CONCERT BAND

A football or basketball game without a band would be a sorry sight indeed. Unlike many other schools, Bowling Green was spared such a plight this year when servicemen volunteered to join with civilian students in order to preserve the marching band.

Transportation, the uncertainty of service men's free time, and the smaller number of members presented many obstacles as the band strove to maintain the same superior record that it has held since its beginning in 1925.

Climaxing two semesters of rehearsing and arranging, the concert band presented its annual spring program early in April. In spite of the wartime conditions which overshadowed all extra-curricular activities, the concert band managed to surpass all its previous records in its excellent concert.

The departure of Dr. Charles Church, band director, in mid-year caused only temporary disruption of the band's activities. Under student direction, a small edition of the concert band played during basketball season. M. Arthur Zuehlke assumed the responsibility in time to prepare the band for the spring concert.

Officers of the concert band were Wilma Brewer, president; Ruth Kimmel, vice president; Louise Miller, secretary. Under their leadership and the direction of Mr. Arthur Zuehlke, of Bowling Green's oldest tractions, withstood a wartime crisis.
*405—Elementary Projective Geometry (3)  Ogg
Fundamental theorems of projective geometry. Euclidean geometry as a portion of the larger field. Prerequisite: Mathematics 202. Offered in 1943-44 and in alternate years.

†510—Functions of a Complex Variable (3)  Hendrickson
An introductory course in higher analysis.

†511—Functions of a Complex Variable (3)  Hendrickson
A continuation of Mathematics 510. Prerequisite: Mathematics 510.

†520—Modern Algebra (3)  Ogg
An introductory course in higher algebra.

†521—Modern Algebra (3)  Ogg
A continuation of Mathematics 520. Prerequisite: Mathematics 520.

530—Algebraic Geometry (3)  Ogg
Plane algebraic curves, transformations, and invariants. Offered in Summer only.

531—Algebraic Geometry (3)  Ogg
Curves and surfaces in three dimensions, transformations, and invariants. Offered in Summer only.

540—Theory of Groups (3)  Ogg
Finite groups. Applications to algebra and geometry. Offered in Summer only.

541—Theory of Groups (3)  Ogg
A continuation of Mathematics 540. Prerequisite: Mathematics 540. Offered in Summer only.

590—Master's Thesis (2 to 5)  Graduate Staff
Students working upon their master's theses in Mathematics are required to register for this course.

Music

Associate Professors McEwen (Chairman), Kennedy; Assistant Professor Forley; Instructors Getchell, Jensen, Kerchner; Mrs. Moores.

COURSES IN THEORY, HISTORY, AND APPRECIATION

*101—Sight Singing and Ear Training (2)  Kerchner
Fundamental principles of pitch and rhythm as a basis for solfeggio. Dictation for oral and written response. Four hours a week.

*102—Sight Singing and Ear Training (2)  Kerchner
A continuation of Music 101. Four hours a week. Prerequisite: Music 101.

† Courses 510, 511, 550 and 521 are required of all candidates for the Master's degree who major in mathematics. At least three of these courses must be presented for a minor.
DESCRIPTION OF COURSES—MUSIC

333—METHODS IN ELEMENTARY MUSIC (2) McEwen
The general problems of music education for students in Public School Music Curriculum. Prerequisites: Education 309, 310.

335—METHODS IN SECONDARY MUSIC (2) Fauley
Subject matter and materials for music in the junior and senior high schools. Prerequisites: Education 309, 310.

COURSES IN APPLIED MUSIC

Fees—A fee of $20.00 per semester is charged for each course in Applied Music except Courses 281, 282, 381, and 382. A fee of $3.00 per semester for use of a piano six hours a week, and a fee of $5.00 per semester for brass, stringed, wind, woodwind, and stringed instruments is charged when provided by the University. Fees for practice on the University Organ are $10 per semester for 6 hours a week for University students taking organ for credit, 25c per hour of practice for all others.

CREDIT REQUIREMENT—The amount of Applied Music required for students in Public School Music varies from 12 to 18 hours, depending upon ability and previous training. Other students may elect courses in Applied Music with the approval of the chairman of the department and the dean.

