

President's Message



Dear Mu Phi Members and Friends,

Welcome to our 100th Volume of *The Triangle*. Along with our new look, we have combined and enlarged this issue to feature news of interest covering both the Spring and Summer. Collegiates often do not receive their copies of the summer issue of *The Triangle* until they return to school in the fall, so this is an effort to make sure our collegiates receive all the *Triangle* news in a timely manner – before summer break begins. Again, readers' comments are appreciated, as this is a work in progress.

We have an abundance of talent putting together *The Triangle*. We always welcome articles by and about our multi-talented Mu Phi Epsilon members; they make enjoyable reading. So please submit your articles or member news. Share yourself and your knowledge!

As this issue goes to press, the Mu Phi family adds another new chapter and has several chapters in the process of reactivation. Alumni encourage and support the reactivation of chapters. Reading through our articles one can see our Alumni continue to advance in the field of music and enjoy sharing their wealth of talent.

We pay homage to the The King of Instruments in this issue. Music from a gigantic pipe organ evokes statements of grandiose music that elevates the listener to the highest of emotions. Many of the finest organists in the United States are also Mu Phi Epsilon members, so the ACME column calls attention to some of these outstanding musicians. Along with these inspirational life stories is an analysis of trends in organ studies for the past two decades. I heard a presentation about this last fall at National Association of Schools of Music (NASM) and decided to seek a contribution on this topic for *The Triangle*.

Other Mu Phi members featured in this issue: the first woman band director in the State of Texas, a summary of two years of concertizing by our 2003 International Competition winner, and an interesting story about Richard Strauss.

The Summer Supplement, found in the center of this issue, pays tribute to some outstanding Mu Phi Epsilon members of our past. When we consider our vast musical history of more than 100 years, we have an inspirational legacy to honor and share.

Our Music, Friendship and Harmony ideals live within all Mu Phi Epsilon members. Whatever you do, you are sharing your musical wealth with all Fraternity members, and we appreciate you! May you have a beautiful spring and a spectacular summer!

With Mu Phi Love,

A handwritten signature in black ink that reads "Fran Irwin".

Fran Irwin
International President



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Deadlines for submission of articles:

Spring - December 31

Summer - March 31

Fall - June 30

Winter - September 30

Change of address, renewals, notice of deceased members, requests for extra copies and subscription requests should be sent to:
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The Triangle of Mu Phi Epsilon (ISSN 0041-2600) (Volume 100, Issues 1 & 2) is published quarterly by Mu Phi Epsilon, international professional music fraternity. Subscription price is \$10.00 per year. Single copies are \$2.50. Periodicals postage paid at Fresno, California and at additional mailing offices. Printed in the United States of America.

POSTMASTER: Send all changes of address to:
Mu Phi Epsilon International Executive Office
4705 N. Sonora Ave., Ste. 114
Fresno, CA 93722-3947

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Fraternity Mission Statement

Mu Phi Epsilon, an International Professional Music Fraternity, is a coeducational fraternity whose aim is the advancement of music in the community, nation and the world through the promotion of musicianship, scholarship and music education, with emphasis on service through music.

On the cover: This Holtkamp organ was installed in the sanctuary of Old Stone Church in 1976. Photograph courtesy of Wetzler Stuidos, Cleveland, Ohio.

Marek Szpakiewicz Reviews

His 2-Year Tour as International Competition Winner

Submitted by Keiko Marl Patron of Mu Nu

After winning the 16th Mu Phi Epsilon International Competition in August 2003, my cello took me to many places such as Washington, Michigan, Massachusetts, Kansas, Texas and Georgia, just to name a few. It has been a wonderful journey for me to perform with many fine musicians and orchestras and to share my music with the audiences.



Traveling with my cello was not an easy task, especially because security at the airports has become much tighter. Going through the screening at LAX was troublesome: my bag filled with cello-related things always caught the attention of an officer there, who thought a rubber-made mute for practice (for late at night at a hotel) to be part of a gun, an electronic metronome as some kind of bomb device and a set of strings, perhaps a potential weapon!

Because I traveled intensively from one place to another, I noticed sometimes the cello had a tough time adjusting to a new environment. Coming from Los Angeles, where the weather is either warm or warmer and almost always dry, I was surprised that my cello sounded quite different in rainy Austin or freezing Cedar Rapids. But it was always worth the trouble once I saw my audience and the Mu Phi members who organized the recital and other activities.

I want to express my gratitude from the bottom of my heart to all the people involved in my 2-year concert tour. I was truly impressed with the preparation and had a great time everywhere. Also, I want to thank Keith Bohm who booked concerts and arranged the trips. We made some challenging trips such as driving 5 hours just after a recital to catch a flight back to L.A., but all the trips are memorable and precious.

As much as I love performing the cello, I have a tremendous passion for teaching. One of the great opportunities I had through the Mu Phi tour were the master classes I conducted. It was my pleasure to meet younger colleagues and share my musical journey as well as learn from them. Thanks to those master class experiences, combined with teaching in my private studio, great colleges have accepted all my students. Through this experience, packaged with my educational background, I was offered a teach-

ing position as Chamber Music Coach at the Azusa Pacific University starting autumn 2006.

Now, I am busy completing my Doctoral degree at the University of Southern California, teaching at Azusa, and playing local recitals and concerts. In addition, I collaborate as an orchestrator with the Polish film composer Jan A.P. Kaczmarek, who won the Oscar for *Finding Neverland* (those who haven't seen this movie, I highly recommend it; and don't forget to look for my name at the end of the credits!). Jan and I are putting together a big concert in Los Angeles for spring 2007, which features music from his movies such as "Unfaithful" and "Total Eclipse" with an orchestra and a large choir. I always love arranging music, mainly for string quartet, so doing orchestration has been lots of fun.

If you attended one of my recitals or concerts you may have already met my biggest fan and cheerleader, Keiko. She flew everywhere with me and the cello and helped me prepare for the trips and performances in countless ways. After a year of engagement, we married in July in a magnificent chapel in Palos Verdes, California. We had an intimate ceremony with our families, hers from Japan and mine from Poland, and our very close friends. We have known each other for quite a long time now, but it was great to have our families together who shared our joy. It was also lovely to witness her families' tradition at our reception as her 83-year-old grandmother dressed her in a beautiful kimono.



*"Through this experience . . .
I was offered a teaching position
as Chamber Music Coach."*



Now we both look forward to seeing everyone again in the near future and definitely at the next convention! ▲

We give special thanks to Keith Bohm, Foundation President and Concert Manager for Marek's tour, for undertaking the unique challenges associated with a traveling cello performer. Keith did an excellent job of coordinating all the details associated with this grand exhibition.

2005 Awards



2005 Presidential Award of Merit

Wendy Sistrunk, *Mu Mu, Kansas City Alumna*



Initiated into *Mu Mu* chapter at Kansas State University in 1980, Wendy graduated Cum Laude with a BM in Applied Vocal Studies and went on to receive her Masters degree in vocal performance from Arizona State University. Later she earned her M.S. in Library Science from Simmons College in Boston. Wendy works as the music catalog librarian at the University of Missouri-Kansas City, a position she has held since 1996. In 1998, *Mu Phi Epsilon* leaders appointed her as the International Librarian for the organization and later in 2003 became the organization's Archivist. Wendy is a member of the *Kansas City Alumni Chapter*. In addition to her "day job," Wendy is a founding member of the Kansas City Singers, a professional international award-winning a cappella ensemble performing the music of

America with contemporary arrangements. She has also performed with Madrigalia Bar Nonne, the "house" madrigal group for the Kansas City Renaissance Festival, the Kansas City Fine Arts Chorale, and the Boston Opera Company, among others.

2005 Marian Bowker Davidson Accompanying Award

Angela On Yee Wong, *Phi Omicron*



Angela earned her BA in Piano Performance at the Chinese University of Hong Kong. She completed her Master's Degree in Collaborative Piano at the Cleveland Institute of Music in May 2004. She continued at the Cleveland Institute in the Professional Studies Program in the 2004-2005 academic year. In spring 2006, Ms. Wong entered the DMA Program in Collaborative Piano at the University of Memphis. Angela has a wide range of experience with accompanying choirs, art song and opera workshops and performances, instrumental soloists, master classes and music competitions.

Thank You

October 23, 2005

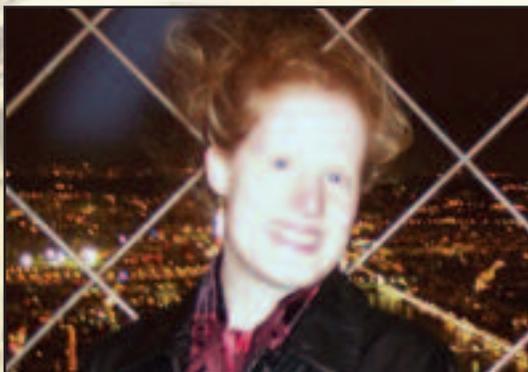
Dear Joan and Members of Portland Alumni Chapter, *Mu Phi Epsilon*,

I'm still somewhat in shock and awe that I am the recipient of the Orah Ashley Lamke award for 2005. I was so surprised and overwhelmed, I hope I didn't appear unappreciative at the presentation. I do thank you from the bottom of my heart for nominating me to the International Executive Committee for consideration. I feel so humble as I compare myself to other recipients who have achieved so much.

