, but occasionally he came to his old home, "Vineaere," named thus for its repose.

His greatest productions have appeared within the last ten years. He wrote his famous "Serenade" at the age of thirteen, and "O that We Two Were Maying" at fifteen. Many of his early compositions he dedicated to Miss Anna Paull, who afterwards became his wife.

His home life was very pleasant, as all he cared for in this world was his art and his family.

He devoted little of his time to society, but spent his idle hours with his family, for he thought that they would appreciate it more than the society world.

Mr. Nevin had a great capacity for work, for in ten years he

gave to the world over six hundred musical selections, writing them just as he was inspired. "Narcissus" was written on a bleak winter morning, and "At Fontainbleu" in a single night, after he had spent the evening with a party of young folks.

He came from one of the oldest families in Pittsburg, and his ancestors were people of note.

Ethelbert Nevin's most notable compositions are:—

"Narcissus," "The Rosary," "O that We Two Were Maying," "Good-night, Beloved," "Captive Memories," "May in Tuscany," "Love Song," "A Day in Venice," "Water Scenes," a suite of four numbers, of which "Narcissus" is the last, the others being "Water Nymph," "Dragon Fly," "Ophelia" and "Barcarolle."

There is no doubt but that the name of Ethelbert Nevin will be heard as long as time shall be. There was much gloom spread over the country when his death was announced.

Although he died at an early age and no one can surmise what he might have done had he lived, yet we must be satisfied that he gave us as much as he did.

Delta.

THE FRESHMAN.

Freshy, Freshy in the brook,
Girls have got her on a hook.
When they land her high and dry,
Then she'll be an Alpha Chi.

"What are those colors—green and red?"
"Scarlet and olive," I frigidly said.
"What are they for?" insisted the man.
"Guess," was my answer, "guess if you can."

But he couldn't or wouldn't—the end is the same—
So I spoke an inspiring, soul-stirring name.
He threw up his hands with a awe-stricken cry,
And his fever-parched lips framed the words—"Alpha Chi."

Edith Elaine Simmons.

THE LYRE

OF

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EDITH HOWLAND MANCHESTER, Editor-in-Chief.

ASSOCIATE EDITORS:

ALPHA—Wilhelmina S. Lank.

BETA—Mary L. Perine.

GAMMA—Ruth V. Inglis.

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EPSILON—Jessie Leone Davis.

ZETA—Helen Maude Collins.

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IOTA—Ethel W. Azbill.

VOL. V.

PROVIDENCE, R. I., JUNE, 1901.

No. 2.

This is "The Lyre's" last appearance until after the opening of a new college year. Let us not lose our interest and enthusiasm for her welfare, even although the summer may be too warm for much thought.

There seems to be some sort of a misunderstanding, even among fraternity members, in regard to the exact meaning of the word *fraternity*. It is derived, as almost everyone—whether or no he is familiar with Latin—knows, from the word *frater* meaning brother, the corresponding word for sister being *soror*. Hence the name *fraternity* and *sorority*. But, by common consent and mutual understanding in both fraternity and sorority circles, the former is the name most generally applied to intercollegiate secret societies of either sex.

There is a fraternity—in the strict sense of the word—recently organized, and gladly do we welcome the Sinfonia Club to the circle of Frats. Unlike most similar bodies, it has not a Greek letter name, but, as it grew out of a club of the same name, when

becoming a fraternity, it was still known as the Sinfonia Club. It is in a most prospering condition, having already four chapters in the following colleges, Alpha, New England Conservatory, Boston; Beta, Broad Street Conservatory, Philadelphia; Gamma, American Institute of Applied Music, New York; Delta, Ithaca Conservatory, Ithaca. The Sinfonia Club held its first annual convention in Boston during the month of April.

CHAPTER LETTERS.

Alpha—De Pauw University.

Since the last publication of "The Lyre" Alpha has added three to her number—Grace Bryan, Nell Ross and Grace Connor. Sara Neal has also been initiated. Alpha feels proud indeed of her new accessions. We are making preparations for a party to be given our University friends in a short time.

Much of interest has happened this year both socially and in the University. The several numbers of the Lecture and Concert course have been very entertaining and instructive, one of the most recent being that given by the Mendelssohn Male Quartette.

Friday afternoon, April 26, Victor Herbert, with his famous Pittsburg Orchestra, gave a concert in Meharry Hall. The soloist, Mr. Von Kunits, violinist, was very fine, and the two orchestral numbers, "Yesterthoughts" and "Punchinello," composed by Herbert, were very much appreciated.

Perhaps one of the most enjoyable occasions of late was the pianoforte recital by Miss Elizabeth Patterson Sawyers. She had no assistance and certainly needed none, as her playing was so complete and satisfying. Her program consisted of twelve numbers, the first being the *Appassionata* Sonata by Beethoven.

The coming of Emil Liebling soon for an afternoon concert is looked forward to with great pleasure by all.

The annual debate, which was held here between the representatives of Butler and De Pauw Universities, resulted victoriously for De Pauw.

Plans are in progress for the erection of a new University building, which is to be devoted to the sciences. Mr. Minshall, of Terre Haute, has donated fifty thousand dollars toward the erection of this building, and the faculty expect to have the work begun at once. The campus is to be further improved by the laying of cement walks.

Rose Meredith, of Muncie, has been in school a part of the term working up her Junior recital in piano, which she gave before returning home. Miss Mabelle Johnson accompanied her vocal numbers. Wilhelmina Lauk gave her Senior recital in voice a few weeks ago. She was assisted by Miss Jessie L. Guild, pianist, and Mr. Sep Washburn, flutist. Other recitals are to be given soon by our Juniors, further mention of which will be made in the next letter.

Jessie L. Guild.

Beta—Albion College.

Since our last letter a change has taken place in the administration of Albion College, caused by the resignation of the President, John P. Ashley. The board of trustees have chosen Dr. Samuel Dickie to assume the duties of President until their annual meeting in June, when the vacancy will be permanently filled. The students are at present rejoicing over the prospect of a new library building, the immediate erection of which having been made possible by a liberal gift of money from one of the patrons of the institution.

The Musical Festival occurs on May 21, 22 and 23 this year, and much pleasure is anticipated in hearing Mrs. Hildegard Hoffman, Helen Buckley, Holmes Cowper, Barroff and Burmeister. The closing concert will consist of the rendering of Mendelssohn's "St. Paul" by the college choral union.

The past few weeks have been very busy ones for the girls of Beta chapter, since, instead of our annual concert, we have given two parlor musicales. The first one was held at the home of Sister Mary Dickie and the second at the home of Sister Kate Calkins,

while the following programs were carried out with very pleasing success :

1. Allegro from Fourth Concerto.....Bennett.
Miss Frances Dissette.
Second Piano, Miss Ora Woodworth.
2. The Sandman's Coming.....Schnel|
Go, Lovely Rose.....Hardee
Miss Nella Ramsdell.
3. The Flatterer.....Chaminade.
Miss Maizie Goodenow.
4. The Lass with the Delicate Air.....Arne.
Miss Myrtle Hatswell.
5. Ave Maria.....Gounod.
Miss Mary Dickie.
6. Songs My Mother Used to Sing.....Dvorak.
Under the Shade of the Juniper Tree.....Hollaender.
Miss Kate Calkins.
7. Concert Stuck.....Von Weber.
Miss Clarissa Dickie.
Orchestra accompaniment on second piano,
Miss Ethel Calkins.

The second program was—

1. Lichtertanz.....Rubenstein.
Miss Ora Woodworth,
Miss Maizie Goodenow.
2. Hindoo Chant.....Birnberg,
Miss Kate Calkins.
3. Carnival Mignon.
Scenes pantomimiques pour Piano.....Edouard Schutt.
No. 1. Serenade d'Arlequin.
No. 2. Tristesse de Colombine.
No. 3. Polichinelle (Burlesque).
No. 4. Pierrot Reveur.

- No. 5. Caprice Sganarelle.
Miss Clarissa Dickie.
4. Ezra House..... James Whitcomb Riley.
Miss Belle Soder.
5. At Parting..... James H. Rogers.
Morning Song..... Rubenstein.
Miss Myrtle Hatswell.
6. Air de Ballet..... De Beriot.
Miss Florence Hoag.
7. The Homeward Sail..... J. Rheinberger.
Misses Ramsdell, Hatswell, Worthington.

On April 6 the active girls gave a six o'clock Easter dinner for their gentlemen friends. It seemed as though the lodge never looked as pretty as it did that evening; the piano was decorated with Easter lilies, while scarlet carnations, set off by palms and ferns, gave a very charming appearance to the rooms. Sister Mand Armstrong of Detroit was with us, while Dr. and Mrs. Dickie were guests of honor. April 25 all the Chis were invited to a surprise party at the home of Sister Maizie Goodenow, the occasion being the birthday of her sister Georgia, one of our pledge girls. Two of our girls, Sister Susie Perine and Sister Kate Calkins, graduate from the literary department of the college in June, while Sisters Edna Triphagan and Louise Sheldon finish their course of study in the conservatory. This summer Sister Myrtle Hatswell has a position as piano instructor and accompanist at the Orion Assembly. We were much pleased to receive a visit from Miss Baker, one of the Theta girls, during the spring vacation, and all other sisters will receive a cordial welcome.

Mary L. Perine.

ALBION, MICH., May 3, 1901.

Gamma—Northwestern University.

Dear Sisters:—Since January we have received two new members into Alpha Chi Omega, Miss Myrta McKean and Miss Edna Stanton. The night of initiation was the occasion of a "spread" and a general good time, even the new girls seeming to enjoy themselves ("not having had nearly such a hard time as we had," being the verdict of all the others present).

Invitations have been received for the marriage at Grand Rap-

ids, Mich., of our Frat. sister Miss Blanche Hughes and Mr. Eugene Hinckley of Sparta, Wisconsin. That every happiness may attend the bride is the earnest wish of Gamma Chapter.

Being so near Chicago, we have enjoyed the numerous musical features of the seasons, one being concerts by the great London artists, Mr. and Mrs. George Henschel. The last Thomas concert was given April 19th and 20th with Miss Maud Powell as soloiste. She is, as the readers of the "Lyre" know, an honorary Alpha Chi, so at the afternoon performance, after her rendering the Tschaikowsky Concerto for violin, Opus 35, we sent her scarlet carnations tied with green ribbon.

We have also just enjoyed a week of grand opera, listening to old favorite stars and some new ones. Last year, Manager Grau said that he would never come to Chicago again, that Chicagoans were not a music-loving people, but, after all he decided to give the city a chance to retrieve its reputation, and with evident success. Never were such brilliant and enthusiastic audiences seen at the Auditorium, while on several occasions people were turned away for lack of seats and standing room.

The "Elijah" was given by the Evanston and Ravenwood Musical Clubs under the direction of Dean Lutkin, of Northwestern School of Music, at the Central Music Hall, Chicago, with the following soloists: Mrs. Genevieve Clark Wilson, Miss De Sellem, Mr. George Hamlin, and Mr. Charles W. Clark.

The graduate recitals are beginning now and will continue 'til nearly the end of June. One of special interest to us is that of Miss Mabel Dunn, who graduates from the Artists' course.

We are all looking forward eagerly to our annual dancing party, for which invitations are out, for May the third. The decorations are going to be very pretty this year, I think, as the girls have been working hard over red banners with green letters and a splendid lyre three feet high, covered with red and decorated with a green scroll and gold letters.

Gamma sends best wishes to her sister chapters for a happy and profitable summer, gaining new strength for next year's work.

Ruth Victoria Inglis.

Delta—Pennsylvania College of Music.

Dear Sisters:—We again send greetings to the sister chapters of Alpha Chi Omega.

It is with a sense of satisfaction that we welcome the "Lyre," for it furnishes the needed means of communication and brings the members of the different chapters more nearly in touch with each others' work.

Since our last letter to the "Lyre," Vesta Leet has been initiated into Delta chapter. We have not only added great talent to our chapter by this new member, but a very bright and attractive girl.

After the short Easter vacation our girls came back ready to begin work again in college conservatory and fraternity. With our twenty-three active members gathered together in our fraternity room, we spend many pleasant evenings and hope to accomplish much work before the summer vacation arrives.

It is with regret that Delta loses two of her strongest members. Miss Auby Krick left last week for Kane, Pa., where she will take a music class for the summer. Miss Krick goes to Kane in the hope that the mountain air may prove beneficial in building up her health. She is a thorough musician and a teacher of charming personality.

Miss Flora B. Eastman, of this city, and Mr. Chas. E. Robinson, of Kane, Pa., were married on the evening of April 25 at the home of the bride's mother, Mrs. Martha Eastman, Liberty Street. It was purely a home wedding, attended by only the immediate friends, but was distinguished by pretty house decorations and delightful special attentions from young friends of the bride, who is a popular member of the Alpha Chi Omega Sorority and happy in the possession of a very large circle of friends. A large company assembled at the train to see that none of the attentions due the departure of a bridal couple were omitted. None were, and a tender sentiment was added when the train started and the Alpha Chi girls gave their fraternity yell in honor of their newly married sister. Mr. and Mrs. Robinson will reside at Kane, Pa. As Miss Krick also goes to Kane, we congratulate the people of that city upon the acquisition of two of our best girls.

On Monday evening last, the annual 'pan-heavenly banquet was served at Ponce-de-Leon Springs Cafe, and was attended by about seventy-five fraternity girls. We welcomed the new fraternity, Kappa Delta Epsilon, and a very delightful time was enjoyed by all.

Only a short time remains of our school year, and, although we know its close will bring rest from studies, it is with keenest

regret that we think of the parting that must come. We know, however, that no matter how many miles may separate us from any of our sisters, that under the bond of Alpha Chi we are together in spirit and sympathy.

With best wishes to all the sisters,
Yours in the bond,

Clara Louise Lord.

Zeta—New England Conservatory.

Zeta sends greetings to all her sisters of Alpha Chi Omega and, realizing that in a very short time we will all be scattered to the four corners of the globe, desires for each one a delightful vacation and renewed enthusiasm for Alpha Chi with the opening year of work.

"Final examinations" has been the cry one has heard at every turn of the Conservatory halls during the past three weeks. Owing to Mr. Chadwick's departure for Europe May first, this ordeal has come earlier than usual, and it is with no regret that we girls see this very necessary part of Senior work finished, before the enervating weather comes with its tendency for causing one to consider work a very secondary affair. We are glad to say that our four graduates passed their examinations most successfully, and this week shows four very much relieved and happy girls.

Madame Hopckirk leaves the Conservatory with the close of this year to teach privately downtown. Zeta will feel her absence as keenly as will the Conservatory, for, while her active life prevented her from attending our meetings, still we knew she was near us, and it was always a delight to meet her in the halls and exchange words of greeting.

Mrs. Beach has remembered us so many times this year in her concerts. In March she played with the Bendix Quartette, when tickets were sent to all of our girls, and we were, of course, delighted with her thoughtfulness. Mrs. Beach is very dear to us and we feel each day, with great pride and joy, the honor she has bestowed upon us by adding her name to our list of honorary members.

During our spring vacation in March our girls gave a Japanese tea in Zeta Hall to a number of invited guests. The costumes worn were as strictly Japanese as Kimonas, gayly colored sashes and hair ornaments could make them, and were extremely becom-

ing. Chinatown was ransacked for several days before the event, in consequence of which the Hall represented a true tea house, and the dainty candies, wafers and excellent tea served in Japanese dishes by attractive maids caused the whole affair to be extremely unique and delightful. During the evening music from "San Toy" and "The Geisha" added to the merriment of the occasion, and, if our guests enjoyed it as thoroughly as we, the evening was truly successful.

The musical season, which has been particularly good this year, is nearly over, as Saturday, the fourth of May, closes the symphony concerts. We all feel rejoiced at the opportunity of having been in Boston this season, and hope for a return of many of our girls next year.

Helen Maud Collin.

Theta—University of Michigan.

Theta's girls are all very busy during these last few weeks of the college year, and how quickly the time appears to fly! Alice Reynolds (of San Diego, Cal.) and Edith Simmons (of Detroit, Mich.) are somewhat pensively and gloomily contemplating the rapid approach of the days upon which their graduation recitals are to delight Ann Arbor's music lovers and students, and upon which Theta is to be made as proud as she always is of a creditable performance by any of her girls. The former of these young ladies, whose ambitions would not let her rest content with one diploma, considers that her lines have been cast upon especially troublesome waters, as she has both a vocal and piano recital upon her hands. But the month of May is to offer enough distractions to cause one's worry and responsibilities to frequently recede into the dim background. For in this month occurs our annual festival, and, during the time that this is in progress, all work is shelved and no one has any thoughts but pleasant ones, nor hears any sounds but tuneful ones.