INSTRUCTION—The basis for instruction in all Applied Music except Courses 281, 282, 381, and 382 is the half hour individual lesson. Work is graded according to the proficiency and experience of the student, and involves both technical study and standard performance literature. For students of Public School Music, attention is given to such special professional requirements as playing accompaniments and rhythms, and the proper use of the singing voice for teaching in the elementary and secondary schools.

PRACTICE—A minimum of six hours of practice per week is required in piano and violin. In voice, three to five hours practice per week is required.

STUDENT RECITALS—Student recitals are held at regular intervals.

181—PIANO (1) Jensen, Kennedy (1, 2)
182—PIANO (1) Jensen, Kennedy (1, 2)
281—PIANO (1) Jensen, Kennedy (1, 2)
282—PIANO (1) Jensen, Kennedy (1, 2)
381—PIANO (1) Jensen, Kennedy (1, 2)
382—PIANO (1) Jensen, Kennedy (1, 2)
481—PIANO (1) Jensen, Kennedy (1, 2)
482—PIANO (1) Jensen, Kennedy (1, 2)
581—PIANO (1) Jensen, Kennedy (1, 2)
582—PIANO (1) Jensen, Kennedy (1, 2)
681—PIANO (1) Jensen, Kennedy (1, 2)
682—PIANO (1) Jensen, Kennedy (1, 2)
781—PIANO (1) Jensen, Kennedy (1, 2)
782—PIANO (1) Jensen, Kennedy (1, 2)
881—PIANO (1) Jensen, Kennedy (1, 2)
882—PIANO (1) Jensen, Kennedy (1, 2)
981—PIANO (1) Jensen, Kennedy (1, 2)
982—PIANO (1) Jensen, Kennedy (1, 2)

383—VIOLIN (1)
Not open to beginners.

(155)
"384—VIOLIN (1)
A continuation of Music 383.
"385—VIOLIN (1)
A continuation of Music 384.
"386—VIOLIN (1)
A continuation of Music 385.
"387—TRUMPET OR OTHER VALVE INSTRUMENT (1)
Not open to beginners.
"388—TRUMPET OR OTHER VALVE INSTRUMENT (1)
A continuation of Music 387.
390—ORGAN (1)
For those with keyboard proficiency with the approval of the chairman of the department and the university organist.
391—ORGAN (1)
A continuation of Music 390.
392—ORGAN (1)
A continuation of Music 391.
393—ORGAN (1)
A continuation of Music 392.

MUSICAL ORGANIZATIONS

The musical organizations listed below are open to all students of the University with the necessary musical ability. Credit is given for participation in these organizations according to the following regulations.
1. No credit is allowed for the first two semesters of participation in any organization.
2. Credit thereafter shall be one half (1/2) hour per semester for each organization.
3. Not more than four hours of credit earned in this way can be applied toward any degree.

Band ........................................... Getchell
Chorus ........................................ McEwen
Men’s Glee Club ................................ Fauley
Orchestra ....................................... Getchell
Treble Clef Club ................................ Kennedy

Orientation

101—ORIENTATION (0)
Personality development and personal adjustment to college environment.
The college curriculum, study methods, time and expense budgets, mental and physical hygiene, etiquette, extra-curricular activities, and vocational interests. Required of all freshmen during their first semester. Laboratory fee, 50 cents.

Kerchner (1, 2)
Kerchner (1, 2)
Getchell (1, 2)
Getchell (1, 2)
Jeness (1, 2)
Jeness (1, 2)
Jeness (1, 2)
Jeness (1, 2)

Psychology And Philosophy

Associate Professor Slater (Chairman); Professors Hisae, Zaug.