Mu Phi Epsilon has been very special to me ever since the Founder's Day evening in 1940 when I was initiated into Xi chapter at the University of Kansas, after being invited to membership by serenade a few weeks earlier. The benefits and opportunities that membership has provided far exceed any service I have given. Thanks again.

Loyally,
Etta Kathryn "Kitty" MGauhey Riddle

International Corner



From the top of the Eiffel Tower photo of Rachel Brandwein, *Gamma Chapter*.

Our members make history! This issue travels around the world with Rachel Brandwein. In February 2005, she gave two presentations and performed in Naples and Palm Beach, Florida for "The Michigan Difference" Seminar and Campaigns. Rachel pledged *Mu Phi Epsilon, Gamma Chapter*, during her junior year of college. Since graduating in April, 2005 from the University of Michigan School of Music with a BM in Harp Performance, she performed a solo recital in Kansas City at the Unity Temple on the Plaza in June.

From there she traveled in July to Dublin, Ireland to the International World Harp Congress to perform in the "Focus on Youth" program as an invited performer. Afterward, she journeyed to Courchevel, France to the "Musicale" summer festival and to Nancy, France to perform at the "Recontres Musicales en Lorraine" summer festival.

Rachel performed at Deauville, France in the 5th International Lily Laskins Harp Competition and then settled down in Paris, taking a train several times a month to Lyon, France to study with Madame Germaine Lorenzini, solo harpist of l'Orchestre National de Lyon and former professor at the Conservatoire National Supérieur de Musique de Paris.

Rachel has received four *Mu Phi* awards, and has earned the Berta Isberg \$2,000 Scholarship for her work as an outstanding young artist headed toward a promising performance career.

If you live or work outside of the USA, please send information with accompanying photos to Doris Braun before June 30 for consideration in the fall 2006 International Corner.

Doris Braun *Alpha Kappa, Kansas City Alumni*, doris@capacitybuilders.us

Svend Ronning, *Epsilon Sigma, Tacoma Alumni*

Violinist Svend John Ronning (BM, *summa cum laude* Pacific Lutheran University; MM, MMA, DMA, Yale University) is Chair of the String Division and Associate Professor of Music at Pacific Lutheran University in Tacoma, Washington.

Dr. Ronning enjoys a varied career as educator, chamber musician, soloist and concertmaster and has recorded and performed throughout the world. He is one of the most active violinists in the Pacific Northwest, serving as violinist in the

Regency String Quartet, in residence at Pacific Lutheran University, Concertmaster of the *Tacoma Symphony Orchestra* and the *Tacoma Opera Orchestra* and Artistic Director of the *Puget Sound Consort*. In addition, he is a frequent soloist, recitalist, chamber musician and recording artist.

Svend Ronning has appeared in venues around the world, including the Aspen, Eastern, Harkness, Jerusalem Winter Classics, Methow, Pacific, Rhode Island, Spoleto and Wintergreen Music Festivals and has served as Concertmaster of various orchestras including the *Charlottesville Symphony*, the *San Jose Symphony*, and the *Spoleto U.S.A. Chamber Orchestra*. As soloist he has appeared with numerous orchestras including the *Charlottesville Symphony*, the *Prague Radio Symphony*, *Orchestra Seattle* and the *Tacoma Symphony*. His prior teaching appointments have included faculty positions at the Eastern Music Festival, the Shenandoah Conservatory and the University of Virginia.

A former faculty member at the University of Virginia where he helped found the *Rivanna String Quartet*, Dr. Ronning has appeared as soloist for concert series at Duke, Guilford College, Mary Baldwin College, Mount Holyoke College, the University of North Carolina at Chapel Hill, the University of Puget Sound, the University of Virginia and Yale's Merkin Hall concerts in New York City. He also appears regularly with the Second City Chamber Music Series in Tacoma and made his debut on the Mostly Nordic Chamber Music Series in Seattle in January 2006.

As a recording artist he has appeared on Clearfield, MMC, and New World Records. His recent recording of *Walter Ross' Violin Concerto* with the Prague Radio Orchestra (on which Marjorie Mitchell performed *Ross' Piano Concerto* and Richard Stoltzman performed *Ross' Clarinet Concerto*) has received praise from *Fanfare Magazine*. Dr. Ronning has also recently released a CD with pianist Richard Farner of violin and piano shorts entitled *Bonbons*.

Dr. Ronning's teachers include Syoko Aki, Sidney Harth, Jaap Schroder, and Ann Tremaine. His own students have gone on to other music programs at Indiana University, the North Carolina School for the Arts, Western Washington University, the University of Virginia, the Manhattan School of Music and the Yale School of Music as well as a Fulbright Fellowship. Several students now occupy positions in such organizations as the Virginia Symphony, the Lexington Philharmonic, the Roanoke Symphony and the Tacoma Symphony as well as holding music faculty positions at Centre College and Ashbury College. Others teach Music in public and private schools around the country while many are employed in diverse non-music careers from Film Direction to Law to Medicine.

Svend Ronning's website is: <http://www.plu.edu/~ronninsj>

Aaron Alon, *Phi Omicron, Houston Alumni*

Winner of both Division II, Class A and Division II, Class B of the 2005 Mu Phi Epsilon Original Composition Contest

"Peter Pan Suite" a Ballet for Chamber Orchestra and "Cordoba" for Solo Oboe

Aaron Alon, 25, entered music relatively late, beginning to compose in his sophomore year in college. He went on to earn his BA in music

from the University of Chicago and his MM in composition from the Cleveland Institute of Music. He is currently pursuing a DMA in composition, as a Brown Fellow at Rice University's Shepherd School of Music, where he is studying with Shih-Hui Chen. His past teachers include Marta Ptaszynska, Margaret Brouwer, Easley Blackwood, Jean Milew, and Orianna Webb.

Aaron has received awards from the National Association of Composers, the National Federation of Music Clubs, SCI/ ASCAP, the Renée B. Fisher Composer Awards, the Ohio Federation of Music Clubs, the Tampa Bay Composers' Forum, and the Olga and Paul Menn Foundation. His works have been performed throughout the United States, including Chicago, Los Angeles, Cleveland, San Antonio, Kearney, and St. Petersburg.

Aaron is a member of the Phi Beta Kappa Society and a past president of the *Phi Omicron* chapter of Mu Phi Epsilon, into which he was initiated in 2003. He is currently a member of the *Houston Alumni Chapter*.

In addition to his classical compositions, Aaron is currently composing for a new dramatic musical titled *LEPers*. He has a long-standing interest in working with young people, and is currently on the music theory faculty at the Shepherd School of Music Preparatory Program. He has also written piano pieces for young pianists, a ballet based upon the original Peter Pan story, and is currently working on an orchestra piece for young people's concerts.

ACME - Honoree Organists



I am happy to report as chair of the committee, devoted to the development of the Mu Phi ACME honoree list, that we have almost reached the goal of one list. After reacquainting myself with the individuals on this list, I have summarized the numbers in each skill set. These are approximate: 47 voice, 46 piano, 5 organ, 2 carillon, 9 violin, 4 cello, 2 viola, 1 string bass, 4 flute, 2 clarinet, Related Professions: 11 educators, 19 composers, 3 musicologists, 3 conductors, 1 prompters and 4 school administrators. This is an inspiring achievement and resource for all Mu Phi members in which to take pride and ownership.

In this issue, we feature our ACME organists. In doing so, we also remember Claire Coci (mentor to Joyce Jones) and Hermone Eichorn as honorees from past years. Also we remember Mildred Andrews Boggess (mentor to Diane Bish and Elaine Ehlers), performer and beloved teacher of organ at the University of Oklahoma.

Diane Bish, *Mu Kappa*, was a student winner in organ in 1963 while at the University of Oklahoma and went on to be a national Mu Phi composition winner. She took advantage of the Fullbright Scholarship program studying with Gustave Leonhardt at the Amsterdam Conservatory. Later she received a French grant and studied with Marie Clair Alain and Nadia Boulanger in Paris. Diane concertizes internationally, produces a weekly television program with organ *Joy of Music*, combines performances on both organ and synthesizer and has many compositions to her credit. She has 30 plus recordings and has authored a book inspiring excellence in church music "Church Music Explosion." Her dazzling virtuosity and unique showmanship have been viewed and heard around the world. Presently, she is artist-in-residence at the Coral Ridge Church in Florida where she is a co-founder of its concert series and works out of an office in Bloomington, IN.

Elaine George Ehlers, *Mu Kappa*, is also a University of Oklahoma graduate and a Fullbright scholar. She studied in Paris with Pierre Cochereau of the Notre Dame Cathedral and Michel Chapiers. She coached with Jean Langlais and Maurice Durufle. Elaine has served as church organist in Oklahoma and Texas as well as being a solo and duet-organ recitalist. Using her talents she has created and implemented fine arts programming in one of the San Antonio schools, as well as leading a fundraising campaign for the Mildred Andrews Boggess Memorial Organ at her alma mater. Currently, she is serving the Coker Methodist church directing the arts programming there (developing a concert series) and is an active member in AGO. She is the chairman of the Tuesday Musical Club doing programming and booking for their concert series. Also she is on the Board of Visitors for the College of Fine Arts at the University of Oklahoma. She continues with Mu Phi Epsilon and has found time to be wife, mother (three children), musician, and community leader.