The program for this year bids fair to be unusually attractive. The list of soloists is a long one and includes Mme. Schumann Heink, Mrs. Kunkel-Zimmerman, Sig. Campanari, and Evan Williams. Our large student chorus gives the "Elijah" and Sir Arthur Sullivan's "Golden Legend," and the Boston Festival Orchestra takes part as usual in all five concerts. But I do not intend to give a lengthy disquisition on the May Festival, though it is all very interesting to those of us who are here.

Just at present everyone is scurrying around in behalf of their out-of-town friends trying to secure what scanty accommodations are still unspoken for during that over-crowded period, and to procure extra tickets, which are already selling at a premium. Theta is more than distractedly occupied in this respect, and is vainly wondering how she is to make her house, every room of which is already occupied, accommodate eighteen out-of-town friends. We have tried to solve this problem by arithmetic and failed. We shall next try an algebraic solution, and I think the chances are extremely good for its being carried up into the higher mathematics without attaining the desired end. As a last resort, we may turn to physics and the law of condensation.

Another event, which has been engaging the active attention of some of our girls, is soon to take place at the Opera House. It is to be an amateur performance of the "Dr. of Alcantara," given by the faculty and students of the University. Rehearsals for this opera have been going on all winter, and the final performance is expected to throw a halo of glory about the talented participants and to delight a large and appreciative audience.

At our next meeting we shall eagerly scan the calendar in an endeavor to find some date in May "which has not been touched yet," upon which we may give a general reception to our friends. June is always full to overflowing with graduation recitals, faculty concerts, Commencement and its attendant festivities.

We have had two initiations since the last issue of "The Lyre," and our new members are Mrs. Bernard Sturm and Misses Goeschel, Simmons and Bobb.

We close this letter with our best wishes to our sister chapters for a pleasant and happy summer. *Virginia M. Fisk.*

Iota—University of Illinois.

Dear Alpha Chi:—Iota sends her greeting, conscious of having been remiss in this phase of her loyalty in the last "Lyre." The greeting is always in store for you, but in the rush of the closing school year it was tucked away in a corner of our hearts and missed its destination.

Almost four seasons of matters, both grave and gay, have passed since our last letter; indeed, too many to recall in detail now.

Membership, with us, has increased in quality rather than quantity. Like Theta, we have not been willing to sacrifice our standard of a high type of girlhood to the satisfaction in numbers.

Fraternity life in the University of Illinois is at high tide. Of the thirteen national Greek letter societies represented here, five are sororities. A large number have fraternity houses of a very attractive character, where the newcomer may be made to feel very much at home with the entire chapter in a very short while. Iota, having no chapter house, is placed at a disadvantage. But three of us are non-resident, hence we must bide-a-wee.

Immediately after our return in the fall we initiated Clara Fisher, whom we pledged the previous spring, and a few weeks later Mrs. Palmer, the wife of one of our most prominent professors and all that is bright and charming herself. Our latest good fortune in a sister is Mary Busey.

Our musical receptions—if we may call the combination of a reception and musicale such—have been fewer this year than last, owing to the musical work in University interests, in which our girls have shared so largely. The Ladies' Glee Club, of which six of us are members, owes its existence, its excellent training and the very decided success of its concerts, here and in other Illinois towns, to an Alpha Chi—Miss Fernie—whom our chapter loves so dearly; and here it may interest Alpha Chi sisters to know that the fourth annual May Festival given by the choral society of one hundred eighty voices and conducted by Miss Fernie, together with the Boston festival orchestra conducted by Mr. Emil Mollenhauer, will occur May 10 and 11. The soloists are: Mrs. Marie Kunzel Zimmerman, soprano; Miss Fielding Roselle, contralto; Mr. Evan Williams, tenor; Mr. Gwilym Miles, baritone; Mr. Charles Rowden, baritone; Miss Marie Nichols, violinist, and Miss Fuller (Iota's very own) accompanist.

To return to that which is strictly Alpha Chi, we settled down again to Iota's interests as soon as the opera—"Pirates of Penzance," which the Ladies' and Men's Glee Clubs gave together—had become a nine days' wonder. On the twentieth of March we gave a musical reception to which about eighty guests were invited. Miss Gere had charge of the program, assisted by Mr. Sheld, the violinist. Miss Gere's numbers were:

A Song of Dawn.....	Ellis Walton.
The Lily.....	MacDowell.
You and I, The Suing, From "Daisy Chain".....	Liza Lehman.
The Stars.	
Slave Song.....	"Del Riego."
The Spring Has Come.....	(From Hiawatha).
Departure.....	Coleridge Taylor.
	and
Sonata.....	Sjogren.....(violin and piano).
	Mr. Scheld, accompanied by Mr. McClellan.

Russian composers, May third, in charge of Miss Fuller. Piano Symphony Pathetique. Tschaikowsky.

Miss Fuller and Mrs. Daniels.

SONGS:

Der Alte Bettler,
Am Himmel brein Schein,
Wiegenlied,
Wenn vor mir liegt mein feind.

. Cesar Cui.

Aria. Johanna's explanation to King and High Priest, from "Johanna von Orleans" Tschaikowsky.

Miss Fernie.

The last of our musicales will be given in May and will be a Wagner recital in charge of Mrs. Daniels and Miss Fernie, assisted by Mr. McClellan.

1. Overture to "Tannhauser."
Mrs. Daniels and Mr. McClellan.
2. Elsa's Dream "Lohengrin."
Miss Fernie.
3. Prize Song from "Die Meistersinger." Wagner-Schutt.
Mrs. Daniels.
4. Dich theure Halle "Tannhauser."
Miss Fernie.
5. Ride of the Walkue "Die Walkue."
Mrs. Daniels and Mr. McClellan.
6. Scene III, Sieglinde and Spring song from "Die Walkue."
Miss Fernie.
7. Liebestrd. "Tristan and Isolde." Wagner-Liszt.
Mrs. Daniels.

8. Siegfried and the Rhine Maidens. Wagner-J. Rubenstein.
Mrs. Daniels and Mr. McClellan.

Iota has not intended, with so long a letter, to wear her welcome in the "Lyre" out, hence with cordial wishes that a lucky star may attend each of you individually throughout the summer,

Loyally,

Ethel W. Azbill, Associate Editor.

ALUMNAE NOTES.

Alpha.

Helen H. Birch, '98, is teaching in Freeport, Illinois.

Raeburn Cowger, '00, is studying violin in Indianapolis, Ind. She also has a class in pianoforte at Wolcott.

Mildred Rutledge, '99, of Springfield, Illinois, has a large class in pianoforte in Greencastle, Indiana.

Ferne Wood has spent the winter in traveling for her health.

Beta.

Mrs. Mattie Reynolds Colby, who has been studying violin in Germany for the past few weeks, expects to sail for New York May 25.

Announcements have been received of the marriage of Jennie E. Dickenson, of Buffalo, to Frank R. Reid, of Faulkton, S. Dak., April 10, 1901.

The engagement of Florence Hoag, of Toledo, to H. Kirke White, Jr., of this city, has been announced.

Gamma.

Miss Alice Grannis, of Mancato, Minn., was in the city recently.

Mrs. Chauncey Abbott, nee Carrie Woods, passed through Evanston a few days ago.

Miss Florence Harris, of Beardstown, Illinois, is coming to attend our dancing party on May the third.

Miss Theodora Chaffee has gone south to join Miss Grace Richardson and Miss Irene Stevens, who have been spending the winter there.

Zeta.

Miss Nelle Jones, who has been ill for some weeks, is again with us. Miss Jones will give a recital in Sleeper Hall before the close of the year.

Miss Jessie Belle Wood is teaching in Chicago and is also studying with Godowsky.

PROGRAM—ALPHA.

PIANOFORTE RECITAL
(Junior)

BY

MISS JESSIE L. GUILD,
*assisted by*MASTER ROSS BAKER (violin),
MISS EDNA ARNOLD (accompanist).

Sonata Pathetique, Op. 13.....	Beethoven.
Romance.....	Wieniawski.
Invention No. 15 (3 part).....	Bach.
Hark, Hark! the Lark.....	Schubert-Liszt.
Prelude, Op. 28, No. 15.....	Chopin.
Nocturne, Op. 15.....	Chopin.
Florence. Valse Brilliante.....	Liebling.
Etude.....	De Beriot.
Pas Des Cymbales.....	Chaminade.
(Second Piano, Miss Sawyers.)	

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Zeta	L. Marion Watkin	New England Conservatory	Boston, Mass.
Theta	Virginia M. Fisk	University of Michigan	Ann Arbor, Mich.
Iota	Ethel W. Azbill	University of Illinois	Champaign, Ill.



THE LYRE

OF

ALPHA CHI OMEGA

VOL. V.

NOVEMBER, 1901.

No. 3.

OUR GOLDEN LYRE.

Before us gleams our golden lyre,
With chords that number three;
It signifies dear Alpha Chi,
Belov'd fraternity.

And often from those golden chords,
Doth vibrate music sweet;
For from our hearts comes harmony
When we as sisters meet.

Those chords are spanned by scroll of black,
With letters wrought in gold,
Which signify to all the world
Great mysteries untold.

We sisters prize those letters three
We chose from Greekdom wide;
We'll honor them, where'er we are,—
Whatever may betide.

Then hail to thee, dear Alpha Chi!
Hail to our golden lyre!
And may our scarlet and olive green
Wave ever high and higher!

MABEL HARRIET SILLER.

 PARSIFAL, (CONCLUSION.)

(By Elizabeth Patterson Sawyers, Mus. B., A. C. M., De Pauw University.)

The scene of the third act is laid in the Grail domain as in the first act. The same expressive motives are used which give us, through Wagner's contrapuntal treatment, a wonderful narrative without words. The long Prelude is full of gloomy foreboding. Amfortas has, through his suffering, despaired of ever again attaining the blessings of the Grail and, as the Knights are refused the privilege of seeing the Grail or partaking of the Holy Supper, they also, a "leader lacking band," have lost their hope and spirit.

The Prelude begins with the sad brooding *distress motive* plainly indicative of the condition of the Grail followers. A short phrase is peculiarly new here and, as it comes again when Gurnemanz speaks of "waiting for death" and also in the funeral song of the Knights at Tinturel's demise, we might term it the *death motive*.

A treatment of this motive is given later when, by syncopation, contrary motion in the upper part and the basses working out the motive in descending progression, a peculiar uncertainty is expressed. A picture of Parsifal's wanderings is painted in tone tints. This *wandering motive* is later joined to the *Grail motive*, and further treatment brings a union of the motives of *wildness* and *Saviour's Lament*. We understand from this wonderful prologue, that the wanderings of an erring one will be directed in the right paths by the influence of the Grail through the suffering of our Saviour.

The motive of the *prediction of the guileless one* leads to the *distress motive*, the cause of which is Amfortas' sin. The *prediction motive* is accompanied by the *wildness* figure in an agitated ascending passage possibly to express Amfortas' resistance—this then sinks sadly into the motives of *fading* and *sore distress*.

With this strange tone-poem, the curtains withdraw and before us is a beautiful picture of rural spring—flowery meadows on a dense forest. A spring of pure water bubbles in the foreground. In the middle distance, built against a rock, is a small hermitage. The “roseate hues of dawn” flood the stage with light. A very aged man “lowly bent by grief and care” comes out of the hut and listens.

The *magic sleep* and *Klingsor* motives are given out by muted violins and clarionets to express the low moaning of some sleeper terrified by dreams.

“Methinks I recognize those rueful tones,” murmurs Gurnemanz and, going to the thicket, he tears apart the copse, exclaiming:

“Ha! She—here again!”

Dragging the almost lifeless body from the brush, he cries:

“Up, Kundry! Up!
The spring is here.”

Finding her quite cold and rigid, he endeavors, by rubbing her hands and temples, to restore her to life. The motive of *distress from sin* accompanies the efforts of Gurnemanz. Then we hear the same motive which was used at the end of Act two, when Parsifal said to Kundry,—

“Thou knowest where we will meet again.”

The strain announces to her that the meeting must be near. With the sound of the *wildness motive*, she opens her eyes, then rising, she arranges her hair and dress and prepares to serve as a handmaid. We hear the motive of the *Grail messenger*. She is dressed as in the first act but her entire personality is changed. The wildness is gone, her face though pale is purified, through suffering. Looking about her, she sees the hut and murmurs:

“Service—Service!”

Gurnemanz tells her her work will now be light. She goes to the hut and, he watching her, remarks:—

“How unlike her step of yore;
Is this Holy morning the cause?
Oh day of mercy unimagined
No doubt for her salvation.”

The melody of the *flowery mead* is heard as Kundry returns, bearing a water-pot, which she takes to the spring.

Looking into the wood, she perceives some one approaching. Gurnemanz also seeing the new-comer asks:—

“Who comes towards the sanctified stream
In gloomy war apparel.”

Kundry withdraws into the hut, and we hear the *Parsifal motive* gloomily and fragments of the *distress motive*. The hero is clothed in black armour, closed helmet and, with lowered spear, he enters slowly, his head bowed low acting as one in a dream.

Gurnemanz asks him:—

“Hast thou no greeting for me?
Art thou astray?”

The stranger shakes his head. Gurnemanz continues speaking as we hear the motives of the *Spear, Grail, Good-Friday* and *Saviour's Lament*.

“Here thou art in a Holy place
No man with weapons hither comes
This day is the hallowed Good-Friday morn
Quick-doff thy weapons.”

The stranger rises, thrusts the spear into the ground, then, removing the shield, sword, and helmet, kneels before the spear in prayer. The prayer is accompanied by the *prayer motive* in the strings.

Gurnemanz beckons Kundry and says softly :—

“Dost know who ’tis? He who long since laid low the swan.
That spear I recognize.
Oh holiest day to which my happy soul awakes.”

Rising from his prayer, Parsifal looks at Gurnemanz and says :—

“Thank Heaven that I again have found thee.”

Parsifal relates his wanderings to the accompaniment of the *wandering motive*. He speaks of the spear which, undefiled at his side, he wore, and the *Grail motive* is heard in a splendid descending passage.

As Gurnemanz bursts forth in praise, he is accompanied by the orchestra with the *Last Supper theme*, *Good Friday motive* and motive of the *emblems of the Grail*. He then tells Parsifal of Amfortas’ suffering and the pitiable condition of the Knights of the Grail, when we hear the *distress*, *repentance* and *wildness* motives. He tells of the refusal of Amfortas to uncover the Grail, when we hear the *defiance motive* and also of the death of the aged Tinturel, at which comes in the motive of the *king of the Grail*.

Parsifal in grief exclaims :—

“And I—I ’tis who all this woe has wrought;
I who, to save men was selected, must wander undirected.”

In the physical exhaustion caused by his wanderings and the mental suffering brought on by the memory of his past momentary weakness, for which he had wandered under Kundry’s curse, he sinks to the ground. Kundry brings water to revive

him, as the orchestra sounds the *riding motive*, expressive of her zeal, and then the *love motive*.

Gurnemanz waves her off.

“Not so. The holy fount itself befitteth our pilgrim’s bath.”

Parsifal asks wearily:—

“Shall I straight be guided to Amfortas?”

Gurnemanz answers:—

“Most surely. There the Court our coming waits.
The obsequies of my beloved chief have summoned me.
The Grail to us will once more be uncovered.
’Tis thus Amfortas wills.”

In the meantime, Kundry has bathed Parsifal’s feet and Gurnemanz, taking water in his hand, sprinkles his head. To Kundry Parsifal says, as he observes her with wonder:—

“Thou washed my feet so humbly;
This friend besprinkles now my head.”

Gurnemanz baptises him with the words:—

“Now blessed be, thou pure one, through pure water.
So may all care and sin be driven far from thee.”

The motive of *Baptism* is a solemn bass position. Kundry takes a golden flask and, pouring its contents on Parsifal’s feet, she dries them on her long black hair, as did Mary the feet of our Christ. With these acts of Kundry, the *Samaritan motive* and *misery for sin* depict the emotions of a repentant sinner.

Parsifal takes the flask and asks Gurnemanz, as the friend of Tinturel, to anoint his head. The *Good Friday* and *farewell*

greeting motives accompany the anointing of the feet and, as Gurnemanz anoints the hero as King, is heard the *Parsifal* motive. The full orchestra gradually adds the *Grail motive*.

After his anointing, Parsifal takes some water and, bending over the kneeling Kundry, besprinkles her head, saying:—

“I first fulfill my duty thus;
Be thou baptised and trust in the Redeemer.”