COURSES IN PSYCHOLOGY

"201—GENERAL PSYCHOLOGY (3) Staff (S, 1, 2)
Introduction to psychological problems.
"202—ADVANCED GENERAL PSYCHOLOGY (3) Staff (N)
Continuation of Psychology 201. Prerequisite: Psychology 201.
"301—BUSINESS AND INDUSTRIAL PSYCHOLOGY (2) Staff (N)
Treatment of psychological problems in market and factory. Prerequisite: Psychology 201.
"302—PSYCHOLOGY OF THE ABNORMAL (2) Staff (N)
A study chiefly of recent investigations. Prerequisite: Psychology 201. Offered in 1944-45 and in alternate years.
"303—PSYCHOLOGY OF RELIGION (2) Staff (N)
A study of ecclesiastical practice and religious thinking. Prerequisite: Psychology 201. Offered in 1944-45 and in alternate years.
"304—GENETIC PSYCHOLOGY (2) Staff (N)
An examination of developmental problems in lower animals and in the human. Prerequisites: Two psychology courses. Biology 101, 102 recommended.

COURSES IN PHILOSOPHY

"201—INTRODUCTION TO PHILOSOPHY (3) Staff (N)
A beginning study of typical ways of thinking.
"202—INTRODUCTION TO PHILOSOPHY OF SCIENCE (3) Staff (N)
An examination of thinking as done in speculative and investigative science. Prerequisite: Permission of instructor.
501.—ALGEBRAIC GEOMETRY (3)
Curves and surfaces in three dimensions, transformations, and invariants. Offered in Summer only.

540.—THEORY OF GROUPS (3)
Finite groups. Applications to algebra and geometry. Offered in Summer only.

541.—THEORY OF GROUPS (3)
A continuation of Mathematics 540. Prerequisite: Mathematics 540. Offered in Summer only.

599.—MASTER'S THESIS (2 to 5)
Graduate Staff
Students working upon their Master’s theses in Mathematics are required to register for this course.
Summer, Fall, Spring

Music

Associate Professors McEwen (Chairman), Kennedy; Assistant Professor Finley; Instructors Jensen, Kershner; Dr. Church, Mrs. McEwen.

COURSES IN THEORY, HISTORY, AND APPRECIATION

101.—SENT SINGING AND EAR TRAINING (2)
KERSHNER
Fundamental principles of pitch and rhythm as a basis for solfeggio. Dictation for oral and written responses. Four hours a week.

102.—SENT SINGING AND EAR TRAINING (2)
KERSHNER
A continuation of Music 101. Four hours a week. Prerequisite: Music 101.

103.—NOTATION AND THEORY (2)
KERSHNER
Elementary theory, notation, scales, key signatures, clefs, intervals, triads, and chords of the seventh and ninth. Three hours a week. Course 101 must be taken as parallel.

104.—MELODY WRITING AND ELEMENTARY FORM (2)
KERSHNER
Tone tendencies. Melodies in the simplest forms from the motive through the three-part song forms. Three hours a week. Prerequisite: Music 103. Course 102 must be taken as parallel.

201.—SENT SINGING AND EAR TRAINING (2)
KERSHNER
Prepared and sight-reading of advanced choral material. Melodic and harmonic dictation. Four hours a week. Prerequisite: Music 102. Summer, Fall

202.—SENT SINGING AND EAR TRAINING (2)
KERSHNER
A continuation of Music 201. Four hours a week. Prerequisite: Music 201.

205.—ANALYSIS OF FORM (2)
KIMBER
Analysis of the larger forms of musical composition. Prerequisite: Music 104.
Summer, Fall
206—HARMONY (2)
Four-part writing, harmonic dictation, keyboard. Prerequisite: Music 104.

JENSEN

241—GENERAL MUSIC (2)
Fundamental musical skills, reading by syllable, pitch and rhythm dictation, music appreciation, song singing. Four hours a week. Summer, Fall

STAFF

242—GENERAL MUSIC (2)
A continuation of Music 241. Four hours a week. Prerequisite: Music 241.

STAFF

*301—CHORAL LITERATURE (1)
Reading and study of sacred and secular choral music from 15th to 20th century. Two hours a week. Prerequisite: Music 202.

KENNEDY

*303—HARMONY (2)

KENNEDY

*304—HARMONY (2)
A continuation of Music 303. Prerequisite: Music 303.

KENNEDY

*305—HISTORY AND APPRECIATION (2)
General course. Readings, reports, recorded music. Survey of all periods.