Dr. Joyce Gilstrap Jones, *Mu Theta*, graduated from University of Texas with the highest honors and has continued with two Masters degrees and a Doctorate of Musical Arts. She is the only organist that has won the coveted G. B. Dealy award (four years after Van Cliburn won it), which lead to her debut with the Dallas Symphony. As head of the organ department as the Joyce Oliver Bowden Professor of Music and artist-in-residence at Baylor University, Joyce is on demand as a concert recitalist throughout the world taking her love of organ and classical music to both large and small communities. Among her teachers are Nita Alin and Claire Coci as well as E. W. Doty and Arden Whitacre. Her husband, an armed forces chaplain, and Joyce were assigned to Germany. While there she took the opportunity to study with Karl Richter, Andre Marchal, and Helmet Walcha, which then led to concerts throughout Germany and Holland. She combined all this with being a devoted wife and mother of three. Presently, she continues to play recitals, teach and direct work shops around the United States (most recently for Augsburg-Fortress in St. Paul, MN, Chicago, IL, Columbia SC, Columbus OH, and Philadelphia, PA).

Margaret Rickerd Scharf, *Mu Epsilon*, received her early training in Ohio, later, winning a Rochester Prize Scholarship. She went to the Eastman School of Music. There she studied with Catharine Crozier, Harold Gleason, and David Craighead. She received her Bachelor degree in 1951 and later in 1963 her Doctorate of Musical Arts in organ performance and pedagogy. She served the American University in Washington DC as chairman of their organ department and organ faculty at Western Reserve Academy, Cleveland State University and Baldwin-Wallace College. Dr. Scharf is a member (past dean) of AGO, MTNA, and Mu Phi Epsilon. She and her husband are co-directors of Music at Cleveland's historic Old Stone Church on the Public Square. Teaching, performing organ recitals, fund raising for new organs, wife and mother of two children have made for a very full life.

These artists enjoy sharing their knowledge and expertise, to communicate with them, please contact Carolyn Hoover at (206) 463-4605 or Mu Phi Epsilon at 1-888-259-1471.

Meet Acclaimed Organist Diane Bish

Marcus Wyche *Delta Delta, Washington, D.C. Alumni*

Diane Bish, *Mu Kappa*, has entertained, educated, and enthralled audiences the world over both through her live performances and in music lovers' living rooms with her international television program, *The Joy of Music*. She received the 1995 Elizabeth Mathias Award (one of the Fraternity's highest honors) and has a reputation as "an organist of extraordinary technical skills" and "a virtuoso organist, fine composer and conductor."



A visit to Ms. Bish's Internet website, www.dianebishtv.com, will tell you she has more than 30 recordings to her credit, featuring a variety of music for organ and orchestra, brass and organ, great organ masterpieces, organ and harp, original works, and hymn arrangements. You will also learn that Ms. Bish served as senior organist and artist-in-residence at the Coral Ridge Presbyterian Church in Fort Lauderdale, Florida (www.crpc.org), where she designed the large 117 rank Ruffatti organ, which currently graces the sanctuary and is considered one of the great organs in America.

Ms. Bish studied with Dorothy Addy, Mildred Andrews, Nadia Boulanger, Gustav Leonhardt, and Marie-Clair Alain. She received the National Citation by the National Federation of Music Clubs of America, considered the Federation's highest honor and previously awarded to music legends such as Leonard Bernstein, Eugene Ormandy, Van Cliburn, and Robert Shaw.

In addition to this healthy list of credits you'll discover, in meeting and talking to her, Ms. Bish is a self-described "people person" who loves to travel, golf, fish for catfish and bass, snow ski and who is an animal lover with a poodle or Maltese never too far away. And at the core of her musical life and expression is her deep love for the organ, an instrument she says that if played, "in a way that's interesting, and vital, and rhythmic" can, contrary to much public perception, "be the most exciting instrument alive."

Where did this passion for the organ manifest itself? Born and raised in the outstanding musical scene of Wichita, Kansas, Ms. Bish started taking piano when she was six years old, then organ at 14, when her legs were long enough to reach the pedals. "I always knew I wanted to do something in the concert field," she says. "And I loved the organ and the harp. I heard the organ in church, but also used to listen to the Mormon Tabernacle Choir every Sunday morning. That was such a great organ, and organists there played really interesting pieces...so I started studying the organ, and I guess I had a gift for it."

She was also very fortunate her high school had a pipe organ. "It had a large auditorium where the symphony used to play. We had an outstanding orchestra in my high school. My high school had more than 300 students, so I only played the pipe organ on a consistent basis for assemblies and things, but I also performed organ concertos."

High school also prepared her for her future duties on *The Joy of Music*. "I was editor of the high school newspaper, which gave me practice in writing. I've written [scripts] for 24 years for *The Joy of Music*—all the narrative, and I do all the research. I want it to be an educational program as well as a travelogue, as well as inspirational and combine all the elements of art together—art, music, architecture, scenic beauty, everything. That all began in high school, because I was able to do all those things."

After two years at Asbury College in Wilmore, Kentucky, Ms. Bish went on to attain her Bachelor's and Master's degrees at the University of Oklahoma, where she studied with Mildred Andrews, "the greatest organ teacher in the world at that time." She also became attracted to Mu Phi Epsilon. "The outstanding people I knew in the school were Mu Phi," she says. As for why she joined: "[Then and now] it's the camaraderie. It was the opportunities that it afforded me to be in musical activities, and the competitions. This was very attractive to me, and still is."

But it is her *Joy of Music* program for which Diane Bish is most musically passionate, for which, almost a quarter century later, she has the highest regard, work ethic, and affection. "I believe this [program] is unique in the television world," she says, "in the fact that it is now worldwide on satellite and able to be seen weekly by more than 300 million people. It has been a great adventure and lasted longer than almost any TV show or series. As I've played concerts around the country for years now, I can truthfully say there have been hundreds of young people who are now in their twenties who started watching *The Joy of Music* when they were five or ten, and they got a close-up look at the organ and all of its facets. And so I guess that's my way of

teaching, that's my way of inspiring them. I never play a concert without somebody coming up to me saying they are now in the field of music or organ because of *The Joy of Music* television show. So that makes me feel pretty good."

With such a taxing production schedule (shows and locales are planned sometimes a year in advance, there are six to eight tapings over a two-week period in the summer, plus writing scripts, choosing and practicing repertoire, booking guests artists), and the occasional mishap (once in Notre Dame, the console of the organ caught fire; on another occasion in Germany lightning struck the church), how

long does she plan to continue the program? "As long as I can keep raising the money to support it, and as long as I can physically do it!" she says with a laugh. But for her to be able to visit such places in Europe as Meersburg, Halle, and Salzburg, to play on the same organs touched by Bach and Handel and Mozart—"you're touching history when you do that. It's pretty amazing, really."

And then there is Ms. Bish's sense of determination, as well as how her faith informs her as an artist:

"There's a saying at Coral Ridge Presbyterian Church—which I like so much; it is 'Excellence in All Things. All Things to God's Glory.' And I would say that's

hopefully what I attain: to be excellent for the sake of God's glory."

"I believe in determination. Of course, I believe in prayer, too, that God gives us all a talent, and we are to hone that talent, and make it the best we possibly can. Of course, everybody is different, and there's a place for everybody, and everybody has his or her own talent, and use for that talent, but...we can't give up. I think a lot of students, if they fail in a competition or they come in second, they just quit and give up. I believe we have to keep going." ▲

For additional information on Diane Bish, including stations carrying *The Joy of Music*, music and video catalogs, upcoming appearances, and how to purchase her biography, *Diane Bish: First Lady of the Organ* by Warren Woodruff, please visit www.dianebishtv.com.

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STUDENT LOAN CONSOLIDATION PROGRAM

Teaching Mastery of Organ Performance

This article grows out of our experiences over the past 50 plus years—first, our organ study at the Eastman School with three great pedagogues—Catharine Crozier, Harold Gleason, and David Craighead; second, our teaching of students aged 14 to 80 at eight educational institutions; and third, our joy in watching many of these students flourish as teachers, recitalists, conductors, worship leaders and powerful advocates on behalf of classical music. Another impetus for writing is our deep concern that fine music will continue to be honored by members of our society and viewed as an indispensable component of religious worship. It is out of this concern that in retirement we are busy with such activities as teaching, performing and encouraging the flourishing of fine music of all types. We have special concern for organ music since, in comparison with other classical media, there seems to be a decline in the level of interest in the organ.

*There let the pealing Organ blow,
To the full-voic'd Quire below,
In Service high and Anthems cleer,
As may with sweetness, through mine ear,
Dissolve me into extasies,
And bring all Heav'n before mine eyes.
Il Penseroso, John Milton, 1631*

Moving to the specific topic of this article, we begin by stating that while we applaud serious organ study for individuals seeking to master the instrument as their primary performance medium, we also view this study as a valuable experience for musicians not intending to make organ performance their career. As a medium lending itself to polyphony and fostering sensitivity to timbre, organ study is beneficial in building musicianship and a broader understanding of music literature for aspiring conductors, composers, pianists, musicologists, and theorists.

Qualifications for teaching organ performance include having an outstanding mastery of performance, a thorough knowledge of its literature embracing all significant periods and compositional styles, enthusiasm for the possibilities of the organ as a musical medium, a solid understanding of technicalities of its tonal design and structure, and good communication skills. Qualifications for beginning organ study include

possessing a strong piano technique, excellent musicianship, and a willingness to be challenged (since the organ might well be viewed as the most complex of instruments).

So, what are the elements of successful organ teaching? First comes the question of which basic text ("organ method") to use. While there are several good ones available, our own experience has repeatedly demonstrated the validity of Harold Gleason's (1892-1980) *Method of Organ Playing*, first published in 1937, and later revised by Catharine Crozier Gleason (1914-2003) in its 7th and 8th editions (1987 and 1995). This method is currently out of print, but copies are still available.