The noble, forgiving spirit of Parsifal! His first act of redemption is for the salvation of the wretched Kundry, who had brought upon him all his suffering. She, the poor unfortunate outcast who had torn down the very foundations of the Grail domain, is the first to receive forgiveness. The baptism is accompanied by the *belief chorus*, which then modulates into *repentance* and *Saviour's Lament* motives. The clarinet and oboe, with an accompaniment of muted strings, give out with exquisite sweetness the *theme of the flowery mead*. Parsifal looks with pleasure on the familiar scenes of beauty about him, saying:—

“How fair the fields and meadows seem to-day;
Many a magic flower I've seen, but none so sweet as here.”

The musical situation here is especially delightful and most effective, in that it casts a happy ray of light before the scene of gloom which soon follows. Gurnemanz tells Parsifal the cause of the beauty is the Good Friday spell. Kundry weeping, Parsifal bends over her, drawing her to her feet.

She and Gurnemanz, as we hear a distant pealing of bells, bring a coat of mail and mantle of the Grail, which they assist Parsifal to don.

The scene changes as the three begin their pilgrimage to the Temple. Parsifal reverentially grasps the spear and, with Kundry, he follows the conducting Gurnemanz. Fragments of the *bell*, *Parsifal*, and *funeral* motives are heard. The *bell mo-*

tive is much more gloomy than in the first act, anticipating the subsequent scene of sadness. As the wood disappears, rocky entrances are seen and processions of Knights in mourning garb. The bells peal more and more distinctly.

At last the massive Hall of the Grail appears through the semi-darkness. The doors open. From the right enter the Knights with Tinturel's corpse. From the left the train of Amfortas preceded by the carriers of the Grail.

In the centre of the stage stands the bier of Tinturel, directly behind which is the throne of Amfortas. The two choruses of Knights sing antiphonally the funeral song. Finally the train of Tinturel address Amfortas bewailingly:—

“Be once more warned of thy duty to all.”

The bells sound seriously, threateningly.

The funeral music is thrillingly dramatic. Wagner employs the most characteristic instrumentation and, blending verbal utterances with tone pictures, he presents a beautifully artistic and harmonious form.

All the old motives of *distress, death, battle, Grail, bell* and others are used, but they now assume a peculiar character of gloomy solemnity.

Amfortas bewails his hopeless condition and, as his father's coffin is opened, he utters a poignant cry of distress:—

“My father, highest venerated hero,
 Thou who now in heavenly heights beholds the Saviour,
 Implore Him to grant that His hallowed blood
 Be poured on these brothers, that new life to them may
 be given.
 To me, He may offer death! death! darkness!
 Solitary mercy. Take from me the terrible wound.
 Cry to Him, ‘Redeemer, release my son.’”

His song is accompanied first by the chorus and then his *defiance motive*. A beautiful effect is gained by the use of the

Grail emblem motive, and also when he prays for death, we hear the *imploring motive of longing for death*.

The Knights press around Amfortas, insisting that he will

“Uncover the Grail. Do now thine office.”

Amfortas in a paroxysm of despair rushes into the midst of the Knights crying:—

“No! No more! Death is glooming 'round me.
I shall not return to life. I bid ye slay me.
The open wound behold. Here is my poison—my streaming blood.
Take up your weapons! Bury your sword blades
Deep, deep in me to the hilts. Ye heroes up!
Kill both the sinner and all his pain.
The Grail's delight will ye then regain.”

This song of desperation is made doubly impressive by the accompaniment of the *wildness, suffering, and repentance* motives.

The Knights have shrunk from Amfortas in terror and he stands alone.

With the prophetic strain of the *Grail motive*, Parsifal, Gurnemanz, and Kundry enter.

Parsifal, seeing Amfortas in his fearful ecstasy and the terrible streaming wound, stretches out the spear and, touching the wound, says:—

“One weapon only serves.
The one that struck can staunch thy wounded side.”

The beatified countenance of Amfortas tells of the alleviation of his suffering.

The motive of the *Saviour's Lament* is heard, to which are added those of *suffering and prediction*, and these lead to the solemn motive of the *Grail emblems*, to which the *prediction, Saviour, and Last Supper* motives are again joined.

Parsifal holds the irradiant spear aloft as he sings, while all gaze at its glowing point:—

“Be whole, unsullied, and absolved,
 For I now govern in thy place.
 Oh, mighty miracle of bliss!
 This that, through one, thy wound restoreth
 With holy blood behold it poureth.
 Which yearns to join the fountain glowing,
 Whose pure tide in the Grail is flowing.
 Hid be no more that shape divine.
 Uncover the Grail! Open the shrine!”

As the Grail again glows with that wondrous light, I am reminded of that beautiful excerpt from Tennyson:—

“Then streamed thro’ my cell a cold and silver beam,
 And down the long beam stole the Holy Grail.
 Rose-red with beating in it as if alive,
 Till all the white walls of my cell were dyed
 With rosy colors leaping on the wall.”

The Grail is uncovered. • The Hall glows with a halo of glory. Tinturel, momentarily reanimated, raises himself in benediction.

A white dove descends from the dome and hovers over Parsifal’s head. He waves the Grail gently to and fro. The *Grail motive*, *belief chorus*, and *Last Supper theme* which began the first act are heard in all the richness of orchestration. The entire chorus of Knights, youths in the middle heights, and boys in the heights of the cupola sing the *prediction motive*—“Wondrous work of mercy,” and then the *Last Supper theme*—“Salvation to the Saviour.”

The building of these pyramids of song from the base to the pinnacle forms a marvelously beautiful musical structure.

The *Last Supper theme* is treated canonically in fifths by the different voices. The *belief chorus* also receives a wonderful

orchestral development. The *Grail motive* returns with all its fulness of meaning.

Amfortas and Gurnemanz kneel in humble homage to their new King of the Grail. The Knights gaze with reverential awe and rapture. Kundry, the sin-tossed wanderer, but now the redeemed servant of the Grail, has found at last the goal of Purity, for which she has so long striven. She sinks at Parsifal's feet, dead.

The curtains slowly droop. So delicate as to be almost inaudible are the words sung from the heights as it were from heaven:—

“Wondrous work of mercy;
Salvation to the Saviour.”

The *belief motive* is joined to the *Grail motive* with rich harp accompaniment. The movement ends with the *Last Supper theme* as the great drama began. The Alpha and Omega. The curtains close as the orchestra dies away with a triumphant major chord in a vanishing thread of gold.

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Wagner, in all the luxuriance of his modern counterpoint, his histrionic situations, his unique employment of the *Leit-motiven*, his marvelous wealth of tone coloring, has unequivocally created in his music-dramas immortal masterpieces. The musical works of a Bach, the dramatic works of a Shakespeare were, during their lives and for many years subsequent, neglected on account of the undeveloped taste of the minds of their periods. Thus have Wagner's compositions been absurdly attacked and unpardonably neglected by the stupidity of a tune-loving populace.

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have the performances of this Buhnenweihfest-spiel, *Parsifal*, been permitted by specially chosen artists.

This story of the Christ life, so graphically told by the mingling of the two highest arts, Poetry and Music, appeals to all as the highest form of religious communication. Religion and Art have been blended into one glorious whole.



THE QUEEN'S BROOCH.

Mamselle was a Bohemian violinist. She was a little white-haired old lady and could talk of nothing but the piano, violin and "Joseph," which was only a name for her especial protégé of the violin family. Her conversation really all came under the head of the one general subject, music. To be sure, she could discuss this subject in five languages—Bohemian, French, German, Italian and English—which I suppose was an advantage, but as I was only conversant with one and a half of these tongues, I lost much of the versatility with which she was doubtless able to treat the subject. During the first part of her visit I was occasionally rash enough to employ my semi-knowledge of German, but she innocently persisted in speaking the other half, to my great confusion and ultimate discontinuance of German conversation.

Mrs. Landon, a friend of ours who lived in a neighboring town, conceived the idea of bringing Mamselle to our house for a few days' visit. Mamselle was making a concert tour through the United States and was taking a week's rest with Mrs. Landon, whom she had met in Paris. Mrs. Landon wrote: "She is such a dear old lady, and your family is such a thoroughly musical one, I know you will mutually enjoy each other." And so we did. It was only the after effects of the visit which were in any way disagreeable.

They arrived one bright spring morning and we all looked with awe upon the little old lady in black who had played before most of the crowned heads of Europe and before thousands of uncrowned ones in all parts of the world.

"Let me carry your violin-case upstairs," I offered in eager reverence.

"Thank you," she answered in a low, sweet voice. "I am quite accustomed to carrying Joseph everywhere myself. We have been to many places together."

"Good heavens!" I inwardly wondered. "It may not be a

violin-case at all! Perhaps she has a pet poodle and carries it around in a ready-made coffin on account of the many vicissitudes of travel." And I was secretly wondering how "his majesty," our spoiled parrot, might be pleased to regard this intruder. For it was his habit to bite large pieces out of whatever displeased him, and he might be the means of bringing the coffin into immediate and serious use.

But no! Mamselle was remarking that she always slept with Joseph by the side of her bed. "We should be quite lost without one another," she explained, in her quaint, pretty accent. "He has been my constant bed-fellow ever since I learned to make him speak to me sixty years ago."

So it *was* a violin, after all. No poodle, however persistent, ever lived to be sixty years old, and that I knew that violins possessed a certain sort of immortality and were among the few things which improve with age.

"You must indeed have a great affection for it," I responded, watching her with admiration as she removed her bonnet and smoothed her snow-white curly hair as energetically as though she were thirty instead of seventy.

"O, yes! I value it above everything else. That, and the brooch which Queen Victoria gave me when I was a thoughtless girl. We were both very young then. Of course the pin is old-fashioned now, but I am still fond of wearing it. And you know," she added smiling, "They say old things are coming into style again."

"Won't you wear it while you are here?" I impulsively asked.

"Why yes, dear, if you would like it. Shall I put it on when I dress for dinner to-night? Let me see, you are the one who plays the piano with such talent. Isn't it so?"

"O, I love music," I answered timidly, "and I play a great deal, but *you* wouldn't think it was anything!"

"We shall see," she replied. "Sha'n't we take Joseph out of his case after awhile, and you and he and I make a little music?"

"O, I should like it above all things," was my ready reply, for my reverence and awe were fast vanishing. But they were as rapidly being replaced by affectionate admiration.

So, later in the afternoon, we spent a delightful hour together, though when it was over my awe had returned tenfold. Never had I heard a woman play in that way before. Her eyes sparkled, her fingers traveled over the strings with lightening rapidity, as she stood there gently swaying to and fro in time to the music, which poured forth like limpid water, or came dashing like a raging torrent, while her breathing grew quicker and quicker, until it amounted almost to fierceness. As we sat there in the fading light listening, we all felt ourselves to be in perfect harmony with nature while the enchantment lasted.

"Ah!" she sighed, "my Joseph and I, we understand each other. Now I feel rested. And you dear, you accompany well. Yes, it was very good. Now you shall see the Queen's brooch," she said playfully, as she went upstairs to dress.

That night at dinner it formed the principal topic of conversation, and the Queen's gift went the rounds of the table. It was an exquisitely cut cameo set in twisted gold, and Mamselle told us in her own quaint way how the Queen had sent for her to come to court when she was only fifteen, and how she had played there in the great drawing room surrounded by lords and ladies. "And when I had finished, the Queen gave me this," she said simply. "I have played at other courts many times since, but nothing has ever pleased me so much nor made so deep an impression as that incident did on my girlish mind."

We were all greatly interested. Even the waitress a faithful old servant we had had for years, forgot for the time being her duties, and stood there with open mouth and ears. I was rather surprised at her interest, for she was a stolid soul and never noticed anything but her work. But she was Irish, and the Queen was her ideal woman, as the Pope was her ideal man. So we forgave her temporary inattention.

The evening was one of pure enjoyment. We had asked in a few friends, and Mamselle and her brooch were objects of

universal admiration. Her visit with us came to an end all too soon, and the next morning she was on her way to Chicago to fill a concert engagement. At noon we received a telegram from her. "Left my brooch on dresser. Please forward immediately.

I rushed up the stairs to rescue the precious brooch without delay, but the dresser presented a broochless expanse of white mull. With a frightened gasp, I looked hurriedly on the mantelpiece, and then on the washstand and table, but everywhere, even under the rug, the brooch was conspicuous by its absence. Katie, the second girl, joined me in the search, a red spot glowing on either cheek. I placed no special significance upon her feverish eagerness, as I myself was crimson with apprehension. It was not until everything in the room had been thoroughly searched again and again that the likelihood of theft presented itself to us. And then the only possible object for suspicion seemed to be poor Katie, as the cook never came into the front part of the house. So stealthily, feeling like thieves, we searched her room in the third story. But neither trunk nor bureau drawers revealed the object of our search. O, *why* had I ever asked to see that brooch? And *how* were we ever to telegraph Mamselle that it could not be found?

In our desperation, we resorted to heroic measures and a detective was summoned on the scene. Detectives, we discovered, have a very blunt way of going at things—likewise a most exhaustive method of searching a room. This one immediately insisted on interviewing Katie, and openly accused her of having taken the pin, demanded her confession and threatened a term in jail. But to every accusation she gave an indignant and tearful denial. Then the searching process began once again. Katie's carpet came up from the floor, Katie's dresses came down from their hooks on the wall, and Katie herself surveyed the ruthless raiding of her sacred possessions stolidly and stubbornly. But what was this round, hard object carefully concealed in the lining of Katie's old black petticoat? With practical fingers the detective slit the lining and disclosed to view—the Queen's brooch!

Poor Katie! whose misguided devotion to her Queen caused the downfall of her honor. She had stolen for the sake of having what had once been in that beloved Queen's possession.

It was her one transgression. She had never before, and has never since taken what did not belong to her.

VIRGINIA M. FISK.



HOME OF GAMMA CHAPTER.

Northwestern University, the home of Gamma Chapter, is the oldest institution of higher learning in or about Chicago. It is situated in Evanston, twelve miles north of Chicago. Its charter was granted in 1851, but the formal opening of the University did not take place until 1855, with ten students in attendance. The only building in existence at that time was the one for years afterwards the home of the preparatory department, and now occupied by the literary societies of the academy and known as "Old College."



ENTRANCE TO THE CAMPUS.

The campus is on the shore of Lake Michigan, whose restless waves soothe many a homesick newcomer and serve as an inspiration to our budding poets.

Entering the principal gateway, one is confronted by University Hall, one of the oldest of the buildings. Lunt Library, the Fayerweather Hall of Science, Fisk Hall, Cumnock School of Oratory, Heck Hall, Memorial Hall and the "gym." can be seen through the campus oaks.

On the beach stands the United States life-saving station, whose crew is composed of students.

North of the campus is the Observatory and Sheppard Field, where Northwestern's athletic teams contend for laurels.



LUNT LIBRARY.

The women of the university live in Willard and Pearsons Halls and a new dormitory, which has just been erected. They are under the supervision of the Dean of Women.



SCHOOL OF MUSIC.

No regular provision is made for the men, many boarding in private families or living in their Fraternity houses.

The professional schools of law, medicine, dentistry and pharmacy are in Chicago.

The School of Music of Northwestern University is in Evanston, the real home of the university. There has been a musical department in existence for many years, at first under the supervision of Professor Oscar Mayo. Under the title "Conservatory of Music," it was in charge of Professor Oren E. Locke for thirteen years. In the fall of 1891 Professor Peter Christian Lutkin took up the reins of government and it rose to the dignity of "Department of Music," with quarters in Woman's Hall. The growth was so rapid under Professor



UNIVERSITY HALL.

Lutkin's efficient management that three years later it was made a distinct school of the university and a separate building was erected for its use. It has continued to expand and the present quarters are entirely inadequate.

Evanston is noted for its beauty and for the refinement and culture of its people. Opportunities are numberless for the broader education, too often neglected in the training of a musician.

Chicago is near with its quota of lectures and recitals and Evanston itself does not suffer in this respect. The Evanston Musical Club, a choral association to which many students belong, gives three or four concerts yearly in Evanston and Chicago, with the assistance of well-known artists. Professor Lutkin is the founder and conductor of the club.

To return to the School of Music—the regular faculty numbers fifteen, with Prof. Lutkin (or more properly Dr. Lutkin) as Dean. There is also a large preparatory department. An unusually thorough theoretical training is given, much stress being laid on this part of the work.

Alpha Chi has no rival in the School of Music, but Greekdom flourishes in the College of Liberal Arts, there being ten Fraternities and nine sororities. The professional schools are not to be forgotten either. There is also a local Senior Fraternity, Deru, and a chapter of Phi Beta Kappa.

Alpha Chi holds her own with the other Greek letter societies in Northwestern, and is looking forward to another prosperous year.

MABEL DUNN.

TRUE FRATERNITY MATERIAL.

How often we fail to recognize the one who will make the ideal sister until it is too late, and how often the one who dazzles us at first by her charming manner or prepossessing appearance finally proves a disappointment in every other particular.