JENSEN

*306—HISTORY AND APPRECIATION (2)
A continuation of Music 305. Prerequisite: Music 305.

JENSEN

*307—CONDUCTING (1)
Fundamental principles of conducting. Practice in conducting ensemble music. Two hours a week.

KENNEDY

*311—CHORAL LITERATURE (1)
Reading and study of cantatas, oratorios, and other choral compositions, classical and modern. Two hours a week. Prerequisite: Music 202.

KENNEDY

*315—INSTRUMENTATION (2)
Scoring for instrumental choirs and ensembles, full orchestra and band. Prerequisite: Music 304.

KENNEDY

*316—COMPOSITION (2)
Original composition in songs and instrumental forms. Prerequisite: Music 304.

KENNEDY

*317—MUSIC APPRECIATION (2)
Enjoyment and understanding of music. Hearing, lecture, and participation. Not open to special music students or to those having credit for Music 305 or 306. Laboratory fee, $2.00.

McEWEN

318—SYMPHONIC LITERATURE (1)
A hearing course in the larger standard instrumental works. Intended primarily for students taking Public School Music course. Prerequisite: Music 205. Prerequisite or parallel: Music 305 and 306. Laboratory fee, $2.00.

Fall

*319—SYMPHONIC LITERATURE (1)
A continuation of Music 318. Laboratory fee, $2.00.

Spring

COURSES IN MUSIC EDUCATION

203—INTRODUCTION TO PUBLIC SCHOOL MUSIC (1)
Purpose and place of music in the general scheme of education. Two hours a week.

Fall

204—INTRODUCTION TO PUBLIC SCHOOL MUSIC (1)
A continuation of Music 203. Prerequisite: Music 203.

Spring

313—SPECIAL PROBLEMS (1)
Choice of various problems in music education. Conducted under supervision.

Fall

314—SPECIAL PROBLEMS (1)
A continuation of Music 313.

Spring

351—TEACHING OF MUSIC (2)
Methods in music for students in Elementary Education Curriculum. Four hours a week. Prerequisite: Music 242.

Summer, Fall

352—METHODS IN MUSIC APPRECIATION (2)
The basis of music appreciation. Subject matter and methods. Preparation and teaching of typical lessons. Prerequisite: Education 302.

McEWEN

Spring

353—METHODS IN ELEMENTARY MUSIC (2)
The general problems of music education for students in Public School Music Curriculum. Prerequisites: Education 309, 310.

McEWEN

Fall

355—METHODS IN SECONDARY MUSIC (2)
Subject matter and materials for music in the junior and senior high schools. Prerequisites: Education 309, 310.

Spring

357—METHODS AND MATERIALS IN INSTRUMENTAL MUSIC (2)
For elementary and secondary schools.

Fall

COURSES IN APPLIED MUSIC

Fee—A fee of $20.00 per term is charged for each course in Applied Music except Courses 261, 282, 361, and 382. A fee of $3.00 per term for use of a piano six hours a week, and a fee of $5.00 each per term for brass wind, woodwind, and stringed instruments is charged when provided by the University.

Fee for practice on the University Organ are $10 per term for 6 hours a week for University students taking organ for credit; 25¢ per hour of practice for all others.

[160]
Credit Requirement—The amount of Applied Music required for students in Public School Music varies from 12 to 16 hours, depending upon ability and previous training. Other students may elect courses in Applied Music with the approval of the chairman of the department and the dean.

Instruction—The basis for instruction in all Applied Music except Courses 261, 282, 381, and 382 is the half hour individual lesson. Work is graded according to the proficiency and experience of the student, and involves both technical study and standard performance literature. For students of Public School Music, attention is given to such special professional requirements as playing accompaniments and rhythms, and the proper use of the singing voice for teaching in the elementary and secondary schools. Each course is offered on demand.

Practice—A minimum of six hours of practice per week is required in piano and violin. In voice, three to five hours practice per week is required.

Student Recitals—Student recitals are held at regular intervals.

Musical Organizations

The musical organizations listed below are open to all students of the University, with the necessary musical ability. Credit is given for participation in these organizations according to the following regulations.