The second basic element is understanding the components of fine organ performance and the technical means for attaining them. The most basic element is control of duration of both sound and silence, which requires a command of attack and release.

The third is control of duration of both sound and silence. This is vital for accurate polyphonic part-playing and for the handling of repeated notes. In the latter case, the organ is probably unique in its requirement that the silence between repeated notes be meticulously controlled.

The fourth component is control of rhythmic pulse. Here the organ poses a special challenge, because it is of course incapable of dynamic accentuation. The only way one can provide accentuation is through timing, either by delaying a beat and therefore giving it an agogic accent, or by inserting a tiny silence before the beat and hence throwing it into relief. These subtle devices can succeed only if the rhythmic environment within which they occur is rocklike in its solidity.

The fifth is control of legato, staccato, non legato and the infinitely variable degrees of articulation. This is an enormous challenge, complicated by the fact that different approaches to touch are required by the organs and the organ literature of different historical periods and national compositional schools.

The sixth is pedal mastery. The feet must be able to do everything the hands can do in terms of attack and release, control of duration, and mastery of pulse. In addition, the new organist must learn to pedal with-



The Scharfs with their mentor Catharine Crozier celebrating her 85th birthday in Los Angeles, January, 1999.

Margaret Scharf, *Mu Upsilon Cleveland Alumni*
& Warren Scharf, *Patron, Cleveland Alumni*



out constantly checking visually for pedal location.

The seventh is the art of registration. The organist always faces the necessity of being his own orchestrator, so to speak. One cannot simply depress the keys and play; one must decide on the appropriate tone quality or qualities desired and then select stops that will produce the result.

As with articulation, fitting one's registration to the style, period, nationality, and musical character of a piece is always a challenge.

Having dealt with all these issues, the student still must confront the dazzling variety of instruments available today. We have electric action and mechanical (tracker) action, each with its special technical requirements. We have concave, radiating pedalboards and those that are straight. We have the peculiar characteristics of several national styles, e.g., the French ventral system.

The issues addressed to this point are all essentially organ-specific. It must not be forgotten, however, the organist shares one vital thing in common with all other performing musicians: Unless the performer studies the score diligently and imaginatively, he will merely be playing notes, or—in all too many cases—playing notes in the manner prescribed by his teacher's score study and supported by theoretical and historical knowledge.

As a student addresses all the foregoing technical issues, he or she must also learn how to practice. In our experience, we have been constantly amazed at how few students have a real concept of how to use their practice time efficiently and arrive at a level of mastery in the shortest possible time. (That really is a topic for a separate article!) Actually, most practice seems to be the triumph of hope over experience! ("Well, there was a mistake that time, but it'll probably be OK the next time!")

Finally, the student must be taught to listen, to hear his own playing with the same clarity and critical attention he employs when he listens to someone else.

This skill calls for the ability to be present at two levels: at the first level, one is the performer; at the second, one is a detached listener. This is a bit like the art of observing oneself in life: being at the same time the actor and the observer. The rewards in both cases are considerable.

To return to the concern expressed earlier in this article about the state of the organ as a musical medium, there are reasons for optimism and reasons for concern. Compared to 60 years ago, there is a growing number of first-class instruments in our country, as well as, many more brilliant young players. There is, however, a growing dearth of opportunities for these players. Fewer folks these days seek to hear great organ music in live performance. (We recall as youths attending organ concerts by world-class artists who played for packed houses. Today, outstanding players often perform for audiences ranging from 30 to 150.) Additionally, there is a growing decline in the inclusion of great organ literature as a significant component of worship. There appears to be a tendency for clergy to use music as "entertainment" in an effort to fill pews. As a result, we hear more and more "pops" and

"easy listening" music in churches and less of the great traditional sacred music literature. Consequently, fewer youth pursue serious organ study now than in the middle decades of the 20th century, since career opportunities are not what they were then.

Fortunately, many positive factors also exist. The American Guild of Organists (AGO) encourages young teenagers to become interested in the organ through sponsoring "Pipe Organ Encounters" at various locations across America. The AGO also encourages high standards of achievement through its levels of certification, each of which involves passing challenging tests that are increasingly demanding as one pursues each new level. The levels include Service-Playing, Colleague (CAGO), Associate (AAGO), Choirmaster (ChM), and Fellow (FAGO). The AGO and various denominations hold conventions at regional and national levels. These gatherings abound in fine performances of a wide range of significant literature for organ and choirs, often combined with orchestral instruments. Events such as the annual Eastman-Rochester Organ Initiative, a week-long series of symposiums and concerts under the leadership of the Eastman School of Music Organ Department, spark enthusiasm among professionals from all over the country. Our own current activities include a series of monthly concerts in the

*But oh! What Art can teach
What human Voice can reach
The sacred ORGAN'S praise?
Notes inspiring holy Love,
Notes that wing their heav'nly ways
To mend the Choirs above.
A Song for St. Cecilia's Day,
John Dryden, 1687*



Teaching Mastery of Organ Performance, continued . . .

Baldwin-Wallace College Lindsay-Crossman Chapel devoted to masterworks for organ, organ plus instruments, chamber choirs and hymn festivals. The series is called “*Music Under the Spire*” and describes its purpose thus:

“Over the centuries an enormous corpus of great music, instrumental and vocal, has been composed for the church. *Music Under the Spire* presents music from this rich corpus in its natural habitat—a sacred space.”

In closing, we remember two members of Mu Phi Epsilon who had enormous influence on the flourishing of the art of the organ in our time. Mildred Andrews, a student of Marcel Dupré, was for many years head of the organ program at the University of Oklahoma. She was nationally recognized as a brilliant and inspiring teacher. Her many students have had great impact on the flourishing of excellent organ performance. Mildred was also a powerful force in the development of the Mu Phi Epsilon Foundation.

The other Mu Phi was Catharine Crozier, our teacher and a primary inspiration throughout our careers. A member

of ACME, she served on the Eastman School organ faculty and head the Eastman organ department from 1953 to 1955. Her principal teachers were Harold Gleason and the French virtuoso, Joseph Bonnet. She was acclaimed in America and Europe as a brilliant artist. Her teaching was marked by insistence on the highest standards of performance and her deep commitment to achieving a musically convincing performance.

We earnestly hope in the years to come members of Mu Phi Epsilon will continue to lead and encourage others in the pursuit of mastering the organ (as well as all forms of classical music) in our society. ▲

*With pipes of tin and wood make known
the truth each star displays:
creation is a field that's sown
with seed of thanks and praise.
Articulate with measured sound
the song that fills all things
for even atoms dance around
and solid matter sings.
from Borrowed Light by Thomas J.I.
Troeger, 1994*

About the Authors

Margaret Rickerd Scharf, DMA, and Warren Scharf, DMA, met while both were students at the Eastman School of Music, where they earned undergraduate and graduate degrees and the Performer's Certificate in Organ. They both served on the faculty of Hastings College in Nebraska for ten years in the 50's and 60's and were in Washington from 1965 to 1967, where Warren was the first Executive Director of the National Association of Schools of Music and Margaret was on the faculty of The American University. In Cleveland, where they have lived since 1967, Warren was Director of the Conservatory at Baldwin-Wallace College from 1967 to 1984. He returned to full-time teaching in 1984, retiring in 1998. During those years Margaret's professional activities included concertizing, teaching at Western Reserve Academy, Cleveland State University and Baldwin-Wallace College. For 30 years, they were Co-Directors of Music at Cleveland's historic Old Stone Church (1969 to 1999). In 1997, they received the Annual Award for Achievement in Classical Music for their outstanding music program at Old Stone Church. The award was given by *Northern Ohio Live*, the magazine devoted to the arts in the Cleveland area. They have been active as organ recitalists throughout the United States, including many appearances as the *Scharf II Organ Duo*. A special joy in their lives has been the parenting of their two children, Will (a rock drummer with three European tours under his belt) and Lora (a psychotherapist in Columbus, OH).

Margaret's affiliation with Mu Phi Epsilon began in 1949 with her initiation into *Mu Upsilon* while at Eastman. Subsequently she was a member of the *Washington and Cleveland Alumni Chapters*. She presented an organ recital at Washington Cathedral for the 1970 Mu Phi Epsilon National Convention. A member of ACME, she currently serves as Vice-President of the *Cleveland Alumni Chapter* and is one of the two alumni advisors of the newly reactivated *Gamma Phi Chapter* at Cleveland State University. Warren serves as a patron of the *Cleveland Alumni Chapter*.



Margaret and Warren following a concert by The Scharf II Organ Duo at Westminster Presbyterian Church in June, 1996.



Marjorie Christiansen King

THE SONGS AMERICA SINGS

featuring *Marjorie Christiansen King*
former Mu Phi Epsilon Member

Enjoy this 2-CD set with over 30 songs featuring renowned Iowa vocalist Marjorie Christiansen King. Marjorie, a Mu Phi Epsilon member, was a WHO and WMT radio studio singer, Eastern Iowa music teacher, church choir

director, member of the Cantata Singers and the Bach Singers. Her CD spans an era of broadcasting history at WHO and the Iowa Barn Dance Frolic from 1945-1953. She is accompanied by the Chevrolet Chorus and the Songfellows. A studied and award winning vocalist, Ms. King's CD is sure to be a favorite.

This CD, compiled by James King, is intended to be an historical and educational compilation of a period in radio broadcasting history. CDs are not returnable.