It is a subject worthy of our very careful consideration how we can better the present methods of "rushing," and so avoid the many mistakes we are all apt to make at that time by too great haste.

Some of our colleges make it a rule that no student can become a Fraternity member during her first year. In other schools the Fraternities themselves have a mutual agreement which binds them to wait a certain length of time before pledging or initiating.

This is a step in the right direction and is a protection not only to the Fraternities, but to the new student as well, giving her a chance to see for herself where she will find the most helpful and congenial associations.

Perhaps some of us have a wrong impression of what good Fraternity material really is. It certainly does not consist of a pretty face, a stylish wardrobe, and a pleasing manner, only. These should be of secondary consideration.

In choosing girls to be forever associated with our beloved Alpha Chi Omega, we should consider most carefully those qualities which wear well—not the outside polish, which it is a part of the Fraternity life to give its members.

We want refined, cultured, well-bred girls, who have an ambition in life; girls who are charitable and loving, kind and thoughtful toward others; girls whose influence will be helpful not only to the Fraternity, but to all those with whom they mingle; girls who are unselfish in their devotion to duty, whether it is pleasant or otherwise—earnest, faithful, true and loyal girls. These are the ones worthy to wear the Lyre, and to win favor everywhere for Alpha Chi Omega.

FRANCES T. DISSETTE. Beta, '95.

OUR DEBT TO THE CHAPTER.

Could we but apply the "more blessed to give" to our Chapter life, how great would be its usefulness. But in our busy college world where the days are crowded and rivalries intense, many of us are a bit inclined to overestimate the *self* element and fancy that college, Fraternity, and all other good things exist *for us*, our sole mission being performed if we prove *receptive* and accept what comes to us.

And yet must we not realize that we are a sisterhood—a band of girls—each, let us trust, with a strong personality of her own—united in a common cause, working together for the realization of lofty principles and high ideals? To fulfill this mission, each must be willing to give her all—herself.

The Chapter *should* be a training school. Here many a girl must learn for the first time the lessons of loyalty, unselfishness, and self-effacement; learn to submit to the will of others, to sacrifice her personal desires, and work for the good of the greatest number.

Often we hear the question: "Is the Fraternity life a narrow one?" To this let us emphatically answer "No!" The Fraternity, *ideal*, pure and lofty as it is, cannot but broaden and strengthen all who live up to it. But, unfortunately, the Fraternity *girl* often mistakes *narrowness* for loyalty and while trying, earnestly from her point of view, to *build up* her Chapter, nearly gives it a death blow.

"If a few "Do's" and "Don't's" may be pardoned, let me say: "Be intensely loyal to your own Fraternity, but never at the expense of another; *never* make disparaging remarks about other Chapters; learn to give advice when needed—also the harder lesson of silence when it has a golden hue; be frank and open with every sister and never criticize unjustly; be willing to work—to give your time, energy, and money for the good of your Chapter; make the meetings helpful, happy, and inspiring; be sunny, optimistic, gentle, and full of charity; and do your part to make every girl love and cherish the vows she has taken."

But what of the general college life? Have we a debt here? Ah, yes; often we hear outsiders say that the Fraternity girl has no interest in college movements and reforms—that she exists for society only. Can we not change this feeling by conscientious work in the class room, by a sympathetic interest in the many activities of college life—in short, by a hearty co-operation in whatever tends to promote the welfare and exalt the fair name of our Alma Mater?

One more plea—and my sermonette is finished—a plea for the girl outside—the non-Fraternity girl. Are we doing all in our power to make her happy and comfortable? Often her path is a hard one to travel, her life a lonely one. She feels at times so *out* of everything, and we who are fortunate in the love and sympathy of our sisters can, if we are tactful, do much to brighten the college life of those who have no one with whom to share their joys and sorrows. Thus shall we fulfill our purpose, thus shall ours be the larger life, thus shall the strings of our beloved Lyre respond to the touch of noble, true-hearted women working for the uplifting of womankind.

A BETA ALUMNA.

THE LYRE

OF

ALPHA CHI OMEGA.

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EDITH HOWLAND MANCHESTER, Editor-in-Chief.

ASSOCIATE EDITORS:

ALPHA—Lena Belle Barrett.

DELTA—Clara Louise Lord.

BETA—Mary L. Perine.

ZETA—L. Marion Watkin

GAMMA—Ruth V. Inglis.

THETA—Virginia May Fisk

IOTA—Ethel W. Azbill.

VOL. V.

PROVIDENCE, R. I., NOVEMBER, 1901.

No. 3.

In this number of THE LYRE appears the conclusion of Parsifal. During the past two issues all Alpha Chis and their friends have read with great interest Miss Sawyer's description of Wagner's "Parsifal" as portrayed in the Opera House at Bayreuth, Germany. The editors wish to extend a vote of thanks to Miss Sawyers, not only in their own behalf, but also in that of all Alpha Chis for so kindly giving THE LYRE some of her very busy moments.

The lists of membership which were to have been published in this issue of THE LYRE will appear in the January number.

At this season of the college year perhaps it is not inopportune to call the attention of active chapters to the new pledge-pins, the rates for which were sent out last spring. These are generally considered preferable to and more substantial than ribbons.

All alumnae and non-graduate Alpha Chis who live away from their Alma Mater are earnestly requested to send information pertaining to themselves to their chapter editors, such matter to be published in THE LYRE. This is one way in which interest is continued and the bond strengthened between resident and non-resident members.

Designs for a new LYRE cover are referred to the next convention.

CHAPTER LETTERS.

ALPHA CHAPTER—De Pauw University.

The opening of the new college year is proving very enjoyable in many respects. The arrival of many new girls made a very interesting spiking season, and Alpha did her share of entertaining. Grace Guller, Mary Campbell, Adele Johnson, Rhoda Darby, and Josephine Conn are wearing the scarlet and olive.

The university feels deeply the loss of Dr. Bakers, professor of chemistry. His successor is Dr. Blanchard. Prof. Brumbaugh succeeds Prof. John Walker in the department of oratory. Prof. Walker is now studying theology. Athletics are in charge of Mr. Chez, who is making a very enthusiastic coach for the foot-ball team.

Mrs. Mansfield, who for so long a time has occupied the position of Preceptress of Ladies' Hall and Dean of the Art and Music schools, has resigned the former position so that she may be able to devote more time to the Art and Music schools. Miss Laura Newlin, formerly a teacher in the Academy of Bloomingdale, has been chosen to act as Preceptress for the coming year.

Miss Sawyers spent the summer in Berlin studying under Dreyschock. She returned more full of music than ever. Prof. Adolph Schellschmidt has returned from an extended visit in Europe. The students are anxiously awaiting the return of Dr. Gobin, our president, who was sent as a delegate to conference in London. Miss Dietrichson will return the first of October from an extended trip in Norway, Sweden, and Italy.

Work on the Minshall Laboratory, which is to be devoted to chemistry and physics, is progressing rapidly. It is hoped the work will have been completed by the middle of November.

Rev. and Mrs. Vernie Howard have returned to Greencastle. Maude Meserve and Ethel Jones, class of 1903, will remain at home this year. Miss Belle Barrett is teaching. Daisy Estep has returned from California and will remain at home this winter. LaRose Colliver, accompanied by her mother, will spend the winter here. Sallie Hirt spent the summer abroad. Ethel Jackson now resides at N. New Jersey St., Indianapolis. Claudia Hill was married Sept. 25 to Mr. John T. Alexander. They will reside at Greensburg.

Alpha is fortunate in having so many added conveniences at the chapter house, and the piazza on the east and west makes the house very attractive.

Three of our Seniors, Misses Guild, Rainier, and Johnson, are planning a concert to be given Thanksgiving at Miss Johnson's home, Carthage, Ind.

Alpha is looking forward to this year with highest expectations, and, with sincere hearts, we wish all a happy and prosperous year.

LENA BELLE BARRETT.

BETA CHAPTER—Albion College.

At the beginning of another school year Beta once more sends greetings to her sisters. Of last year's Chapter, two of our number have figured largely on Assembly programs this summer—Sister Kate Calkins as soloist at Ludington, with sister Ethel as her accompanist, and sister Myrtle Hatswell as assembly accompanist at Lake Orion. Your correspondent again took part in the Western Woman's Tennis Tournament held in Chicago the first of September, and is at present assistant gymnasium instructor in the college.

This fall sees a new president occupying the chair at Albion—Dr. Samuel Dickie, father of three most loyal Alpha Chis. A new institution in our college is the Young Ladies' Home, now started for the first time under the excellent leadership of Mrs. Ella Woodworth, mother of our sister Ora. The building in use is the large house formerly occupied by

Dr. Ashley; it is a beautiful place, elegantly furnished and, under the skillful management of Mrs. Woodworth, it bids fair to become, as its name implies, an elegant, comfortable home for some fortunate girls.

Another feature, which concerns us more directly, is the new rule adopted by Albion's three sororities regarding the rushing season. At the beginning of the term a representative from each chapter met and, after careful consideration, pledged in behalf of their respective sororities and as individuals to recognize the second Wednesday in November as asking day; before that date to do no "bidding." All "bids" are to be sealed bids and mailed on the asking day. The pledge is to hold good until it may be decided to do away therewith or till some violation of its law is discovered. The system of hurried rushing, which has prevailed up to the present time, has often resulted in mistakes which more careful deliberation might have avoided; and so we as a chapter and as individuals are greatly pleased with the new order, and are conscious of a certain relief at being able to draw careful and deliberate conclusions regarding a new girl before asking her to join our number. Our first rushing spread is to be held at the Lodge next Saturday night. Of its success we can write more later.

One of our pledgelings was permitted to ride the goat last Thursday night. This she did in the literal sense until Billy's antics became so vigorous that, in pity for ourselves as well as Sister Margaret, we returned him to his disturbed slumbers. Sister Margaret Mosher has worn our pledge pin since the fall of '96, and upon her entrance in college we were all glad to welcome her into the chapter.

Beta is especially fortunate at present in the number of sisters whose homes are in the city. With one exception the entire membership of the present chapter reside here, and we feel that by thus building up our future resident alumnae we have strengthened ourselves in a way which none can resist.

The coming year shows a bright future. Should no others be asked to join us, we are happy in our present congenial

chapter, though for the sake of the coming years we would let no opportunities for enlarging our roll slip, should desirable candidates present themselves.

Again we greet our sister chapters, wishing for them a most happy and prosperous year.

MARY L. PERINE.

October 1, 1901; Albion, Michigan.

GAMMA CHAPTER—Northwestern University.

Dear Sisters: As we turn now from paying our last tribute to our late President, we do not feel that we are doing wrong in turning away from this world-wide grief to our own little interests, but rather do we feel strengthened and inspired for our work to come, by the contemplation of a life so blameless, a nature so high, always seeking the best and doing the righteous thing. Memorial services were held in Evanston in the Methodist and Presbyterian churches, the Evanston Musical Club furnishing the music at the former. At the conclusion of the service I think we all felt what a minister has lately said, that "President McKinley held the highest place in this country; there was but one higher, and he has taken it."

Let us now turn to the end of our last school year. We had only one Alpha Chi graduate in the School of Music, in contrast to the five of the year previous, Miss Mabel Dunn, who received a diploma for completing the work in the artist course. Her recital given May 9th was a veritable musical treat, her numbers being from Beethoven, Bach, Schumann, Seeling and Grieg. At the concerto recital June 10th, Miss Dunn played Schumann's Concerto in A minor, opus 54, and, at the graduating recital June 11th, she concluded a long and enjoyable program with Chopin's Rondo in E flat.

Miss Dunn and Miss Ericson are to teach in the School of Music this year.

Miss Mabel Siller has completed her four years' course in the university and is now taking up work in the School of Music.

Miss Ethel Isbester gave a farewell "at home" to the Alpha

This just before school closed. Cinch was played and beautiful prizes were won by Miss May Vose and Mrs. Lillian.

The Summer Club was not so successful this year on account of so many of the girls being out of town. There were only three meetings held at the homes of Misses Mabel Dunn, Katherine Scales, and Theodore Chaffee.

Miss Florence Childs has spent the past three months at her summer home in Buchanan, Michigan.

Miss Mabel Siller and Miss Marion Ewell each spent several weeks at Saugatuck, Michigan.

Miss Mabel Dunn spent some weeks in St. Louis visiting friends.

Miss Ethel Isbester has spent most of the summer at Prairie View, Illinois.

Miss Ruth Inglis was at the Outing Club, Clear Lake, Iowa, in August.

Miss Grace Ericson has been in Colorado Springs this summer.

Mrs. Sarah Elizabeth Coe, professor of piano in the School of Music here, and an honorary Alpha Chi, has returned to Evanston from Alameda, California, where she has been spending the summer.

Dean Lutkin, who has been abroad all summer, has just returned, ready to begin upon the work of the new school year.

We hear with regret that Miss May Vose leaves Evanston soon to live in Charlottesville, Virginia. The best wishes of Alpha Chi for happiness in her new home go with her.

Gamma wishes all success and prosperity to her sister chapters.

Yours in the bond,

RUTH VICTORIA INGLIS.

DELTA CHAPTER—Penn. College of Music.

Delta sends greetings to her sister chapters and wishes for them the most prosperous year in the history of Alpha Chi.

We start out this year with bright musical prospects, as the

Pennsylvania College of Music has secured the services of Mr. J. H. Kowalskie, of Chicago, whose merits are well known in musical circles. Mr. Kowalskie takes the place of Mr. Oscar Franklin Comstock, who resigned his position to accept one at Washington, D. C.

A great many new students entered college this fall, and the Hall is filled with new girls, fifty in all. The rushing contest has been very exciting this year and the desirable new girls have been most ardently sought. We have had our usual number of rushing affairs, and before long we hope to be able to introduce several new girls.

The annual reception of Allegheny College was held in the gymnasium on Monday evening last. These affairs are always very popular, as they afford the new students an opportunity of becoming better acquainted.

Since Alta Moyer's acceptance of the position as vocal teacher in the Pennsylvania College of Music, we have four Fraternity sisters on the Faculty, Helen Edsall, teacher of piano and harmony; Mary Thorpe Grahm, teacher of piano; Elizabeth Tyler, business manager, and Miss Moyer. Delta rejoices over the growth of the School of Music, for there we turn not only for musical girls, but girls who will make true Alpha Chis. With sincerest wishes to each chapter from
Delta,

CHAPTER EDITOR.

ZETA CHAPTER—New England Conservatory.

Dear Sisters:—Our chapter was greatly depleted by the graduation in June of so many of our girls. We felt quite proud of them, as three, Maud Collin, Elizabeth Eggleston and Pearl Sherwood, were on the commencement program at Tremont Temple, doing themselves and us greater honor. Laura Howe, who was to have given a recital, was also among our honored graduates.

Our closing meetings were most enjoyable, and especially the one in which we initiated Miss Margaret Ruthven Lang

as an honorary member. I am sure you are all acquainted with her exquisite songs, as she is noted for them. Miss Lang is the daughter of B. J. Lang, one of Boston's well-known musicians, and is the possessor of a charming personality, so that we fell completely in love with her.

There were only three of us to begin the year's work, Edith Medara, Elizabeth Pitman, and myself, but I am glad to say that Alida Handy joined our forces at the second meeting. We have already initiated two girls, Edith Freeman and Bertha Giles, and our pledge members number three, Clara and Annie Bull and Marguerite Wilson. We are proud of all six, as, besides appearing interesting, they also promise much in a musical line.

Much to our regret, Madam Hopekirk has retired from the Faculty of the school and, in the future, will give private instruction only. She spent the summer abroad.

We shall miss from our number this year Bessie Chapman, who was married in London on the twenty-fourth of September to Mr. William B. Ely, of Boston. Two days later, Mr. and Mrs. Ely sailed for America, and will make their home in Newton.

Spicie Belle South gave several recitals in Kentucky during the past summer. She was assisted by her brother and sister.

Zeta has many plans for the winter, and hopes to make the entire current year a most profitable and enjoyable one

Very sincerely,

L. MARIAN WATKIN.

THETA CHAPTER—University of Michigan.

A chapter letter from us at this time must be anything but a satisfactory one, for the few of us who will be active this year have had but one meeting, and that was on the first night that college opened. Then it was such a blessed feeling to be together again that we forswore business and visited until "time" was called. However, many of us had suggestions for likely new members and several rushing parties have been ar-

ranged, while our spare time is occupied in becoming acquainted with newcomers in whatever ways we can. So, though we begin the year with only seven, our original number, a realization of the worth of our efforts inspires in us cheerful hearts and loads of Alpha Chi spirit, so we feel with inward contentment that in our next report we can tell you of Theta's progress in all directions.