1. No credit is allowed for the first two terms of participation in any organization.
2. Credit thereafter shall be one half (½) hour per term for each organization.
3. Not more than four hours of credit earned in this way can be applied toward any degree.

Band: McEwen
Chorus: Fausley
Men's Glee Club: Kershner
Orchestra: Kennedy
Treble Clef Club: Kennedy

Orientation

101--Orientation (0)  Conklin, Wilder
Personality development and personal adjustment to college environment. The college curriculum, study methods, time and expense budgets, mental and physical hygiene, etiquette, extra-curricular activities, and vocational interests. Required of all freshmen during their first term. Laboratory fee, 50 cents.
Summer, Fall, Spring

Philosophy

(See Psychology and Philosophy)

Physical Education

(See Health and Physical Education)

Physics

(See Chemistry and Physics)

Political Science

(See History and Political Science)

Psychology and Philosophy

(Chairman: Professors Hiscox, Zarrow)

Courses in Psychology

201--General Psychology (3)  Staff
Introduction to psychological problems.
Summer, Fall, Spring
BOWLING GREEN STATE UNIVERSITY

Leon E. Fauret... Assistant Professor of Music
A.B., Western University; B.M., Kansas University; A.M., Columbia University. (1930)

LeRoy Craig Ferguson... Assistant Professor of Political Science
A.B., Miami University; A.M., Ohio State University. (1942)

Robert W. Getchell... Instructor in Music
B.S., Iowa State Teachers College; M.M., Eastman School of Music of the University of Rochester. (1942)

Joseph H. Glander... Athletic Trainer
B.S., Ohio University. (1940)

Anna N. Gentry... Assistant Professor of Mathematics
B.S., University of Minnesota; A.M., Columbia University. (1927)

W. Heinlen Hall... Assistant Professor of Chemistry and Physics
A.B., Washington College; Ph.D., Ohio State University. (1928)

Florence Lagane Harris... Coordinator in Restaurant Training
B.S., Columbia University. (1941)

Ralph G. Harnman... Professor of Business Administration
Dean of the College of Business Administration
B.S. in Education, Ohio Northern University; A.M., Ph.D., Ohio State University. (1936)

Emilie Hartman... Assistant Professor of Physical Education
B.S., University of Iowa; A.M., Columbia University. (1930)

Albert McIver Hayes... Assistant Professor of English
A.B., Dartmouth College; Ph.D., Princeton University. (1938)

Lloyd R. Helms... Associate Professor of Economics
A.B., DePauw University; A.M., Ph.D., University of Illinois. (1939)

Helen W. Henderson... Associate Professor of Home Economics
Ph.B., University of Chicago; A.M., Columbia University. (1925)

Morris Henshaw... Instructor in Mathematics
B.S., Birmingham-Southern College; M.A., Ph.D., Ohio State University. (1940)

Laura E. Herston... Professor of Home Economics
B.S., Ohio State University; M.S., University of Chicago. (1919)

Clyde Hiscock... Professor of Education
Dean of the College of Education
B.S. in Education, Miami University; A.M., Columbia University; Ph.D., Ohio State University. (1935)

William C. Hoppes... Associate Professor of Education
B.S., University of Oregon; A.M., University of Michigan; Ph.D., University of Chicago. (1933)

Wayne Shafter Huffman... Extension Instructor
A.B., Findlay College; A.M., University of Michigan. (1939)

Elizabeth Ingley... Instructor in Art
B.F.A., University of Colorado; M.A., Ohio State University. (1942)

Myrtle Jensen... Instructor in Music
B.Music, St. Olaf College; B.Music, American Conservatory; M.Music, Eastman School of Music of the University of Rochester. (1938)

Gado E. Johnson... Instructor in Home Economics
B.S., University of Arkansas; A.M., Columbia University. (1937)

Paul C. Jones... Director of Men's Bureau
A.B., Ohio Wesleyan University. (1941)

Harold M. Jordan... Instructor in Speech
B.S., South Dakota State College; A.M., University of Iowa. (1949)

William C. Jordan... Director of Extension Service
B.S. in Education, A.M., Ohio State University. (1925)