Copies of this two CD set are available for \$15 total (includes shipping) from stchasking@rocketmail.com
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- CD 1
1. Twenty-Four Hours of Sunshine 2:08
 2. Ombre Legere 2:49
 3. Kiss Me Again 2:12
 4. Kiss Me Again (reprise) 2:06
 5. Milder Day 2:31
 6. Let's Be Friends, No. 11 2:16
 7. Do You Love Me 2:47
 8. Steady Weather 2:15
 9. Summer Time 2:12
 10. I'll Follow My Sweet Heart 3:06
 11. Love is When You Find It 2:46
 12. Italian Street Song 2:21
- CD 2
13. With a Song in My Heart 3:08
 14. The Lord's Prayer 1:21
 15. I Walked Today Where Jesus Walked 4:21
 16. All in the April Evening 3:27
 17. The Way You Look Tonight 2:34
 18. I Hear a Harmony 3:02
 19. Why Was I Born? 2:57
 20. Sweet Song From Pika 2:45
 21. Silently 2:26
 22. Make Believe Land 3:31
 23. Who Knows? 2:23
 24. Maria Wippenhof 3:46

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Richard Strauss & the Shopkeeper's Mirror

Aaron Alon *Phi Omicron, Houston Alumni*



Strauss as conductor.

After almost 40 years as an active composer of lieder, in 1906, Richard Strauss nearly ceased writing art songs. Some of his contemporaries believed Strauss had ended that stage of his compositional career;

but in 1918, Strauss returned to lieder composition with vigor, writing more lieder than in any other year of his life. The motivation for his cessation of lieder composition and later return to it reveals a rich story, centered on the creation of *Krämerspiegel*, Strauss's only true song cycle, and one of the most unusual cycles in recent history.

In 1903, the publishing house Bote & Bock agreed to publish Strauss's *Symphonia Domestica*. In return for this expensive investment (Strauss sold the piece for 35,000 DM), Strauss entered into contract with them to write a dozen new songs, since lieder generally generated considerable revenue. Two years earlier, dissatisfaction with the state of composers' rights led Strauss to form the *Genossenschaft Deutscher Tonsetzer* (GDT), whose objective was to have composers retain creative rights to their compositions. Consequently, Strauss showed unusual naiveté by entering into this contract with Bote & Bock, one of the primary opponents of the GDT. Sure enough, as Strauss came to demand more of his publishers, Bote & Bock proved immovable, and Strauss was legally bound to allow them to publish his next song cycle under their original terms. In 1906, Bote & Bock published Strauss's six op. 56 songs, which met half of his contractual requirement. It was in November, 1906, however, that Strauss began his mysterious withdrawal from lied composition.

The most important reason for Strauss's withdrawal from lieder composition was likely the sheer frustration of being contractually bound under what he considered unacceptable terms. Also, Strauss spent considerable time during this period at work on a different vocal medium: operas. Furthermore, Strauss's song recitals with his wife ended after their 1904 American tour, when Pauline had retired from singing. After a long and active performance career together,

Strauss lost the voice he imagined when composing lieder.

In 1918, Bote & Bock grew impatient and threatened Strauss with legal action if he did not soon produce the remaining six songs required by his contract. Strauss returned to lieder writing, beginning with what would become op. 68, but he had no intention of letting Bote & Bock publish it when he could get it published through Fürstner, and maintain performance rights and royalties to what promised to be a highly successful piece. Perhaps Strauss began these songs for Bote & Bock, but seeing their performance potential, decided not to use them for fulfillment of his contract.

Whether it was the threatened lawsuit that prompted Strauss to recommence lieder composition or the fact that he found a new voice for which to compose (Elisabeth Schumann), Strauss realized that in order to have op. 68 published by Fürstner, he was legally bound to produce a song cycle for Bote & Bock first. The lawsuit angered Strauss so much that he devised a plan by which he might exact revenge while also fulfilling his contract. Strauss commissioned literary critic Alfred Kerr to write a set of texts openly ridiculing the major publishers of the day. Their collaboration resulted in a cycle of twelve songs, which satirized the composer-publisher relationship, using puns and wordplay on the names of many publishing houses and their owners or managers.

Bote & Bock refused to publish the songs, as Strauss had anticipated, but rather than freeing him from his contract, they pressed forward with their legal action. As a result, Strauss was forced to quickly produce another set of songs, which they accepted for publication as op. 67. Since its inception, op. 67 has been rarely performed or recorded.

Quite atypically for Strauss, not only did Bote and Bock reject his cycle for publication, so too did all of the music publishers whom Strauss tried. Determined to get his work in print, Strauss arranged to have it published by art-publisher Paul Cassirer. *Krämerspiegel* (op. 66), or 'The Shopkeeper's Mirror,' was published and premiered in 1921, but the performance was kept private to prevent legal recourse. On Strauss's last birthday (1949), seven of the *Krämerspiegel* songs were played on Berlin radio. As a mark of how much Strauss's relationship with the publishing establishment had changed by then, publish-

ers Lienau and Reinecke complained that the songs which mocked them had been omitted from the broadcast! Despite the radio broadcast, by that time, *Krämerspiegel* had slipped into relative obscurity, but not before Strauss had extracted the piano prelude to the eighth song (generally named as one of Strauss's most beautiful melodies) for later use in his opera, *Capriccio*.

In 1959, *Krämerspiegel* reappeared on the music scene with a new Boosey & Hawkes edition. By noting Strauss's improved relationship with his publishers, it was at last possible for a music publisher to print the work, as *Krämerspiegel* could be depoliticized as an amusing historical satire, or perhaps, as Kerr suggested, an excuse for writing some charming music. The entire cycle was recorded by Dietrich Fischer-Dieskau circa 1960, as a most unusual entry in Strauss's extensive body of lieder.

Strauss's legacy, though, is not only musical, but also legal. While his hopes of being released from his contract with Bote & Bock had been foiled, his larger vision of composer rights proved a reality. An offshoot of Strauss's GDT is still thriving in Germany today, defending the rights of composers. ▲

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Aaron Alon, *Phi Omicron, Houston Alumni*, continues to gain recognition as a composer. He recently had three compositions performed: solo flute at the Society of Composers, (Houston), oboe solo at the National Association of Composers/College Music Society, (San Marcos), and a composition for voice, cello and piano at the Sonus Chamber Music Society, (Houston). Read more about Aaron on page 6.

Arts Administration

Communicating the Arts: Getting the Word Out (Part 2)

Melissa Eddy, *Mu Theta, Austin Alumni*

Effective Media Releases

The media release (also known as a press or news release) is your entrée to the print, broadcast, and electronic media. It's how you first get attention, provide basic information, and tell the story of your performance. Let's take each of those objectives in order.

Remember that the media recipient has limited time to read your release, so make every word count.

As mentioned in my previous column, most media today prefer to receive releases by e-mail. So the subject line is important because it enables the recipient to identify the context of the message and establish that it's not spam. Always use the subject line but keep it basic; this is not the place for cleverness. I usually use a subject line like: "News Release: XYZ Chamber Ensemble concert May 7."

In the body of the e-mail, you will want to start with the standard phrase "For Immediate Release," (or, if more appropriate, "for release after [date]"). The next line should be the

... the media recipient has limited time to read your release, so make every word count.

name, phone number, and e-mail address of the media contact. This is the person whom the media should contact if they have a question, need more information, or (oh happy day!) want to do a feature story about the event.

Begin the release with a succinct and active voice headline – use a strong verb to describe your news. You may see this headline in print, so you want it to catch attention.

Now we get to write long paragraphs about how wonderful the performance will be, right? Wrong. Next come the W's - what, who, when, where - as well as how much and how to learn more. Nothing annoys media people more than having to wade through lots of flowery prose to find essential information. So give it to them first.

What: Title of the performance or event.

Who: Ensemble or artists by name.

When: Date and time.

Where: Name and street address of the venue.

How much: Cost of admission.

How to learn more: Phone number, e-mail address, and/or web URL for public contact. (This may or may not be the same as the media contact at top of release.)

Summary: Then, in no more than three sentences, describe the performance briefly, perhaps by listing featured artists and several works and composers on the program.

To review an actual press release, see the Mu Phi web site at: www.muphiepsilon.org/news/SamplePress-Release.htm

The daily newspaper in my city requires arts information to be submitted in this format so that's how I standardize my releases. But it's a good model for releases in any community, large or small. Of course, if your local media have different guidelines, by all means follow them.

Once you've covered the W's, tell the story more completely in narrative form. I use a subhead entitled "More Detail" or "Complete Story." Here is

where you describe at more length what's special or unusual about the program. You can also include artist bios or a history of the ensemble. Keep your writing crisp and concise. Remember that the media recipient has limited time to read your release, so make every word count. Don't hype - any competent journalist will ignore phrases like "the most fabulous concert of the season." Find the most interesting aspects of your event and describe them vividly and factually. Most major publications will rewrite your material no matter how good it is. But smaller outlets like weekly newspapers may use your story as submitted, so make it engaging and readable.

Images are important. When you're reading the newspaper or surfing the Web, what catches your attention first, words or pictures? Pictures, of course. So it's important to include images (the preferred media term for photos) with your news release whenever possible. But the day is gone forever of the 8x10 black-and-white glossy headshot, at least for marketing purposes. Today's media want current, full-color action shots submitted electronically in high resolution.