We were all assured before separating for the summer that it would be best for so few of us to dispense with the expense of a chapter house for this year, since it so happened that not one of the old members could assure us that she would return, and it seemed an impossible task to fill the house with Freshmen. Mrs. Fisk, our chaperone of last year, has assumed charge of the house for this winter, and we hope after this year to have it for our own again. We are sure of a sociable winter at least, visiting each of the girl's homes for our weekly meetings.

Every one of us has had a splendid summer. Some of the girls have remained in quiet Ann Arbor, tumbling about in a free and easy style. Miss Vallette has spent her vacation at a Boston resort and will leave this week for the Chicago Art Institute to study until Christmas. Miss Fisk went in August to be with Alpha Chi sisters for several weeks, and Florence Bobb is still at Calumet, where she has been since June. Theta wishes her sister chapters as happy and successful a year as we are anticipating.

MARCIA C. CLARK.

IOTA CHAPTER—University of Illinois.

Dear Sisters:—It is fall, and all over the campus the leaves are dropping and lying with those of brightest color, often hidden under the more sombre tinted, suggesting to me the thought that what I must write to you may be compared to the leaves—things that are passing away with the summer and which I must go back and pick up one by one, for your sakes choosing only the most attractive, though a few of graver tone will creep in.

One who had seen something of Fraternity life here in the last four or five years would marvel at the decided change in the social atmosphere this fall. It is the result of the inter-fraternity contract which may have reached your ears through some summer wanderer. Should no such misfortune as a "summer" tramp have reached any of you, a little history of this contract may be of interest. That intoxicating pastime, "rushing," had reached such a delirious stage that the president felt moved to call together a Fraternity delegation in order to delicately hint at "*moderation.*" "A hint to the wise" is said to be sufficient; hence wisdom may be attributed to the Thetas, who, a short time after, called a council of delegates from the different women's fraternities. Each delegate reported the suggestions of the council to her chapter, and the co-operative action of all the chapters with the council resulted in an inter-fraternity contract signed by the delegates from each chapter, the substance of which is that the invitations shall not be given until the Tuesday before Thanksgiving; that they shall all go by mail and at the same time of day, and that no hint of any such intention shall reach the girl beforehand. Thus far it has proven successful. The new girls have been left to study in peace. There have been rushing parties, but they have been conducted so quietly that it will soon become necessary to introduce invisible paraphernalia with which to make a fair defense. Previous to drawing up the contract, we were compelled to inform the council that three of our invitations were then awaiting an answer, which might not be given until this semestri. The fact was forgotten by some, and it was a little amusing to watch certain heads go together when the red and olive appeared on three girls, Elsie Benn, Irno Baker and Mabel Chester, in quick succession. Irno Baker wore hers for the first time on a rather conspicuous occasion—the memorial convocation at the time of President McKinley's death. We were certainly in need of these allies.

Our woes had been multiplying. Miss Fuller went home

to make wedding garments and a little later, on September 18th, to wear them.

Our corresponding secretary, Mrs. Daniels, resigned from active membership at the same time that Miss Fernie realized that her responsibilities in connection with the music department would necessitate her resignation from active membership in the Fraternity. Sorry as we are to lose them, it is consoling to have their assurances that they will be with us in spirit and in deed as far as possible.

The Phi Beta Phis and Kappas and, Thetas and almost all of the men's Fraternities are in new chapter houses, causing us to come dangerously near breaking the tenth commandment. In another year we hope to have a house. The convention being in this part of the country about that time, will give all of you the *opportunity* to bring us some furniture, you see. Iota's letter, as usual, is more remarkable for quantity than quality, but most sincerely in the bond,

Yours,

ETHEL W. AZBILL,
Chapter Editor.

ALUMNAE NOTES.

ALPHA.

Carrie Little, class of 1901, is teaching at Muncie.

Ruth Vaught is teaching at Coatsville and Greencastle this year.

Wilhelmina Lank, graduate in voice, is taking college work.

Helen Birch is at home this year. She has a class at Brazil, Indiana.

Raeburn Cowger is teaching at Monticello, Indiana. She visited Pearl Shaw this fall.

Helen Herr is studying in Chicago.

BETA.

Miss Clarissa Dickie spent several weeks this summer at Bay View, during which time she studied piano with John Manning, of Boston.

Mrs. Mattie Reynolds Colby, who studied violin in Leipsic, Germany, last year, and who since her return in June has appeared upon several concert programs about the state, has a fifteen weeks' engagement for this winter with the Detroit Lyric Concert Company.

On Tuesday, June eleventh, at the home of the bride's parents, occurred the wedding of Miss Florence Hoag, of Toledo, and Mr. H. Kirke White, Jr., of Albion. After a few weeks at the seashore, Mr. and Mrs. White returned to Albion and took up their residence in their beautiful home on Irwin avenue. Mr. White is a member of the Chi Psi Fraternity.

GAMMA.

Miss Cordilia Hausen spent a delightful summer in Colorado Springs, and while there met Mrs. Ethel Lillyblade Brown.

Mrs. Carrie Woods Abbot was present at the performance of "Elijah" given by the Evanston Musical Club at the Central Music Hall, Chicago, in May.

Misses Leona and Edith Wemple visited Miss Theodora Chaffee last week on their way to Smith College, where they will meet Miss Elizabeth Scales. We hope that they may see our Zeta sisters.

Miss Margaret Kellogg was married September 25 to Rev. Lawrence Riggs Howard at Glencoe, Illinois. Mr. and Mrs. Howard go to Providence, R. I., where the former is assistant pastor of the First Congregational Church.

Miss Cornelia Porter is to be married to the Rev. Richard Rowley.

Mrs. Mitchell and her sister, Miss Johnnie Hough, were in Evanston a few weeks this summer.

Miss Carrie Holbrook, who moved to Montclair, N. J., last spring, is studying in New York with Mr. Joseffy.

Miss Zella Horne, of Greenville, visited Meadville friends

DELTA.

for several days recently.

Mrs. Harriet McLaughlin Germison, of Brooklyn, N. Y., has been making an extended visit with her father for several weeks. During this time she had made a trip to Buffalo and the Pan-American Exposition, and also visited friends in Greenville.

Miss Jessie Merchant, Allegheny, '01, is tutoring this year in the college and taking post-graduate work for the Master's degree.

Miss Edith Roddy entertained her fraternity sisters one evening since the opening of the new year in her usual charming manner.

On another evening Mrs. Archibald Irvin gave a progressive heart party.

Miss Bertha Sackett gave a reception to welcome some of the new girls. The Alpha Chi colors were greatly in evidence, the dining-room being especially attractive.

Miss Marian Everson has returned to take up her work as director in the Meadville Kindergarten.

Miss Helen Orris has removed to Buffalo, N. Y.

During the summer vacation Miss Helen Edsall made a trip to Buffalo and the Pan-American. Among others of our girls who attended the Exposition were Misses Alta Moyer, Susanna Porter, Mabelle Leffingwell, Mary and Clara Lord, and Florence Harper.

The invitations are out for the wedding of Miss Susanna Porter and Mr. William Nutt, of Cincinnati. We shall be very sorry to lose Miss Porter, as she has been a very active Alpha Chi for several years.

Mrs. Robert Bruce Gamble entertained recently in honor of Miss Susanna Porter, and a delightful time was enjoyed by all.

ZETA.

Miss Pauline Woltmann, an associate member and a popular member of the New England Conservatory Faculty, has returned from a summer abroad. Miss Woltmann spent some time in study under Georg Henschel and was much complimented by him upon her voice.

Miss Nelle Belle Jones will be associated in teaching during the coming winter with Mr. J. R. Hall, of Cleveland, Ohio.

THETA.

Miss Winifred Bartholomew entertained at luncheon at her home in Charlevoix in honor of Mrs. S. M. Yutzy (née Alberta Daniel).

Miss Josephine Blanchard spent the summer in Charlevoix, Mich.

Miss Mabel Greene entertained a house party at her home in Jackson during the week of the Daniel-Yutzy nuptials. Her guests were the Misses Blanchard, McKenzie and Fisk.

Miss Fred R. Hoover spent the summer in Traverse City, Michigan, at the home of her parents.

Mrs. Harry Nichols (née Flora Koch) is now living in Munhall, Pa.

Miss Alice Reynolds has accepted a position at the head of the piano department in St. Paul's School, Walla Walla, Washington.

Miss Floss Spence is teaching public school music at Manistique, Mich.

The engagement of Miss Mary Rowland Tinker of Wheeling, West Va., to Mr. Verne Bovie has been recently announced.

Miss Arline Vallette will spend the winter in Chicago, a student at the Art League.

Miss Alice Weinstein is making plans for a year's study abroad.

Mrs. Charlotte Yaffe Zeitz will make her future home in Milwaukee, where her husband has opened a violin school.

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Beta	Susie A. Perine	Albion College	Albion, Mich.
Gamma	Edna Stanton	Northwestern University	Evanston, Ill.
Delta	Clara L. Lord	Penn. College of Music	Meadville, Pa.
Zeta	L. Marion Watkin	New England Conservatory	Boston, Mass.
Theta	Florence Bobb	University of Michigan	Ann Arbor, Mich.
Iota	Lillian Heath	University of Illinois	Champaign, Ill.



THE LYRE

OF

ALPHA CHI OMEGA

VOL. V.

JANUARY, 1902.

No. 4.

MUSIC.—AN INFLUENCE.

Music is of an untold age. It began at the very existence of things, when Nature herself sprang into life and beautified the earth with her loveliness. The melancholy crescendo of the wind through lofty pines sighed itself away into calm! The gentle lapping of the little waves on the shore, the mighty crashing of the ocean billows on a rock-bound coast, the sweet warbling of the birds—each gave utterance to an individual strain of wondrous melody. The thrill of music pervaded all Nature then as it does to-day—in the hum of the smallest insects, in the pattering of the rain-drops, now gentle and now furious. In this way did Nature strive to set us the example of pure tone, smooth swell, and delicate cadence.

The Greeks considered music as an important factor in life. It was a part of the preparatory discipline of the Pythagoreans, a society whose aim was the moral education and purification of the community. They used it in chanting their epic poems and in their religious rites. Greek military evolutions were accompanied by music and prizes were offered for its performance by voice and on instruments at the Olympic games. An important part in the education of every Greek boy was writing the poetry of his native land from dictation. Then he recited and sang it. Thus, from his earliest years he was inspired with sentiments of courage and patriotism. Music moved his very soul and led him on to better deeds.

And so music has come down to us as a mighty influence. In religion, in patriotism, it has played and is playing a leading part. By means of sacred music, the heart may be freed from everything base and mean, and elevated to everything excellent and praiseworthy. Martin Luther was deeply affected by it. There is a story told of him that one day two of his friends, on visiting him, found him in deep despondency, prostrate on the floor. They struck up one of the solemn and beautiful tunes which the reformer loved. His melancholy fled; he rose and joined his friends, adding, "The devil hates good music." Luther always loved music. "By its aid," he said, "a man forgets his anger, lust and pride, and expels many temptations and evil thoughts. Music is a great disciplinarian; it makes people tractable and kindly disposed." What indeed is more inspiring than the harmony of hymns, and what great influence have they always had in the religious life of man!

In war also music has its place. How often have we heard that in battle, when the soldiers were disheartened and weary, the singing of their national hymn urged them on to victory! The hearts within their tired bodies were still warm, and the spark that enkindled their sentiments of glory and patriotism was the singing of the familiar strains that recalled home and country. Their breasts swelled with eagerness and success must needs follow in its wake. Such a song remains fixed in their minds until death. What old soldier does not feel young when he hears the martial strain and beat of drum! What Briton does not rejoice when he hears "God Save the Queen!" What American does not thrill with pride and patriotism when "America" rings out upon the air!

The educational value of music is great. It trains the character to meet the requirements of every day life. We often hear of its ennobling influence—its use as a pastime, as an aid in keeping young people away from undesirable occupations and associations. But aside from this it has special worth. The study of music requires patience, concentration of mind,

self-reliance, self-criticism, pluck and perseverance, qualities that are likewise necessary in every day life. This study strengthens and enlarges the memorizing powers. Seidl, the conductor, knew every one of the great musical dramas by heart. A certain blind flutist could play any one of a hundred and twenty-five concertos called for by number. This power came largely through the serious study of music, and what it has done for these men it may do for us in some degree, in proportion to our natural abilities. More than this, music cultivates our tastes and leads us to discriminate between the good and the bad.

Thomas Carlyle says: "Who is there that in logical words can express the effect music has on us? A kind of inarticulate, unfathomable speech, which leads us to the edge of the infinite, and lets us for moments gaze into that." Music arouses the soul itself, and is the language of the innermost nature. It can be understood by races that are ignorant of each other's speech and are alienated in every other way. What would the world do without music, this inarticulate speech of the heart which, because it is infinite, cannot be compressed into words! Music is a joy, a comfort, an inspiration to youth and to old age. Its sweet strains drive away the worries and cares of every day life and raise us to an atmosphere of happiness and content.

"God is its author, and not man ; He laid
The key-note of all harmonies ; He planned
All perfect combinations, and He made
Us so that we could hear and understand."

ELIZABETH RAY GOESCHEL.

A DREAM.

Last night I dreamed a maiden fair
 Was standing at my side, O.
 Her tears fell fast, and in despair
 I asked her why she cried so.
 "O dear!" said she, "can you not see
 How fearful is my fate, oh?
 I want to be an Alpha Chi,
 And now it is too late, O."

I said to her: "Do not despair;
 Where life is, there is hope, too.
 If you're as good as you are fair
 The girls will surely want you."
 "O, no!" said she, "that cannot be—
 Another pin I'm wearing.
 My sad mistake I see too late,
 And bitter pain I'm bearing."

Now all ye maidens warning take
 From this my simple story.
 Tho' 'tis a dream, 'tis not a "fake"—
 I tell it not for glory.
 If you would always happy be,
 And never weep nor sigh. O,
 Don't hasty be, but wait and see
 If you can be a Chi, O.

Words by FRANCES T. DISSETTE.

To the tune of "A Pretty Girl," from "Wang."

RUSSIA AND ITS MUSIC.—A REVIEW.

To find the true origin of the Russian art of music, one must search in the religious music and popular songs, yea, even those old tunes, "the aristocracy of Russian music," which for nearly ten centuries have been handed down by oral tradition, preserved through the two hundred and fifty years of dreary servitude to the Mongols, and cherished as a sacred inheritance from father to son.

Who does not know that such is the effect and originality—tonal, rhythmic, and melodious—of the Russian songs, that all composers of that country since Glinka have sought to put them to use, and with so much intelligence that it is one of the sources of the individuality of their art as it now exists.

In "One Russian Winter" Mr. Herman Laroche describes these effects with talent and more, with a feeling of pride which is quite legitimate. He says: "This melody with its piquant and unforeseen march, with its fantasies and somersaults, its designs and gracious flowers; this harmony with its system of chords of crystalline transparency, with its plagal and frigid cadences, which open to the heart with its vast perspectives; this rhythm which so easily takes its wings and disports itself in illimitable liberty, so capricious in different forms of movement, what is all this but the portrait of the Russian people? May we not see reflected there, as in an unknown microcosm, the rude and alluring liberty which characterizes the Russian; his spirit clear and sober, his need of ample space, his antipathy for everything compact and sordid? With us nature lacks the picturesque; our costumes are abominable; all our organization disrobes itself before the brush of the painter or the chisel of the sculptor, but our popular chant offers an accent so profound, a variety so seductive and a novelty of form so perfect that we can look ahead and contemplate with assured glance the artistic destiny of our country. Our na-

tional song is a sure guarantee of the value of Russian music and suffices to prove our æsthetic aptitude."

Yet even the song of Russia was influenced by the physical formation of the country, the old epics monotonous and long might be called the counterparts of the physical geography, and the minor keys in which they are written, of the general dreariness of that vast territory.

The early melodies were within a narrow limit of compass, the melody usually sung at the beginning by one voice, was repeated by the chorus and this polyphony terminated in unison. The uncultivated taste, then as now, was satisfied with short and simple melodies within the compass of a few and was not wearied by constant repetition of the same.

The airs, unwritten, have been much changed through individual interpretation, but not even Germany has a larger collection of bewitching folk-songs, whose principal characteristic is the minor key. Each village has its folk-songs.

"The singing and dancing and acting at a rustic betrothal ceremony remind one of a modern operetta. After the betrothal has been duly arranged, the bridegroom comes to the house and seats himself at the table, while the bride offers him a glass of beer, her companions singing a complimentary song the while to the gentleman most interested. This is followed by a song in praise of the father and mother of the bride. A horse and wagon having been procured, the maidens go with it to the village, accompanied by the groom, singing as they go. When, her companions return, the bride, who has been left at home, and has improved her time by expressing the proper amount of maidenly regret at leaving her parents, greets her friends with a plaintive song, bewailing her prospective loss of freedom. The groom elect apparently observes a respectful silence, as no mention is made of his raising his voice in either sorrow or rejoicing. The marriage is celebrated four days after the betrothal. The ceremony at the church over, they return to the house, where a feast is provided, which is often kept up for three days, music forming no small part of the

entertainment offered. A gay, rollicking orchestral composition of Glinka's describes one of these weddings, and the songs sung at it, interrupted by the inevitable intoxication."