James Paul Kennedy... Associate Professor of Music
A.B., Penn College; B.M.Ed., M.M., Northwestern University; Ph.D., University of Iowa. (1939)

Lorrie Virginia Kerschner... Instructor in Music
B.A., University of Texas; M.A. in Music and Music Education, Columbia University. (1941)

Ruby Leora King... Assistant Librarian
A.B., Hildale College; A.B. in L.S., University of Michigan. (1926)

Edwin G. Knepper... Professor of Business Education
A.B., B.S. in Education, Ohio State University; Ed.D., Harvard University. (1932)

Paul F. Ledy... Assistant Professor of English
A.B., A.M., Ph.D., University of Michigan. (1936)

Herschel Litherland... Director of Student Teaching
A.B., Greensville College; A.M., University of South Dakota; Ph.D., University of Cincinnati. (1941)

Samuel Hanke Lowrie... Professor of Sociology
A.B., Rice Institute; A.M., Ph.D., Columbia University. (January, 1939)

Rea McCauley... Professor of English
A.B., National Normal University; A.B., Antioch College; A.M., Columbia University; Ph.D., New York University. (1914)

Merrill C. McCown... Associate Professor of Music
B.S. in Education, Columbia University; A.M., Ohio State University. (1921)

Lewis F. Manhart... Assistant Professor of Business Administration
B.S. in Education, Bowling Green State University; A.M., Ohio State University. (1927)

Clare S. Martin... Professor of Chemistry
B.S., A.M., Ph.D., Ohio State University. (1923)

Harry P. Mathias... Assistant Professor of Mathematics
A.B., Indiana Central College; A.M., Indiana University. (1911)

Samuel W. Mayfield... Associate Professor of Geography and Geology
B.S., A.B., Berea College; Ph.D., University of Chicago. (1936)

Edwin L. Moseley... Professor Emeritus of Biology
Curator of University Museum
A.M., University of Michigan. (1914)

George Muellinger... Instructor in Physical Education
B.S. in Education, Michigan State Normal College. (1942)

Paul F. Munk... Assistant Professor of Business Education
B.S. in Education, Ohio University; M.A., Ohio State University. (1939)
MUSIC

THE slang term “BMOC” also can mean “busiest musician on campus” to each and every Bowling Green student who trills a note for Treble Clef or beats the drums for the band or finds himself in any way associated with one of the six campus musical organizations.

The high-stepping, smartly uniformed marching band this year took on a more military appearance both in dress and in marching formations with the addition of several of the V-12 men who preferred to spend their leisure hours practicing tricky formations on a muddy football field just before a game than listening to the “canned” music or of the jukebox at the Nest.

Introducing a choral arrangement of “I’ve Got Sixpence” and featuring “Holiday for Strings” respectively in their two seasonal concerts, Treble Clef recorded another bid for fame at its March concert at the Toledo Museum of Art.

“Music hath charms” it is rumored and so it must, because the student who does not enjoy music in some form is rare indeed.
CHORUS

Complete cooperation of students, faculty, and community in the University Chorus accounts for the repeated success of Handel's "Messiah", prepared especially by these singers. The University Chorus, under the baton of Prof. Merrill C. McEwen, presented its program this year in a Sunday evening concert just prior to the Christmas vacation.

Appearing with the Chorus this year were several well-known soloists, including soprano Eleanor Starkey, contralto May Barron, tenor Carlton Eldridge, and bass Hardin Van Dueser. Miss Myrtle Jensen of the music department played the organ accompaniments.

ORCHESTRA

Marking its seventeenth birthday this year, the concert orchestra prepared to celebrate its anniversary with the annual spring program. Long, diligent hours of rehearsal as a group and individually, preceded the final performance in May.

Directed by Miss Lorlie Virginia Kershner, the thirty-eight piece orchestra was made up of a select group of students who were willing to volunteer more than a fraction of their leisure hours in the practice studios of the Practical Arts Building. Although no specified amount of time for practicing is required, many of the musicians chalk up at least fifteen hours a week. "Practice makes perfect."