This entails a bit of extra effort, as most of us do not have such images at the ready on our hard drives. But you don't have to spend hundreds of dollars on a professional photo shoot. Get a volunteer photographer



with a good digital camera to come to a rehearsal and snap "action" photos of the artist(s) performing; take some playful shots too. Include some close-ups in your collection; publications' art directors want to see facial expression. Get as many different shots as everyone's time and the camera's memory will allow; for every dozen photos, only one will likely be usable. Select the best two or three images, and if you have the skills and software, clean them up with cropping and other adjustments. Then attach them to your e-mailed media release. It's good to send more than one so the media have a choice. Be sure to identify the people in the photos by name and provide the photographer's name too for proper credit.

This seems like a lot of work, but it's worth it when an eye-catching, attractive photo accompanies your event's listing or article. Of course, your photos may not be used. But if they're not submitted at all, they can't even be considered. So whenever possible, send photos with every media release.

Next Issue - Part 3: E-Mail and the Web

Melissa Eddy is an arts administrator based in Austin, Texas. She may be contacted via email at ProArtsMgt@aol.com.

Harmony Campaign Update



Thank you to the many Members and Patrons listed below who responded to my request for support for our organization's Harmony Campaign annual fund.

Your gifts and pledges help bring our Fraternity into the 21st Century and improve our Operations, Development, Marketing and Member Programs.

If you don't see your name listed below and would like to contribute, please use the inserted envelope to make your gift. Please respond today! We will recognize new donors to the Harmony Campaign in a future issue of The Triangle.

Nancy Zschiezschmann
Harmony Campaign Annual Fund Chair

If it is to be, it is up to me.

Mu Phi Epsilon's future depends upon me.
I will give of my time, talent and treasure,
To positively affect my beloved Mu Phi.

Sisters and brothers let's join together.
Let's do our part and fulfill our mission.
Working together, we will sustain the tradition.

For if it is to be, it is up to me.

As we join together a new song will emerge,
Sung with power, purpose and vision.
I hear the tune, louder now.

Sing it proud, play it strong
Alumnae, alumni and actives - you and me
We'll write the next chapter, if it is to be.

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Making Music and Memories:

Julianne McLean, a concert pianist from Wichita, Kansas, who had graduated from the Juilliard School of Music—and who was a survivor of the *Andrea Doria* tragedy—had settled into a successful professional music career in New York. Her mother, Elizabeth, on a visit to see her gifted daughter had also planned to meet with a longtime friend, Agnes Thorley. As was customary during the 1950s, the ladies planned to meet under the majestic clock of Grand Central Station.

McLeans understood the young lady felt lonesome, homesick, and fatigued after her year abroad. They had befriended her and spent many evenings chatting with her over dinner.

“Hello, Julianne. How are you? I’m so happy to see you again. My wife and I have spoken of you often and wondered how you were saved from the *Doria*,” the 60-ish-looking man said warmly.

“I have often wondered the same of you and your wife. It’s so good to see you. I’ve

time are for remembering . . . even that tragic night off Nantucket Island.”

Julianne and her mother resumed their conversation, relishing a renewed sense of well being in their hearts. The young woman, who had been traveling alone on the *Andrea Doria* several years earlier, was thankful for good friends and for being alive to enjoy them. Her mother’s dear friend Agnes arrived, and the three women went to lunch.

After the meal, Julianne went back to the historic Ansonia Hotel, where she lived. The hotel was a mecca for serious musicians, such as the late Arturo Toscanini, partly because of its solid and soundproof walls and floors. Dutifully, Julianne sat down at her beautiful grand piano to practice for her next performance. As she played Chopin’s *Étude No. 21, The Butterfly*, a piece that challenged her with its speed and lightness, her mind pulled her away to the encounter with Mr. McLean. She needed to practice, but at the same time, she wanted to savor the memories of her voyage on the ocean liner where they had met, where Captain Calamai had heard her practice and invited her to play for the First Class passengers.

She recalled an interesting detail about her voyages on the *Andrea Doria*: *Of course! I played Chopin études for the captain, his officers, and the passengers.* Julianne had become very fond of Captain Calamai during her voyages on the *Doria*, describing him to everyone as “first class all the way, an elegant man in the Old World tradition.” She had entrusted him with safely transporting her at least three times across the Atlantic, and he had delegated her informally as the ship’s pianist. When she thought of him after the collision, she felt great sorrow for the way he had been treated by the media, the Swedish Line, and even some passengers. *I wonder if Captain Calamai is still alive? They chewed him up and spit him back out, she remembered with displeasure. He should have been commended for saving so many lives. Oh, I wish I still had the photo that was taken of me at the piano with the captain and his officers. What a shame it went down with the ship. It was signed by all of them, too!*

The pianist’s fingers were gliding across the keyboard, but her mind was drifting off to the last night aboard the pride of the Italian Line: *We were having a drink in the Cabin Class Lounge on the port side. I was sipping on that pretty pink drink, a “house specialty,” while the musical combo was onstage trying to get us*



Julianne McLean posing for her New York City Town Hall debut, 1957.
Photo credit J. Abresch of New York.

As Julianne and her mother were standing below New York’s “Father Time,” the tall, slender pianist suddenly felt a tight arm wrap around her waist. Her first instincts told her to protect herself and attempt to release the grasp. But she quickly recognized the face of Mr. McLean, her friend and protector during the tragic *Andrea Doria* trip. Mr. McLean and his wife, not related to Julianne except by fate, had spent many evenings with the then 22-year-old musician, who had traveled alone on the *Doria*. Julianne had just completed one year of intensive piano studies in Rome and had performed on the concert stages of Europe. The

always wanted to thank you.”

“Thank me?” Mr. McLean asked.

“Yes, for retrieving our life jackets from our cabins. I attribute my survival in great part to you. Thank you!”

“We all needed one another that night, didn’t we?” he replied. “Which ship rescued you?”

“I was taken to the *Ile de France*. What about you and Mrs. McLean?”

“We were rowed to the *Cape Ann*.” As quickly as he had appeared, Mr. McLean excused himself for having to dash off to catch his train. The grand old clock towering above them seemed to say, “Moments in

Julianne McLean

in a festive mood on the last night on board. But there were only a handful of us there when we heard the huge crash. Julianne's hands were briefly immobilized on the keys as she remembered being thrown to one end of the room with tables, chairs, and passengers piling up on top of one another. The musicians and their instruments had landed along the same wall, starting a cacophony of brass, strings, and percussion. The floor had drastically tilted up on the starboard side as it declined considerably on the opposite side. Then the floor had begun swaying in the opposite direction, accompanied by ear-splitting sounds, as if metal were grating, scraping, clashing, and splitting wide open. Julianne's delicate interpretation of "The Butterfly" became heavier as she recalled the discords of that terrible night.

The pile of people, covered with inanimate objects, had lain against the wall as if a sudden storm had blown them there. *Oh, those poor people.* They were moaning, with broken bones and bleeding heads. One by one, they picked themselves up slowly but wobbled and fell again as the vessel rocked back and forth. *We were so confused. Could it be a bad storm? Did we hit rocks? Did we crash with another ship?* Dire thoughts had run through their minds. In a mode of survival, the shaken passengers had battled their dilemma by moving upward on the inclined floor to the exit door. Although they had accomplished this, they would soon be challenged by the difficulty of making their way up the inclined stairs, competing for space at the railing. *Was it instinct that led us toward the upper deck, or was it the smoke and the stench of fuel oil that repulsed us and pushed us upward?* Julianne tried to remember.

"Let's hold on to each other going up the stairs!" Mr. McLean had implored his wife, Julianne, and some of the other passengers. They had formed a human chain stronger than any single link. *I held on tightly with one hand, unconsciously still clutching my pink, fruity drink in the other. It was shaking in my hand and spilling all over me. How did I hold on to it so long? Why didn't I put it down earlier?* She smirked at the sheet music as she remembered her foolishness. But at some point, she finally had put down her drink and kicked off her lovely black pumps. This was a painful memory, causing her G-flat note to

turn into a G-sharp as she recalled the pain of her feet being trampled and cut by the sharp metal grating and the careless mob.

When they eventually reached the top deck, Mr. McLean had realized their indispensable life jackets were still below in their cabins. "I'll go back down and get our life jackets. Wait here," he had instructed. The courageous man had battled the throng pushing its way up the stairwell.

As she continued to practice, the accomplished pianist realized her rendition of *The Butterfly*, intended to be *allegro vivace*, was moving much too slowly and heavily, unlike the airy and floating Lepidopteron it was supposed to emulate. I have to concentrate now! Julianne admonished herself. She continued to play. *Mr. McLean finally arrived with three life jackets. I*

put mine on inside out! I lost sight of the McLeans, and looking for them was futile. Lord, I could hardly stand because of that awful tilt! I sat on the slippery deck on my settee and slid down to the starboard side, finally crashing into all the suitcases. Her *Butterfly* hit a sour note as she recalled smashing against the luggage placed on deck for early disembarking the following morning; instead, it had become seating for the weary passengers, including a wailing woman from First Class. *Oh, that hysterical woman, wailing and screaming at the top of her lungs. She just made things worse for all of us—although she did stop eventually.* I prayed for a miracle: "Dear Lord, please forgive me for what I've done and haven't done. Please help us." Julianne remembered turning over her dilemma to the Almighty. Years earlier, she had become a Catholic convert, and she believed in miracles. After all, her life had been blessed with milestones. For one, she had been invited to play for the Vatican radio station and was the first American woman to perform live on those prestigious airwaves.