Choruses are often accompanied by a tambourine, with or without the copper plates which give the effect of cymbals, and often too, other noisy appendages are added, or a balalaika, which is a species of lute with a triangular body, the strings of which are either pinched or put into vibration by means of a plectrum.

Until the time of Catherine II, church music was sung in unison. There is no instrument of any kind in the Greek church, no female voices, the soprano parts being taken by boys.

Yet this religious music is that which surpasses all other kinds, for it is typical and in no sense an imitation of that of other nations, at least as to the execution.

Of the music produced with wondrous effect by the choir of the imperial chapel, Adaué, the French composer, tells us that the singers never sing any other music than that of the offices and consequently have an extreme capacity of singing without an accompaniment, with a justness of intonation of which it is impossible to form an idea. But what gives an inconceivable strangeness to this execution is the nature of the bass voices, of which the compass is from the last A of the piano to C below the line of the F clef—these, doubling in the lower octaves the voice of the ordinary bass, produce an incalculable effect. These living contra-basses never rise above their rôle of chorus singers. Their voices taken separately have an intolerable coarseness, but the effect is good in the mass. The first time that I heard this admirable choir I was seized with an emotion which I had never before experienced, and the first few measures of the piece brought tears to my eyes; afterwards when an allegro came to warm them up and these thunderous voices boomed away like great guns, I found myself of a tremble and covered with a cold sweat.

Never had the most formidable orchestra produced this

strange sensation, and wholly different from any which I supposed music was capable of producing. The tenor voices, though far from perfect, are satisfactory; the *soorani* are vigorous and even have among them some pretty solo voices.

Amateur musicians are encouraged. A wealthy gentleman once kept a theatre in Moscow for them.

Indeed modern musical history, as of all lands, began in the way of the enthusiast, and in Russia it was hardly half a century ago. At about the time Rubinstein began to be a public performer, he had difficulty in finding a regular concert audience.

But at the performances in this same theatre, which performances had become poor, Rubinstein created the main interest and had brains enough to outline the course of future development. The present musical Russia is almost wholly responsible to this "czar of the pianoforte." He founded the Conservatory at St. Petersburg in 1862, until which time those who desired advanced instruction were obliged to go to Germany or other foreign countries, but now the Conservatory of St. Petersburg gives instruction to many hundred students, and besides schools flourish at Moscow, Odessa, Tiflis, Kiew, Hoskoff, and Saratov, and within two years there has been established one at Irkutsh, the coldest town on earth.

The work of the schools is as serious and thorough-going as in France or Germany, while all are more or less under the guidance of the Imperial Musical Society at St. Petersburg.

Germany, Italy and France have had their schools, and now in the extreme east of Europe in Russia, the last born of the artistic civilization, one sees lately risen another of vigorous temperament, of a sentiment very original and personal. Proudly may it claim Galuppi, Bortmiansky, Glinka, Chopin and Rubenstein.

The musical sentiment of the Russian people is natural and very deep. It was inevitable that with the progress of civilization this faculty should manifest itself in a high and truly artistic sense.

They have not been without their encouragements, for since a century and a half music has been object of care to all the sovereigns who have succeeded to the throne of Russia.

From Beta Chapter,
K. C.



GOAT SONG.

When e'er a maiden joins the Alpha Chis,
 O, you should hear the dreadful, awful cries
 That issue from her throat when first she sees the goat.
 She trembles, and her hair begins to rise.

REFRAIN :

See him come, on a run!
 The maiden thinks her life is surely done.
 But it's worth it all to be an Alpha Chi,
 And the maiden, too, will think so, bye and bye.

His diet being pins and carpet tacks,
 No wonder that in gentleness he lacks.
 He rushes toward the maid, for he sees she is afraid—
 She then must ride upon his goatship's back.

REFRAIN :

O, what fun! See him run!
 The maiden thinks her life is surely done.
 But it's worth it all to be an Alpha Chi,
 And the maiden, too, will think so, bye and bye.

And when we've proved her loyal, brave and true,
 The goat is given something else to do,
 While we place on her our pin, and a sister's life begins ;
 Our confidence and love we give her, too.

REFRAIN :

Alpha Chi! Alpha Chi!
 To "come up higher" may we ever try.
 In future years when met by cares so grave,
 We'll bless the goat that made us true and brave.

Words and music by FRANCES T. DISSETTE.

THE SECRET.

Of all the jolly college girls for forty miles around,
 There is one band of maidens true, whose equal can't be found.
 In closest bonds of sisterhood and love they firmly stand;
 A gayer crowd you cannot find in all this happy land.
 And when the leaves begin to fade, and "rushing" has begun—
 When all the frats are working hard—O, then look out for fun!
 Our crowd is always in the lead, in everything the same,
 And if you listen closely, you will hear this sweet refrain:

REFRAIN:

O, we're the crowd that's called the Alpha Chis,
 And when we see a girl who is a prize
 We just put on our hats—don't mention other frats—
 But go and take the maiden by surprise.

And if our girl feels blue and strange, and wishes she were
 home,
 We then prepare a little feast, and bid the stranger come.
 We feed her well, and toast her, too, until she feels so gay
 She quite forgets her former blues, and home so far away.
 Here lies the cherished secret of a final, sure success:
 If what you most desire is a lovely maiden's "Yes"—
 Don't waste your time by running down your rivals in the field,
 But win her love and confidence, and she will surely yield.

REFRAIN:

Then you will have another Alpha Chi,
 Whose loyal, true affection ne'er will die,
 A voice to join the song, a hand to help along,
 As each one strives to raise the standard high.

Words by FRANCES T. D. SLETTE,
 Albion, Mich.

Tune of "I've Waited, Honey, Waited Long for You."

 GALLANT "CHI BROTHERS."

Delta Chapter of Alpha Chi Omega Fraternity enjoyed the novel social function recently of dining as the guests of "Chi Brothers." It came about through the desire of the girls to show their appreciation of certain kindnesses received at the hands of Dr. T. L. Flood and Hon. John J. Henderson, which they did by calling these gentlemen "honorary brothers" of our chapter. These newly made brothers considered the honor worthy of a dinner, consequently the spread which was served at The Lafayette.

Covers were laid for about thirty-five, and it would be hard to imagine a more prettily decorated table. Red carnations and smilax were used, bringing out in pleasing harmony the fraternity colors, which also appeared on the menu, the announcement in red, being encircled by a wreath of green.

The dinner was an unusually enjoyable one and the toasts which followed, with Sister Zerald Trax as toastmistress, highly entertaining. Following are the toasts:

"Why We're Here."

"A little nonsense now and then
Is relished by the best of men."

—Agnes Church.

"Our Initiation into Alpha Chi Omega."

"Our Relations with the Goat."

—Dr. T. L. Flood.

"Go 'Way Back and Sit Down."

—Helen Smith.

Song.—"Who'd Leave Their Happy Home for Me?"

—Judge Henderson.

"I'd Leave My Happy Home for You."

—Caroline Beyer.

"Fraternity Life in Meadville."

Song.

—Bertha Sackett.

THE LYRE

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GAMMA—Ruth V. Inglis.

DELTA—Clara Louise Lord.

ZETA—L. Marion Watkin.

THETA—Virginia May Fisk.

IOTA—Ethel W. Azbill.

VOL. V.

PROVIDENCE, R. I., JANUARY, 1902.

No. 4

It is always pleasing to note the enthusiasm and zealousness with which Alpha Chis commence a new year. Let us hope that our courage will not wane as the months pass. It seems as if in the past autumn, even more than is usual, the lists of active members in most of our chapters have been sadly wanting in numbers. The few returning girls have not been so hasty in striving to fill the vacancies, caused by the sisters who left in June, as in former years. In some chapters, the reason for this was a determination to go slowly but, in most chapters, the seeming delay was due to the very excellent agreement recently entered into among the fraternities. This subject was lightly touched upon in one of the chapter letters in the November issue, and the results following are to be found in these pages of the January Lyre. Surely "Asking Day" is one step higher in our Fraternity's standard and all college fraternities and societies would do well to follow out the same idea. "Slow and sure" may be somewhat prosaic but, when quality is what one wants, much time, and thought, and observation will give untold satisfaction and there is less danger of disappointments in coming years.

While we are considering the subject of "Asking Day," perhaps it is not inopportune to call the attention of the Fraternity to the two articles in the November Lyre entitled respectively "True Fraternity Material" and "Our Debt to the Chapter." Is not one the antecedent and the other the consequent and, can we not say that we will all strive to be "earnest, faithful and true" and therefore "intensely loyal" not only to our Chapter, but also to those outside and to the College in general?

With the opening number of Volume VI. in March, 1902, the long expected Exchange Department will make its debut. This is the only way in which very many non-active and alumnae sisters have an opportunity to know what other fraternities are about, and it is hoped that the additional pages of our quarterly will be enthusiastically welcomed.

CHAPTER LETTERS.

ALPHA CHAPTER—De Pauw University.

This is the close of the first term of the school year 1901-1902, and Alpha feels quite proud of her record during the term.

She has added ten most loyal girls to her number, besides having all except two of last year's girls back again.

On the 18th and 19th of October, Alpha celebrated her sixteenth birthday, and a most enjoyable time was had. On the evening of the 18th there was a reception given to the faculty and representatives of each of the fraternities. Our Chapter Home was beautifully decorated, the prettiest of the decorations being a lyre, filled with carnations and smilax, which was hung so as to be seen upon first entering the parlors.

There were many compliments passed upon the decorations, refreshments and our ability as entertainers.

On the evening of the 19th Alpha gave a banquet for only Alpha Chis.

Early in the evening we initiated several girls. This seemed to be greatly enjoyed by those of the girls who had not been with us for a while; and later an eight course supper was served—following that, the toasts.

It was, indeed, a very happy occasion. Since that time we have given several informals.

But with all these good times, our work is not forgotten. Alpha has four Seniors and three Juniors who are preparing recitals and so many of her girls have several college studies, as well as music.

The term recitals will be given on the evenings of the eighteenth and nineteenth of December, and one need only to look at the programs to see that Alpha is well represented.

We are anxiously looking forward to next term, for we expect to initiate several faithful pledges.

With best wishes from Alpha,

Yours in the bond,

ELMA LETA PATTON.

BETA CHAPTER—Albion College.

Beta again sends greetings to the other chapters and wishes them all a successful happy New Year in fraternity life.

In our last letter we told about the agreement between the three local sororities as regarded rushing and bidding new girls, and this time we can announce the result of the plan. During the first few days of the term there was a conspicuous absence of the excited rushing which heretofore has characterized that period. After we had met the new girls and had become somewhat acquainted with them, we had a six o'clock tea at the lodge; this was followed in a few weeks by an informal evening at the home of Nella Ramsdell, and another spread at the lodge. The second Wednesday in November, the formal bidding day, came at last, and the next day we pledged Anna Suylandt, Mae Allen, Sadie Osborne and Bessie Allen. Our girls are very much pleased with the quiet way in which the

rushing was carried on and doubtless will be in favor of a similar arrangement next year.

Next Saturday evening we expect to initiate Bessie Allen and Anna Suylandt, following on Tuesday evening with the ritual and banquet. In our next letter we will tell more about this, as well as about our plans for a Christmas tree. Preparations are being made for our annual concert which we hope to give some time in March.

We are looking forward with pleasure to December 13, on which evening will be given Handel's Messiah in the auditorium of the Methodist Church. Several of the girls are in the chorus, while Miss Ethel Calkins is the organist. The soloists will be Mrs. Albro Blogett of Toledo, soprano; Mrs. Marshall Pease of Detroit, alto; Marshall Pease, tenor; and Frank Croxton of Chicago, basso.

MARY L. PERINE.

Albion, Mich., Dec. 7, 1901.

GAMMA CHAPTER—Northwestern University.

With the rushing season past Gamma pauses to contemplate the result and is well pleased.

College opened with a great increase in attendance and the Music School benefited thereby. We were quite overwhelmed with desirable girls, but true to the standard of Alpha Chi we prefer quality to quantity, and on the evening of October twenty-first four new sisters joined our circle, May Pichereau, Mae Lounsberry, Ida Pratt and Christine Atwood. Later on we made still another discovery and Frances Meredith was initiated on November twenty-fifth, bringing our active membership up to sixteen. One of these, Mary Masters, came from Beta Chapter, and she must be sorely missed there, if Beta valued her as we do.

Our new sisters were introduced to some of our friends at an informal dance a few weeks ago, and now our formal party is occupying our attention. This will be held at the Evanston Boat Club on December the thirteenth and bids fair to be the

most successful we have yet given. After that we intend to spend the rest of the school year in preparation for the convention next fall.

Edna Stanton and Myeta McKean, accompanied by a friend from the School of Oratory, gave a successful recital in a small town in Wisconsin a few weeks ago.

A recital for advanced students will be given on the fourteenth of this month. Several Alpha Chis will take part.

Gamma will welcome all suggestions for the employment of the time remaining after business is disposed of in frat. meeting. Cannot our sister chapters give us some hints?

We feel that Alpha Chi stands for more than our social pleasure and want our meetings to be worth as much as possible to all our girls.

MABEL DUNN, Gamma.

DELTA CHAPTER—Penn. College of Music.

Dear Sisters:—As school is about to close for the holiday vacation, you may find our girls very busy indeed with college work, music and fraternity.

We have changed fraternity rooms and our new ones, which are in the Mosier House on East Chestnut street are the center of our dearest hopes, and we are all interested in making them a fitting abode for Alpha Chis.

The first large frat. party of the year was a Hallowe'en party to which about fifty of our friends were invited. Pumpkin faces peered at one from almost every nook and corner, the decorations being cornstalks and evergreen boughs. Many Hallowe'en games were indulged in; some danced, while others spent much of their time by a small keg in the corner. A jolly time was enjoyed by all and the affair proved a very successful opening for our new rooms.

Since our last letter to the Lyre, we have taken two new girls into our circle, Miss Lyde Hammond and Miss Helen Smith, and we hope to be able to introduce two more girls very soon to our sisters.

A fancy-work party was given in the fraternity rooms one Saturday afternoon recently to meet several new girls, and a delightful time was enjoyed by all. A musical programme was rendered, after which tea and wafers were served.

The girls of Delta Chapter join me in greetings to our sister Chapters.

CHAPTER EDITOR.

IOTA CHAPTER—University of Illinois.

Dear Sisters:—The most exciting period in the history of our chapter has been during Thanksgiving week. You remember, perhaps, that the sororities here had entered into a contract which set the Tuesday before Thanksgiving as "Asking Day."

The bids of all the sororities were mailed at about the same time, and the next two days were spent in feverish hope and expectation. As a result, three new girls are wearing the scarlet and olive, and we can be more truly thankful this year than ever before.

Our rushing parties have been numerous owing to the length of time before asking day. Among these were several musicales and informal spreads and parties, but the most successful of all was a large reception at the home of Clara Gere, to which the other sororities, fraternities, new girls, many members of the faculty and townspeople were invited. Our colors were very prominent, even to the *red* and *green* candies in the dining room. Scarlet carnations and smilax were the decorations.

Our non-active members have been very good to us this fall, helping us at our musicales and at our reception.

We are very sorry to report that Mrs. Palmer has been obliged to resign from active membership on account of extreme ill health.

Dr. Kinley, Dean of the College of Literature and Arts, and Mrs. Kinley, one of Iota's charter members, have returned from a year in Europe.

Miss Fernie has been ill in the hospital, but is able now to take up her work again in the School of Music.

We have ten active members now, and with three pledges* we feel very prosperous indeed. We, too, have loads of Alpha Chi spirit, and in the exuberance of this spirit we send our best wishes to all the Chapters of our beloved fraternity.

Yours in the bond,

LILLIAN HEATH.

*Alice Baker, Bessie Stevenson and Emma Watlinger.

ALUMNAE NOTES.

BETA.

Mrs. Emma Phelps Vary, of Battle Creek, visited Nella Ramsdell the first week in December.

Miss Edna Triphagen, Cons. '01, who has been teaching music at her home in Mullihen this year, visited with the girls here the middle of the term.

Miss Libbie Smith, of Marshall, visited a few days with cousins in the city this month.

The marriage of Elizabeth Perkins to Louis C. McDougal occurred at the home of the bride's father Tuesday evening, Nov. 26. Mr. and Mrs. McDougal, after an eastern trip, returned to Albion and took up their residence at 713 South Clinton street.