FRONT ROW (left to right): Carmen Eschevetia, Ruth Morrison, Betty Hanler, Ruth Kinnel, Alice Wallbolt, Shirley Elliott, Jane Ann Nelson, Dorothy Reimer, Virginia McDarr.

SECOND ROW: Prof. Merrill McEwen, Jean Meek, Velma Bixler, Mary Miller, Louise Miller, Emerita Schreer, Lillian Dudley, Olga Somko, Ada Douchett, Patricia Whitman.

BACK ROW: Alora Tobin, Josephine Davis, Dorothy Bocner, Jeanne Bowers, Wilma Reamer, Anna Fann, Dorothy Stahres, Kathryn Bunke, Georgianna Solomon.

FRONT ROW (left to right): Lillian Dudley, viola; Marbury Hammond, violin; Martha Herr, viola; Pearl Alden, viola; Joan Ward, viola; William Reamer, cello; Mary Hruby, bassoon; Julia Meek, clarinet; Beulah Miller, oboe; Eunice Grossell, clarinet; Emerita Schreer, flute; Magdalene Batcha, viola; Burton Church, cello; Myra Jane Menage, violin; Marilyn Hance, clarinet.

SECOND ROW: Alice Wallbolt, violin; Prof. Merrill McEwen, viola; Betty Sauter, violin; Juanita Angler, violin.

BACK ROW: Ada Douchett, cello; Rula Kimmich, horn; John Kanapee, horn; Virginia Kershner, conductor; George Carson, timpani; Virginia McDarr, trombone; Mary Crim, trumpet; Kathryn Kegough, trumpet.
TREBLE CLEF

A huge Christmas tree flanked by eighty coeds in holiday finery provided an effective setting for Treble Clef's annual pre-Christmas concert. Featuring the rousing song of the RAF, "I've Got Sixpence" the program included a choral reading in Irish brogue and a large selection of holiday tunes.

The organization scored a second success with a spring concert. Fortunately, the group was able to secure the Peristyle of the Toledo Art Museum. In pre-war years it would have been impossible to secure the museum's facilities. Transportation difficulties and the fact that the women were given their first opportunity to sing at the museum.

A special arrangement of "Holiday for Strings" highlighted the spring concert here at the University. True to the traditions of Treble Clef, a formal dance was scheduled to follow the concert.

Treble Clef is a Bowling Green institution of musically-minded young women who regularly spend an hour and a half each Monday night in the rehearsal room. Before a concert, Dr. J. Paul Kennedy, director, works many extra hours with the group, perfecting the details which produce the professional air for which Treble Clef is renowned.

President this year was Ione Geisel; secretary, Bonita Bieler; librarian, Hilda Mehring; publicity manager, Jeanne Baumgaertner; and business manager, Carol Lindenmeyer.
CHORUS

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SECOND ROW: Prof. Merrill McEwen, Jean Meek, Velma Bixler, Mary Miller, Louise Miller, Emerita Sechreer, Lillian Dudley, Olga Sonkoly, Ada Douchette, Patricia Whitman.

BACK ROW: Mildred Tobin, Josephine Davis, Dorothy Becker, Jeannine Gaylor, William Roesler, Anna Fama, Dorothy Acheson, Kathryn Bunke, George W. Solomon.

FRONT ROW (left to right): Lillian Dudley, viola; Marilyn Hummon, violin; Martha Hart, viola; Pearl Alden, violin; Joan Ward, violin; William Reeser, cellos; Mary Hruby, harp; Julia Meek, clarinet; Beatrice Miller, cello; Emelie Griswold, clarinet; Emerita Schreier, flute; Magdalene Batts, viola; Burton Church, clarinet; Myra Jane Manges, violin; Marilyn Haay, clarinet.

SECOND ROW: Alice Wallbolt, violin; Prof. Merrill McEwen, violin; Betty Swette, violin; Jeanne Angier, violin.

BACK ROW: Alma Downey, cello; Ruth Kimmick, horn; John Krumpper, horn; Virginia Kershner, conductor; George Carson, tympani; Virginia McEwan, trombone; Mary Griffin, trumpet; Kathryn Keough, trumpet.