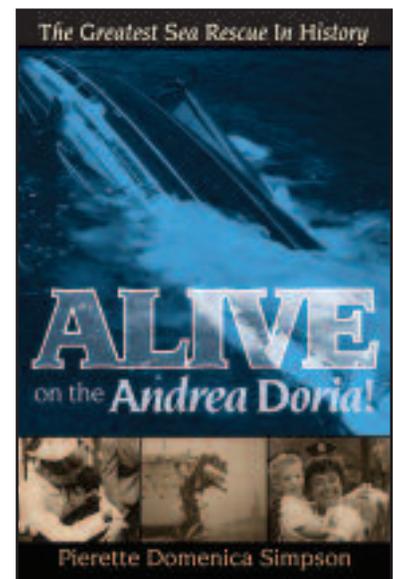
Julianne recalled sitting all alone observing the heroic efforts of the crew. *They made several treks down the steamy, slick stairwells to rescue passengers, especially the wounded. Each time they resurfaced, their faces and bodies were covered with grease and sweat. They sat people on the suitcases and tried to reassure them the captain was attempting to reposition the list of the ship. Then there was that exceptional crewman who brought up that heavy elderly woman from below. That poor woman had broken bones, a welt on her face, and blood*

*"Music is the art which is most nigh to tears and memory."
--Oscar Wilde*

dripping from her head. He was apologizing to the woman for having to sling her over his shoulder. She just said, "Do whatever you have to do to save me."

As Julianne had continued to pray for a miracle, sitting on the ever more listing *Doria*, she had heard a loud plea for a heavy jack and seen two desperate men, the waiter Rovelli and Dr. Thure Peterson, whose wife was trapped under heavy wreckage below. She remembered observing the tall, handsome man wearing only a torn curtain around his waist. *Oh, how I prayed for his wife's rescue!* By now, Julianne's practice was suffering as her mind wandered off to the painful details of survival years ago. She closed the sheet music on her black grand piano and took a break so that she could reflect on long-ignored painful memories. She sat on a stuffed chair in her beautiful apartment near Times Square and indulged in the past. "Memories are to be made and remembered" had always been one of her steadfast beliefs, and now she was paying attention to it.

The *Andrea Doria's* foghorns had blasted all day to warn other ships of its presence. The fog was so thick that night and revealed a full moon. Looking toward the heavens, Julianne saw a bright moon and sparkling stars. Soon after, looking over the railing, she



Excerpt from *Alive on the Andrea Doria! The Greatest Sea Rescue in History* by Pierette Domenica Simpson, published by Purple Mountain Press, 800-325-2665

Making Music and Memories:

witnessed another miracle—the twinkling lights of another ship, the *Ile de France*. Yes, the worn-out, lonely young woman realized, there was hope. She continued to pray even more confidently, knowing she would be saved: “*Our father who art in heaven...*” She wished other passengers had been more patient as she heard their cries from the water. Julianne saw some frantic people grabbing thick ropes and losing the skin on their hands as they descended into the shark-infested waters. They were crying out as they hit the salt water and bobbed on pieces of wood, hollering for nearby lifeboats to rescue them.

Julianne sat on the deck, trembling from the chill and from exhaustion. But she still had a long way to go to reach safety. When she saw a lifeboat arriving from the *Ile de France* and heading toward the middle of the *Doria* where she patiently sat, she leaped up from the suitcase and headed for one of the dangling ropes. With her muscles vibrating like the tightly wound strings inside a piano that must respond when struck by a key, the young woman descended 20 feet from the First Class deck and into the *Ile*'s lifeboat. She felt completely spent, and her entire body quivered uncontrollably. As other passengers inched down, Julianne looked up and saw an unforgettable sight: the enormous funnel of the large vessel was hovering above their heads, like a menacing monster from a horror film. The incline had become so steep that it was forming a threatening load over them.

As a desperate worshiper, Julianne prayed: *Please, dear Lord. Let us escape. Help us get to the rescue ship. I don't want to die like this.* Her prayers were answered when the strong young sailors from the *Ile de France* began to row away from under the *Doria*, as if every second counted. They rowed like mad to reach the far side of the *Ile*, afraid the whirlpool from the sinking *Doria* might take them all under. Still violently trembling, Julianne faced another emotional and physical challenge of endurance. Her lifeboat had stopped next to a rope ladder, which was leading straight up along the hull of the *Ile*. She knew somehow she would have to make the climb to the small opening many stories above the sea. Fortunately, she received inspiration. The crewman of the *Doria* who had hauled the heavy-set, injured woman over his shoulder from her cabin, and then down the rope ladder, was now engaged in the same maneuver. The courteous young man apologized once more for his unconventional comportment.

“Do whatever you need to do. Please help me,” pleaded the helpless woman. Julianne knew now that she could manage. Struggling to deal with a weakened body, she pulled herself up the steep, narrow ladder, step by step, with every ounce of strength remaining. *Dear God, please guide me to the top. I still have a lot of work to accomplish in your service.* The ladder seemed to stretch 80 stories high. Finally, she reached the bright opening at the top, where two French sailors greeted her.

They helped her aboard the tall, majestic liner. One sailor immediately began removing her life jacket, which she had worn inside out. The other smiled and welcomed the trembling Julianne with a friendly “*Bonsoir.*” Gratefully, Julianne threw her arms around him and exclaimed, “It is a good evening. I'm so thankful to be here!” She was safe. The gracious French hospitality on the *Ile de France* continued. The quivering Julianne was escorted to the ship's doctor, where he assessed her condition.

“Are you hurt?” asked the doctor in English with a French accent.

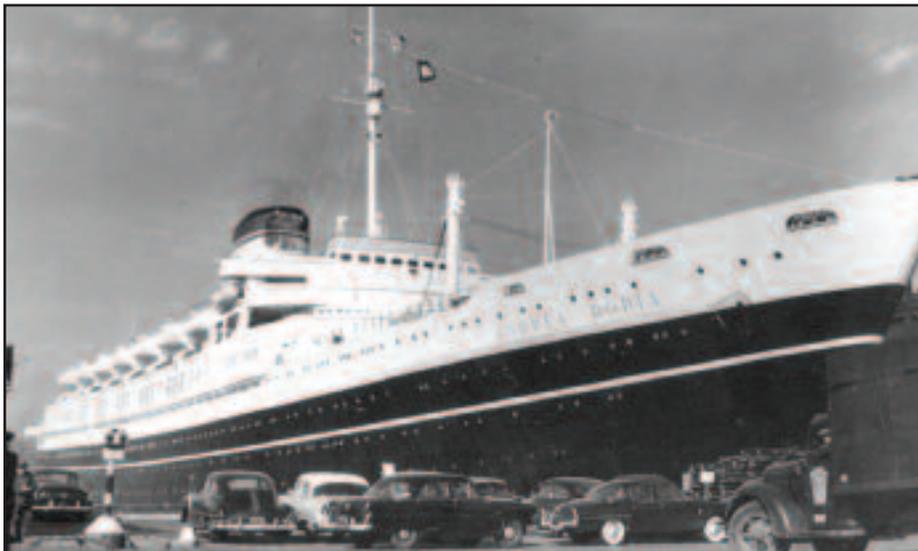
“No,” replied Julianne, barefoot but still wearing her black button-down dress with a white collar.

“Did you go into the water?”

“No.”

Julianne was not seeking pity but certainly appreciated the expression of concern. Fortunately, she was unaware of the drama within the ship's hospital, which looked like a scene from the aftermath of a battle. Casualties of massive traumas were being wheeled out of emergency surgery. As their drugged bodies awakened, they began to wail, as much in pain as for their incomprehensible dilemma. Captain Raoul de Beaudéan walked from cot to cot, accompanied by a nurse who reported the condition of each wounded passenger. A Mexican bone specialist, who was an *Ile* passenger, worked alongside the ship's overwhelmed staff to set the bones and wrap them in plaster. In one corner lay a woman who drew compassion from all, including the sympathetic captain. She lay helplessly on a cot, in excruciating pain from a broken back and numerous fractures. With her body covered in purplish blue welts, she wailed—not so much for her condition but for the loss of her husband and two daughters. People could hardly see what they were doing. Then the fog disappeared.

A nurse sheltered Julianne from this horror by wrapping a blanket around her and directing her to the buffet table covered with comfort food: *brioche*s, coffee, fruit, and sandwiches. Julianne helped herself to the aromatic coffee and a *brioche*. One of the *Ile*'s passengers brought her a pair of pink slippers, and Julianne appreciated her kindness. She walked instinctively to the outer deck, as she did not wish to be underneath anything again; the fear of being under a capsizing object remained fresh in her mind. Still wondering what had happened to cause such a calamity



Andrea Doria photo courtesy of the David A. Bright Collection.

Julianne McLean

to the liner she so loved, she listened for news. No one was sure, and speculation prevailed. Meanwhile, Julianne was overcome with pity for a mother looking for her child, a man searching for his wife, and an uncle looking for his nieces and nephews. They paced the floor in a half-stupor, with barely enough strength to seek their loved ones.