Invitations are out for the marriage of Maud Armstrong, of Detroit, to Thomas P. Hubbard, of the same city, to occur at the home of the bride's father in Bagg street on January first.

GAMMA.

Mrs. W. M. Mitchell (Beulah Hough) was in Evanston in November.

Mrs. Eugene Hinckley (Blanche Hughes) saw friends in Chicago a few days ago.

Mrs. Carrie Woods Abbott was in Evanston with her small son for several weeks in October.

May Vose has moved with her family to Charlottesville, Va.

Miss Mary Stanford is singing in a North Side church. She has been studying with Burritt for several years.

Miss Alice Grannis is at the head of the Oratory Department of the University of California.

Our alumnae in and about Chicago have formed an association which meets on the first Wednesday of every month at the home of one of the members, where a luncheon is served. They desire that any Alpha Chi in Chicago, who is not a member, shall make herself known to them.

Leona and Edith Wemple and Bessie Scales are at Smith College this year.

DELTA.

Miss Bertha Cribbs, of Oil City, spent a few days with Meadville friends recently.

Mrs. Susanna Porter Nutt, who was recently married, visited her parents over Thanksgiving.

Miss Mabelle Leffingwell has just returned from a short visit with relatives in Cleveland.

Miss Mable will return to college for the spring term.

Miss Alta Moyer has accepted a very flattering offer to sing in one of the Oil City churches. For some time she has been singing in the Methodist Church, where she will be very much missed.

HONORARY MEMBERS.

Beach, Mrs. H. H. A.
Bloomfield-Zeisler, Madame Fannie
Decca, Madame Marie
Hopekirk, Madame Helen
Lang, Margaret Ruthven
Lavin, Mrs. Mary Howe
Powell, Maud
Rive-King, Madame Julia
Stevens, Neally
Yaw, Ellen Beach

ALPHA.

ASSOCIATE MEMBERS.

Alden, Lena Eva
Bailey, Mrs. Cecelia Eppinghousen
Bryant, Mrs. Jennie Allen
DePauw, Mrs. Newland T.
DePauw, Mrs. Charles T.
Dixon, Mrs. Alma Dahl
Earp, Mrs. Ella G.
John, Mrs. Orra P.
McGregor, Mrs. Alice Wenworth

CHAPTER ROLL.

Alexander, Mrs. Claudia Hill, Greensburg, Ind.
Andrews, Lucy G., Brazil, Ind.
*Atkinson, Lulu, Willow Branch, Ind.
Aydelott, Helen, Mowequa, Ill.
*Bailey, Mrs. Bell Mikels, West LaFayette, Ind.
Baird, Mrs. Lulu Parkhurst, Bourbon, Ind.
Baldwin, Mrs. Suda West, Ft. Branch, Ind.
*Ballinger, Ina, Williamsburg, Ind.
Barrett, Lena B., Eden, Ind.
Barrett, Belle, Eden, Ind.
Barry, Bunny, Sheldon, Ill.
Beeson, Alice, Milton, Ind.
Bell, Clara, Bluffton, Ind.
**Benedict, Mrs. Cora Branson
Bennet, Mrs. Laura Marsh, Okahumpka, Fla.
Berger, Mrs. Ethel Sutherland, Chicago, Ill.

-
- *Biddle, Maude, Danville, Ind.
 Birch, Helen Hanna, Greencastle, Ind.
 Blair, Mrs. Minnie Hargrave, Princeton, Ind.
 *Boltz, Myrtle
 Bosler, Lyda
 *Branson, Stella, Farmersburg, Ind.
 Broadstreet, Della, Greencastle, Ind.
 Brumfield, Flora, Petersburg, Ind.
 *Brown, Mrs. Leonore Boaz, Kokomo, Ind.
 Bryan, Grace, Bloomfield, Ind.
 *Burton, Daisy, Farmersburg, Ind.
 *Byers, Lizzie, Shelbyville, Ind.
 Cain, Florence, Peru, Ind.
 Campbell, Eva, Coatsville, Ind.
 Campbell, Mary, Washington, Ind.
 *Carter, Olive, Brazil, Ind.
 *Case, Mrs. Minnie Bowman, Covington, Ind.
 Chenoweth, Byrde, Winchester, Ind.
 Childs, Mrs. Nellie Gamble, Martinsville, Ill.
 *Clark, Blanche, Colfax, Ind.
 Clark, Mrs. Olive Burnett, Anderson, Ind.
 Collins, June, Knoxville, Iowa.
 *Colliver, La Rose, West Grove, Iowa
 *Conn, Josephine, Shelbyville, Ill.
 Conner, Grace E., 119 Tipton St., Seymour, Ind.
 Conrey, Carrie, Shelbyville, Ind.
 Copeland, Nellie Bolton, 850 G. Ave., St. Paul, Minn.
 **Coucher, Louise
 Cowger, Raeburn, Monticello, Ind.
 Cowperthwaite, Anne, Tom's River, N. J.
 Cox, Emma, Anderson, Ind.
 *Creek, Emma, Yoeman, Ind.
 *Darby, Rhoda, Otterbein, Ind.
 *Davis, Honora, Bourbon, Ind.
 Davis, Minnie, Martinsville, Ind.
 DeVore, Alta, O'Dell, Ind.
 DeVore, Okah, O'Dell, Ind.
 *Dresser, Mrs. Nellie Dobbins, W. Lafayette, Ind.
 Ellis, Pearl, Pleasantville, Ind.
 Estep, Daisy, Danville, Ind.
 Esterbrook, Mrs. Dora Marshall, Orleans, Neb.
 Finch, Juliet, Logansport, Ind.
 Forshee, Mabelle, Kinmundy, Ill.

- *Foster, Evalyn, Attica, Ind.
*Foster, Katherine, Palmyra, N. Y.
Fox, Jessie Y., Champaign, Ill.
French, Gertrude H., Boxford, Mass.
Fuqua, Leota
*Graham, Mrs. Louie Rush, Kanapolis, Kansas.
Gallihue, Mayme, Indianapolis, Ind.
Gray, Mrs. Carrie Moore, Galveston, Ind.
Gray, Margurite, Chrisman, Ill.
Guild, Jessie L., Medaryville, Ind.
Guller, Grace, Raymond, Ill.
*Hamilton, Cora, Greensburg, Ind.
Hamilton, Florence, Greensburg, Ind.
Hammerly, Lydia, Marshall, Ill.
Hand, Mrs. Lillie Throop, Carbon, Ind.
*Harper, Mrs. Nellie Zimmerman, Brazil, Ind.
*Haywood, Emma, Romney, Ind.
Heater, Alice Cary, Knightstown, Ind.
Herr, Helen, Brazil, Ind.
*Lester, Emma, Greencastle, Ind.
Heston, Maud, Princeton, Ind.
Hirt, Sarah, Greencastle, Ind.
Horner, Meta, Medaryville, Ind.
Hites, Mrs. Ella Farthing, Clarksburg, Ind.
Hollingsworth, Mrs. Myrtle Wilder, Brazil, Ind.
Hornbrook, Mrs. Stella Heston, Princeton, Ind.
Howard, Mrs. Lydia Woods, Greencastle, Ind.
Hughes, Mrs. Ella Peck, Greencastle, Ind.
Jackson, N. Ethel, 1816 North New Jersey St., Indianapolis, Ind.
Jamison, Mrs. Pearl Armitage, Warren, Ind.
*Jaques, Retta W., Owensville, Ind.
Johnson, Mabelle, Carthage, Ind.
*Johnson, Adele, Graham, Texas.
Jones, Ethel, Shelbyville, Ind.
*Jones, Agnes, Reese's Mills, Ind.
Jones, Mary L. E., Terre Haute, Ind.
Jones, Mrs. Anna Augustus, Paris, Ill.
Keenan, Mrs. Bessie Grooms, Leroy, Ill.
Kelly, Jennie, Sullivan, Ind.
Kewley, Mrs. Adeline Rowley, Onarga, Ill.
Kirkham, Mrs. Kittie Crowder, Sullivan, Ind.
Lank, Wilhelmina S., Greencastle, Ind.
Lathrope, Emma, Delphi, Ind.

Latimer, Bessie, Auburndale, Mass.
 Leonard, Estelle, 127 W. 12th St., Cincinnati, O.
 Lightfoot, Mrs. Marguerite Smith, Rushville, Ind.
 Link, Mrs. Maud Rude, Paris, Ill.
 Linscott, Mrs. Josephine Tingley, New Mexico.
 Little, Carrie M., Williamsport, Ind.
 Lockridge, Elisabeth, Greencastle, Ind.
 *Maley, Maud, Edinburg, Ind.
 *Martin, Dema, Newton, Ind.
 Marshall, Zella Lesa, Chicago, Ill.
 *May, Cora, Ellettsville, Ind.
 McCurdy, Mrs. Annie Bunger, Ft. Wayne, Ind.
 McReynolds, Katharine H., Washington, D. C.
 Meredith, Eva R., Muncie, Ind.
 Meserve, Maud, Robinson, Ill.
 Miller, Emma C., Greencastle, Ind.
 *Mischler, Myrtle, Huntington, Ind.
 Montgomery, Nellie.
 Moore, Lillian E., Indianapolis, Ind.
 Morgan, Mrs. Isabel Shafer, Westport, Ind.
 Morse, Estelle A., Wabash, Ind.
 *Murphy, Florence, Wabash, Ind.
 Neal, Sara, Washington, Ind.
 Neff, Mrs. Libbie Price, Portland, Ind.
 Nesbitt, Mrs. Eva Osburn, Shelburn, Ind.
 *Nickle, Emma, Winfield, Ind.
 *O'Dell, Edith, Fullerton, Neb.
 O'Dell, Helen C., O'Dell, Ind.
 O'Dell, Mayme B., O'Dell, Ind.
 Offutt, Mrs. Rhoda Gary, Henderson, Ind.
 Parker, Lorette, Shelbyville, Ind.
 Parrett, Bessie, Patoka, Ind.
 Patton, Elma, Milroy, Ind.
 Paul, Grace, Indianapolis, Ind.
 *Phillips, Della, Coatsville, Ind.
 Pleak, Elizabeth, Greensburg, Ind.
 *Powell, Mrs. Mate Frash, Wabash, Ind.
 *Power, Grace, Milroy, Ind.
 Pullen, Mrs. Grace Wilson, Centralia, Ill.
 Rainier, Susa, Chalmers, Ind.
 Reed, Kate, Newtown, Ind.
 Rice, Helen Dalrymple, 183 Park Ave., Indianapolis, Ind.
 Rice, Mrs. Louise Ulyette

Roberts, Mrs. Mayme Jennings, Shelbyville, Ill.
Ross, Nelle Ellen, Morton, Ind.
Rowland, Maud, Covington, Ind.
Ruick, Mrs. Alberta Miller, Indianapolis, Ind.
** *Rupp, Valverde
Russel, Cora, Mound City, Mo.
Rutledge, Mildred, State St., Springfield, Ill.
Ryan, Anna
Scott, Lena, Anderson, Ind.
Shaffer, Minnie, Windsor, Ill.
Shaw, Pearl, Sardinia, Ind.
Shannon, Mrs. Margaret Lathrope, Alexandria.
*Shera, Zulu, Sardinia, Ind.
Smedley, Mrs. Leah Walker, Indianapolis, Ind.
Smith, Mrs. Anna Allen, Greencastle, Ind.
Smith, Edith, Maryville, Mo.
Smith, Mrs. Katherine Power, Moore's Hill, Ind.
*Stanfield, Olive, Indianapolis, Ind.
Stanford, Katherine, Brookston, Ind.
Steele, Ida, Greenfield, Ind.
Sterrit, Anna Vae, Logansport, Ind.
Stevenson, Mrs. Vallie Van Sandt, Carbon, Ind.
** *Stonecypher, Mrs. Donna Williamson
Sype, Mrs. Olive Ferris, 328 N. Main St., Rockford, Ill.
Taggart, Mrs. Florence Thompson, Indianapolis.
Taggart, Laura, Dallas, Texas.
Taggart, Cora, Dallas, Texas.
Thompson, Mrs. Ella H., Indianapolis, Ind.
Thornburg, Myrtle, Winchester, Ind.
Tingley, Flora, Marion, Ind.
*Troy, Fannie, Eden, Ind.
Vaught, Ruth, Lebanon, Ind.
*Vess, Grace, New Richmond, Ind.
Vess, Ida, New Richmond, Ind.
Walker, Mrs. Mae Headley, Pendleton, Ind.
Wamsley, Gertrude Howe, Kansas, Ill.
Warren, Mrs. Minnie McGill, Watseka, Ill.
Watson, Mrs. Marie Hirt, Greencastle, Ind.
Waugh, Pearl, Tipton, Ind.
Weissel, Mrs. Lela Beil, Bluffton, Ind.
Whisand, Mrs. Flora VanDyke, Ashomer, Ill.
Wilhite, Mrs. Mary E., Danville, Ind.
Wilkin, Grace, Paris, Ill.

Wilson, Dora, Goodland, Ind.
 Wilson, Mrs. Daisy Steele, Indianapolis, Ind.
 Wilson, Mary Janet, Greencastle, Ind.
 Windle, Mrs. Jessie Heiney, Huntington, Ind.
 Wood, Ferne, 108 Powell Ave., Evansville, Ind.
 Yates, Flora, Stillwater, Minn.

BETA.**ASSOCIATE MEMBERS.**

Bolster, Mrs. Carrie Hall, 404 Bidwell St., Albion, Mich.
 Longman, Mrs. Marie White, 4608 Lake Ave., Chicago, Ill.
 Sand, Mrs. Zella Brigham, Berrien St., Albion, Mich.

CHAPTER ROLL.

Allen, Alta Mae, 504 E. Erie St., Albion, Mich.
 Allen, Mrs. Minnie McKeaud, 305 24th St., Detroit, Mich.
 Armstrong, Mrs. Lillian Kirk, Cadilla, Mich.
 Armstrong, Maud E., 519 12th St., Detroit, Mich.
 Armstrong, Mrs. Fred Leefe, Sault St. Marie, Mich.
 Austin, Mrs. Irene Clark, N. Superior St., Albion, Mich.
 *Atwood, Kathleen Sheehan, 354 Mass. Ave., Buffalo, N. Y.
 Burnham, Mrs. Grace Armstrong, Marshall, Mich.
 Bailey, Florence, Grand Ledge, Mich.
 Baum, Lena B., 211 E. Erie St., Albion, Mich.
 **Baum, Nellie Irene
 Billinghamurst, Ida, Muskegon, Mich.
 Brown, Berta, Plainville, Mich.
 Brown, Grace, 409 Clinton St., Albion, Mich.
 Buck, Gertrude, Ironwood, Mich.
 Bundy, Blanche, Chicago, Ill.
 *Blanchard, Jessie, Irwin Ave., Albion, Mich.
 Calkins, Kate L., 316 E. Porter St., Albion, Mich.
 Calkins, Ethel J., 316 E. Porter St., Albion, Mich.
 Childs, Marion, Calumet, Mich.
 Colby, Mrs. Martha Reynolds, E. Erie St., Albion, Mich.
 Collins, Mabel, Petoskey, Mich.
 Crittendon, Emma, 109 Berrien St., Albion, Mich.
 Cushman, Mrs. Beatrice Breckenridge, Detroit, Mich.
 Cushman, Mrs. Janette Allen, Tckowska, Mich.
 Cushman, Jessie, 1504 3rd Ave., Minneapolis, Minn.
 *Cary, Mrs. Clara Shotwell, Detroit, Mich.
 *Custer, Elizabeth, Pava, Ill.
 Davidson, Eusebia, Port Huron, Mich.

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- Defendorf, Mrs. Florence Reynolds, Dewagiac, Mich.
DeLamarter, Elsie, Lansing, Mich.
Dickie, Clarissa, 501 E. Erie St., Albion, Mich.
Dickie, Mary B., 501 E. Erie St., Albion, Mich.
Disbrow, Grace G., Wheatland, Mich.
Dissette, Frances T., Huron St., Albion, Mich.
Dunbar, Mrs. Blanche Bryant, Parma, Mich.
Eggleston, Nina, Marshall, Mich.
Fairchild, Minnie, Three Rivers, Mich.
Fellows, Mrs. Mabel Nix, Homer, Mich.
Fenn, Mrs. Jean Whitcomb
*Foster, Mabel L., 21 Grand River Ave., Detroit, Mich.
Garfield, Mrs. Marian Howlett, 712 Superior St., Albion, Mich.
Goodenow, Maizie B., 518 Michigan Ave., Albion, Mich.
*Goodenow, Georgia, 518 Michigan Ave., Albion, Mich.
**Gulick, Mrs. Hattie Lovejoy
Gunnels, Dorothy W., Hotel Madison, Toledo, Ohio.
Hall, Mrs. Flora Odgate, Ionia, Mich.
Handy, Alida W., Bay City, Mich.
Hamblen, Mrs. Ada Dickie, Detroit, Mich.
Harrington, Corabel, 302 1st St., Jackson, Mich.
Harris, Mrs. Katharine Brandon, Florida.
Hatswell, Myrtle, 462 N. 3rd St., Saginaw, Mich.
Ives, Hattie, Chicago, Ill.
Kinsinan, Ethel, Calumet, Mich.
Knickerbocker, Mrs. Louise Lane, Marshall, Mich.
Koonsman, Mildred Leah, Lansing, Mich.
Landing, Mrs. Lulu Keller, 444 E. 62nd St., Chicago, Ill.
Ledy, Anna, Colon, Mich.
Leonard, Mrs. Belle Fiske, Bidwell St., Albion, Mich.
Lovejoy, Mrs. Nellie Valentine, Grand Rapids, Mich.
Lott, Mrs. Gertrude Fairchild, Three Rivers, Mich.
Loder, Belle, 914 S. Superior St., Albion, Mich.
Laughlin, Mrs. Dorothy McClellan, No. 2 Larson Flat, Galesburg, Ill.
Maher, Mrs. Della Morgan, Minneapolis, Minn.
Master, Mary M., Big Rapids, Mich.
McClintock, Mrs. Louise Birchard, 30 Charlotte Ave., Detroit, Mich.
McDonald, Winifred E., Cadillac, Mich.
McClellan, Mrs. Georgia Gale, 710 N. Superior St., Albion, Mich.
McHattie, Addie, Cedar Springs, Mich.
Miller, Mrs. Elizabeth Avery, Phelps, N. Y.
Miller, Mrs. Hortense Osmun, Port Huron, Mich.
Miller, Mattie G., Marine City, Mich.

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- Mills, Mrs. Glenna Schantz, Grand Rapids, Mich.
 Miner, May, Union City, Mich.
 Mitchell, May, Bay City, Mich.
 Moore, Mrs. Josephine Parker, Fon du Lac, Wisconsin.
 Mosher, Margaret, 311 Michigan Ave., Albion, Mich.
 *Mumford, Mrs. Lena Crosby, Lansing, Mich.
 Niggeman, Henrietta E., Crosswell, Mich.
 Niles, Mrs. Lucie McMaster, 93 Charlotte Ave., Detroit, Mich.
 Noble, Mrs. Clara Engle, Missouri Valley, Iowa
 Parmenter, Mrs. Effa Simpson, 311 1-2 Lake Ave., Petoskey, Mich.
 Perine, Mary L., 420 E. Erie St., Albion, Mich.
 Perine, Susie A., 420 E. Erie St., Albion, Mich.
 Perkins, Libbie, Albion, Mich.
 Pratt, Eva, Lansing, Mich.
 Ramsdell, Nella, 408 E. Erie St., Albion, Mich.
 Reid, Mrs. Jennie Dickinson, Sedgwick, S. Dakota.
 Reynolds, Hattie, Jackson, Mich.
 Rogers, Dalsy, Medina, Mich.
 Roode, Katherine, Coldwater, Mich.
 Scotten, Anna, Detroit, Mich.
 Shedd, Mrs. Pearl Trambes, Grand Rapids, Mich.
 Smith, Mrs. Kittie Eggleston, Hillsdale, Mich.
 Smith, Belle, Grand Rapids, Mich.
 Smith, Libbie, Marshall, Mich.
 Smith, Mrs. Bessie Tefft, St. Johns, Mich.
 Snell, Maud, Elgin, Ill.
 Snell, Daisy, Coldwater, Mich.
 Spence, Mrs. Minnie Lewis, Oberlin, Ohio.
 Sprague, Della, Kalamazoo, Mich.
 Thomas, Mrs. Nellie Smith, St. Clair, Mich.
 Tiney, Eva Marzolf, Stillsville, Mich.
 Townsend, Mrs. Belle Miller, Champaign, Ill.
 Travis, Cora, Traverse City, Mich.
 Triphagen, Edna, Mulliken, Mich.
 Valentine, Mrs. Cora Bliss, Detroit, Mich.
 Vary, Mrs. Emma Phelps, 26 Cherry St., Battle Creek, Mich.
 Wallis, Myrtle Rhea, Saginaw, Mich.
 Watson, Myrtle, Cedar Springs, Mich.
 Welch, Winnifred, Homer, Mich.
 Whitcomb, Rose Abernathy, Philadelphia, Pa.
 White, Mrs. Florence Hoag, Irwin Ave., Albion, Mich.
 Whitney, Mrs. Florence Woodhams, Smith House, Hillsdale, Mich.
 Willis, Orpha, Onondago, Mich.

- Wolfe, Mrs. Mame Harris, Flint, Mich.
- Woodworth, Ora Verona, 510 E. Erie St., Albion, Mich.
- Worthington, Jennie, Michigan Ave., Albion, Mich.
- Wright, Mrs. Lottie Weed, Lake Odessa, Mich.

GAMMA.

ASSOCIATE MEMBER.

- Mrs. Regina Watson - 300 LaSalle St. Chicago*
- ** Mrs. Sadie E. Coe, University Place, Evanston, Ill.

*Miss Julia Mae Dean
151 1/2 Chicago
Evanston*

CHAPTER ROLL.

- ~~Abbot, Mrs. Chauncey (Carrie Woods), Schuyler, Neb.~~
- ~~Atwood, Louise, Beloit, Kansas.~~
- ~~Atwood, Christine, Beloit, Kansas.~~ *Mrs. Gertrude Smith 408 Park St. Evanston, Ill.*
- ~~Bailey, Mabel, Chanute, Kansas.~~
- ~~Beckett, Minnie, Chicago, Ill.~~
- ~~Beeman, Cora, Waukon, Ia.~~
- ~~Bellows, Arta Mae, Maryville, Mo.~~
- ~~Beard, Mrs. (Lispeth Phelps), Chicago, Ill.~~
- **Bolan, Marguerite
- ~~Brown, Mrs. Lolla Skefton, Appleton, Wis.~~
- ~~Brown, Mrs. Harry (Ethel Lillyblade), Manila, Philippine Islands.~~ *San Francisco, Calif.*
- **Burdick, Mae
- ~~Chester, Mrs. Laura Budlong, Bowmanville, Ill.~~
- ~~Charles, Theodora, 1300 Davis St., Evanston, Ill.~~ *936*
- ~~Childs, Florence, 526 Davis St., Evanston, Ill.~~ *814 Franklin*
- ~~Dunn, Mabel, 1808 Chicago Ave., Evanston, Ill.~~ *1301 LaSalle St. Chicago*
- ~~Ewell, Marion, 747 Forest Ave., Evanston, Ill.~~
- ~~Everson, Grace, 1210 Michigan Ave., Evanston, Ill.~~
- ~~Grafton, Fanny, Evanston, Ill.~~
- ~~Grannis Alice, Mankato, Minn.~~ *St. Paul, Minn.*
- ~~(Grant, Roscoe),~~ *St. Paul, Minn.*
- ~~Hanson, Cordelia, 2147 Sherman Ave., Evanston, Ill.~~
- ~~Hanson, Emma, 2147 Sherman Ave., Evanston, Ill.~~
- ~~Jennaway, Kate, Rochelle, Ill.~~
- ~~Harris, Florence, Beardstown, Ill.~~
- ~~Hagan, Mrs. (Edith Jordan), Oakdale Ave., Chicago, Ill.~~
- ~~Hann, Mrs. (Suzanne Malford), Brooklyn, N. Y.~~
- ~~Holbrook, Carrie, Orange Road, Montclair, N. J.~~ *1323 Hannan Ave.*
- ~~Hough, Jane, Jackson, Mich.~~ *1323 Hannan Ave.*
- ~~Howard, Mrs. Lawrence (Nina Kellogg), Providence, R. I.~~
- ~~Huckley, Mrs. Eugene (Blanche Hughes), Sparta, Wis.~~
- ~~Isabster, Ethel, 1808 Grove St., Evanston, Ill.~~
- ~~Kindade, Agatha, Lenark, Ill.~~

- ~~Kingery, Mrs. D. G. (Stella Chomblin), Oak Park, Ill. 415 N. Cuyler~~
~~Gounsbury, Main, Webster, N. D. (Resigned.)~~
~~Larson, Mrs. Bessie G., Hastings, St. Paul, Minn. *Michiganapolis*~~
~~Martin, Amy, Minneapolis, Minn. 2705 Pillsbury Ave~~
~~McDowell, ^{Miss} Bernette, ~~St. Paul, Minn.~~ Mrs. Guy Maxwell, Winona,~~
~~McIntyre, Mildred, Memphis, Tenn: 367 Adams St. 720 Clark~~
~~McKean, Myrtle, Webster, N. D. 134 93 Mrs. Ralph Barnes~~
~~Meredith, Frances, Memphis, Tenn. Mrs. Edmund Patterson, 367 Boyd~~
~~Mitchell, Mrs. W. M. (Beulah Hough), Evanston, Ill. 1307 Jackson Av~~
~~Morgan, Mrs. Leslie (Helen Gamble), Perry, Ia.~~
~~McCorrie, Athol, ~~Ill.~~~~
~~Osgood, Mrs. (Mary Satterfield), Marietta, Ill. *Estherville, Ia.*~~
~~Patrick, Elizabeth, Des Moines Ia. - 657-17th St.~~
~~Parkinson, Ella, Mt. Carmel, Ill.~~
~~Riekereau, May, Lebanon, Ill.~~
~~Pratt, Ida, 767 Estes Ave., Rogers Park, Ill.~~
~~Ramage, Mrs. I (Barbara Strickler), McGregor, Ia.~~
~~Richardson, Grace, 106 Buena Ave., Chicago, Ill.~~
~~(Ritchie, Mrs.) (Lizzie Stein) Walla Walla, Wash. Mrs. John Casper
17 Eagle St.~~
~~Rising, Pearl, *Lebanon*~~
~~Rowley, Mrs. (Cornelia Porter), Wheaton, Ill. Rogers Park Ill. *the 3*~~
~~Sabin, Mrs. (Lulu Platt), Fargo, N. D.~~
~~Scales, Katharine, 8 Kenosaw Terrace, Buena Park, Ill.~~
~~Scales, Elizabeth, 6 Kenosaw Terrace, Buena Park, Ill.~~
~~Scott, Gene, McGregor, Ia.~~
~~Schmidt, Mrs. (Ethel Grannie), Mankato, Minn.~~
~~Slaughter, Grace *Mrs. Gamble*~~
~~Suller, Mabel, 661 Foster St, Evanston, Ill. 716 Clark St.~~
~~Snyder, Irene, Moweaqua, Ill.~~
~~Seegers, Cora, 1544 Oakdale Ave., Chicago, Ill.~~
~~Stanford, Mary, 448 Lake Ave., Chicago, Ill.~~
~~(Stanton, Edna) Marinette Wis. *Wis.*~~
~~(Stevens, Irene) 520 Greenwood Boulevard, Evanston, Ill. Mrs. Warren Ki~~
~~Strong, Ella, Waukegan, Ill.~~
~~Skiff, Blanche.~~
~~Pomphrey, Elizabeth, Morrisville, N. Y. Mrs. Percy Bradstreet *the 3*~~
~~Tyra, Valeria, Lebanon, Ind. Mrs. Frank Kunder 4524 Indiana Ave~~
~~Vaughn, Mattie, Deadwood, S. D. Mrs. Hugh McElton~~
~~Voss, May, Charlottesville, Va. *the 3*~~
~~Walker, Mary, Chicago, Ill. 43 56 Berkeley Ave.~~
~~Wayman, Mrs. (Elfrada Coleman), Muskogee, Ind. Territory.~~
~~Wemple, Leona, Waverly, Ill.~~
~~Wemple, Edith, Waverly, Ill.~~

Williams, Mrs. H. D. (Maude Wimmer) Perry, Ia.
~~Wyke, Mrs. Wm. (Lillian Sitter), Kenmore Ave., Chicago, Ill.~~ *528 West a
Milmette*
 Weller, Mrs. (Jenette Marshall), Omaha, Neb.
 Young, Mrs. R. B. (Adelene Richardson), Bonham, Texas.
 Young, Ella, 1246 Forest Ave., Evanston, Ill. *370 Greenleaf St.*

DELTA.

ASSOCIATE MEMBERS.

Hull, Mrs. Juvia O., Meadville, Pa.
 Pinney, Miss Mary Reno, New York, N. Y.

CHAPTER ROLL.

Baker, Katharine, Spring Creek, Pa.
 Barber, Margaret B., Meadville, Pa.
 Barnaby, L. Fay, New York, N. Y.
 Bates, Florence, Meadville, Pa.
 Beyer, Mabel, Punxsutawney, Pa.
 Beyer, Caroline, Punxsutawney, Pa.
 Blodgett, Lucile, Youngsville, Pa.
 Bright, Evelyn, Greenville, Pa.
 Brown, Mrs. Antoinette Snyder, Meadville, Pa.
 Byres, Frances, Cooperstown, Pa.
 Borland, Anna, Oil City, Pa.
 Chase, Bell, Greenville, Pa.
 Church, Agnes Pearson, Meadville, Pa.
 Cowan, Lillian, Apollo, Pa.
 Cribbs, Bertha, South Oil City, Pa.
 Crissman, Nelle, West Newton, Pa.
 Dick, Mrs. John, Meadville, Pa.
 Dunbar, Myrtle, Meadville, Pa.
 Edsall, Helen, Elmira, N. Y.
 Evans, Sara, Greenville, Pa.
 Everson, Marian, Wellsville, Ohio.
 Fair, Lee, South Oil City, Pa.
 **Foote, Mary.
 Graham, Mary, Meadville, Pa.
 Gamble, Mrs. Nella White, Meadville, Pa.
 Hammond, Grace, Pontiac, Mich.
 Hollister, Mrs. Carrie Gaston, Cochranton, Pa.
 Harper, Florence, Meadville, Pa.
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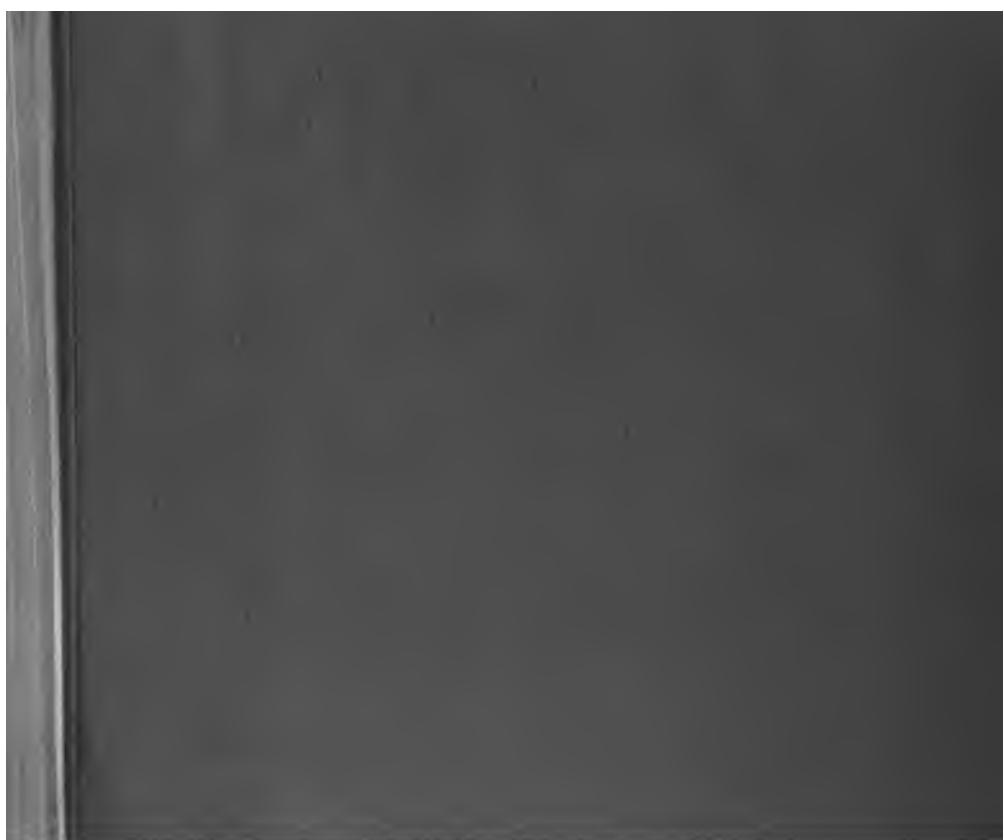
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