As day broke, Julianne watched the *Andrea Doria* sink farther beneath the waves, bringing her beautiful concert gowns to their final storage on the salty sea floor. Through her tears, she noticed tall, handsome Dr. Peterson standing alone and away from the crowd. As everyone wept, wailed, and lamented their losses, the mournful doctor watched the entombment of his beloved Martha in privacy. Julianne was quickly reminded of her good fortune to be alive. *Never mind my personal belongings! Dear God, this man tried to move heaven and earth to save his wife. Please take her to your kingdom.*

Suddenly, she saw a commotion on deck. Passengers from the *Ile* and the *Doria* huddled around a portable radio receiving news from New York: "The Italian liner *Andrea Doria* is sinking after being struck by the Swedish liner *Stockholm*. The number of casualties remains unknown, as survivors have been transported to several rescue ships. The *Stockholm* is seaworthy and is aiding in the rescue of the *Andrea Doria's* passengers. Stay tuned for an update of what appears to be one of the most catastrophic collisions at sea, ever."

Exhausted, Julianne looked out at the ship with enormous sadness, wondering how the tragic accident could have happened on such a large ocean. *I thought radar was supposed to prevent such a thing! Didn't the Stockholm hear our foghorn blasting?* She believed it was miraculous the *Doria* stayed afloat long enough for the rescue of so many passengers. Nevertheless, the young woman had never seen or imagined a sadder spectacle in her life. *Even Tchaikovsky's Pathétique Symphony could never portray such devastation, she thought. Thank God so many of us are here on the Ile. I wonder how many poor souls didn't make it.*

The *Andrea Doria's* alarm continued to echo on the Atlantic, with short blasts that

reminded Julianne of a mortally wounded being crying for mercy. She had never considered the beautiful liner as just a thing; in her mind, it had taken on the role of a gracious hostess who welcomed the poor and the rich with the same luxurious hospitality. Julianne could barely tolerate the dissonant chords pulsating in a useless tempo. *Oh, dear God, let that ship be put out of its suffering,* she pleaded.

The lonely survivor then observed what seemed to be a light from the *Doria*, flashing with some purpose. Indeed, it was the *Andrea Doria*, using its Aldis lamp to respond to the *Ile de France's* question "Do you still need us?"

"No, you may leave. Thank you," flashed back the *Doria* in Morse code. The two maritime masters, Captain Calamai and Captain de Beudéan bid adieu to each other as the *Ile de France* saluted the *Andrea Doria* with its flag and blew its horn

three times in a solemn farewell. Some 700 pairs of survivors' eyes pressed themselves against the deck windows, straining through tears to grieve the end of a reign of opulence.

Julianne felt comfort knowing she would soon head to her New York apartment at the Ansonia, which she shared with two roommates from Kansas City, Missouri. Misty-eyed and yet hopeful, she suddenly had an alarming thought: *If the sinking of the Doria is on the news, my mother might hear it and be frightened to death.* But she rationalized it was too early in the morning for her mother to be awake. For several hours, Julianne drifted off into a secure slumber on one of the *Ile's* deck chairs, hoping to free her mind from the haunting event.

Although she had no idea what to expect upon arriving in New York, Julianne would never have imagined such a hubbub of media frenzy on the ship that was now her guardian. As the *Ile de France* approached the shoreline, Julianne observed a squadron of small boats encircling the *Ile* and instinctively knew she did not want to take part in the media circus. *This is too much,* she thought, and fled from the microphones forced in front

"I thought radar was supposed to prevent such a thing! Didn't the Stockholm hear our foghorn blasting?"

"Although she had no idea what to expect . . . Journalists pleaded for interviews."



Captain Piero Calamai of the *Andrea Doria*, courtesy of the David A. Bright Collection.

of survivors' mouths. Journalists pleaded for interviews and placed cameras and microphones before Captain de Beudéan. Undoubtedly, the smiling captain was flattered by questions posed only to heroes: "What made you decide to turn your ship in the fog to rescue the *Doria*? Weren't your men afraid of rowing so close to a sinking ship?"

How many passengers did you rescue? Did you save actress Ruth Roman?" The French master mariner chose to remain dignified during these moments of glory; he chose not to respond. Since Julianne also chose silence, the public would not hear her stories of valor on the part of the crew. It was unfortunate many passengers were portraying crewmembers as cowards and deserters, a picture she could have fiercely disputed. She did not feel strong enough physically or emotionally, however, to challenge the claims under such high-pressure circumstances. She made herself scarce until the ship finally docked.

As Julianne awaited instructions for disembarkment, she noticed arms waving furiously in the distance. She recognized her roommates, Ruth Riggs and Lewellyn

Making Music and Memories:

Moss, who had heard of the horrific collision and wanted to bring Julianne home to the Ansonia. She was ecstatic. Finally, the ordeal seemed over, and comfort and familiarity were now reality. She combed her fingers through her brown hair and ran off the gangplank to embrace Ruth and Lewellyn. “We heard about the accident on the radio. We decided we would meet every ship that arrived until we finally found you. We’re so glad to see you!” Julianne’s friends, her fellow musicians and roommates, vicariously relived her amazing account of misfortune and survival as they drove to their apartment.

“Have you heard from my mother?” inquired Julianne with apprehension.

“No. I hope she hasn’t heard anything about the shipwreck.”

Meanwhile, in Wichita, Julianne’s mother had awakened much earlier than usual, having suffered a very restless night filled with nightmares about a shipwreck. She felt edgy, nervous, and tentative. Not being able to explain this, especially since she should have expected to feel joyful at her daughter’s arrival, she decided to go to the 6:00 a.m. Mass at church. For companionship, she turned on the car radio. Almost immediately, it blared the breaking story of the tragedy on the Atlantic: “The collision of the *Andrea Doria* and the *Stockholm* is the worst maritime disaster since the sinking of the *Titanic*. There has been a considerable loss of life . . .”

Mrs. McLean began sobbing uncontrollably. Nevertheless, she kept driving, as she knew her only solace at the moment would be inside the church. When she arrived, she sat in the back row. The kind priest noticed the distraught parishioner sobbing agitatedly, cupping her face in her hands. Although his Mass was scheduled to begin, he took the time to walk to the back of his church in hopes of comforting the troubled woman.

“What’s wrong, Mrs. McLean? What can I do for you?”

Sobbing violently, Julianne’s mother explained, “My daughter has been involved in a terrible accident on the Atlantic. She might have been killed!”

The priest said what he could to console her, then walked back to the altar and explained the disturbing event to his flock. He offered a special prayer for the mother and daughter. The entire congregation expressed compassionate support as the mother continued to sob.

When the three roommates finally arrived at their apartment, the exhausted and anxious Julianne ran immediately to the phone to call her mother. “Hi, Mom!” she said, trying to sound upbeat.

“Oh, thank God you’re alive!” Mrs. McLean replied in a loud, trembling voice. “How are you? Are you hurt? Tell me everything.”

“I’m fine. Everything is about as all right as it can be. I’m thrilled to be here with Ruth and Lewellyn. They’re just loving me up, Mom! Don’t worry!”

“Do you want me to come to New York, honey?”

“Oh, no. Let me come to you. It might take me a few days to get a flight, but I want to come home.”

Within days, Mrs. McLean and some of Julianne’s friends welcomed her home with more affection and attention than ever before. The young woman felt somewhat like a celebrity. Later, the *Wichita Eagle* came by for a long interview and photographs. Of course, they wanted Julianne to wear the black sleeveless button-down dress and pink slippers that she had been wearing when she landed in New York. Thus began her life-long relationship with the newspaper as the “in residence” survivor of the sinking of the *Andrea Doria*.

When Julianne returned to New York, her roommates decided to call the Today Show, hosted by Arlene Francis. The NBC studios sent a mile-long limousine to the Ansonia Hotel to pick up Julianne and deliver her to the set. When she arrived, she met with about 50 other survivors and crewmembers, the show’s producers had also invited. To Julianne’s amazement, Miss Francis zeroed in on her, perhaps because she was wearing her survival outfit, and concentrated on her story in great detail: “Where did you get the slippers? Did you fall in the water? Did you see the crew abandoning your ship? Which liner rescued you? Weren’t you afraid since you were alone?” After the program aired, Julianne enjoyed recognition from old friends around the country whom she hadn’t heard from for years. She was amazed at the power of television, at the time still in its infancy.

The pianist opened her half-closed eyes. She realized her mind, her hands, and even her soul felt uplifted. Was it from the therapeutic effect of confronting the past? Had she finally transcended the long-subdued sen-

sibilities? Would the memories that fluttered inside her be free of their mesh so she could resume playing *The Butterfly* without distraction and obstacles? Julianne rose from her comfortable chair, exchanging it for the piano bench. Instinctively, her fingers flickered above the keyboard before descending on the ivories of the piano. Upon touching the first keys, she felt a sensation of airiness in her hands and in her heart. Indeed, Chopin’s *Butterfly* was released. The smiling pianist played *appassionato*.

The rest of the practice session moved swiftly, without interruption—not even from thoughts of joyful events that had followed the *Andrea Doria* tragedy. She reflected on her courage in returning to Italy on an ocean liner just two years after the sinking. In the spring of 1958, she had resumed her studies and performances in Rome. It was then she had met a handsome young doctor named Carmelo Addario. By October, they had decided to marry, not just in any church but in Saint Peter’s Basilica at the Vatican.

They were married during the wake for Pope Pius XII. During this time they closed the church, while the College of Cardinals met for weeks to pray for the deceased pope and to elect a new one. On the morning of October 18, when the basilica’s smokestack signaled a message in white smoke, the church reopened its doors! The Sistine Chapel Choir sang a high requiem mass for the College of Cardinals, and all the prospective popes were seated in front of the main altar. It was a setting as close to heaven as one could hope for, as those glorious voices reverberated among the frescoed walls.

As the *Butterfly* settled on its last four bars, Julianne reflected, *I might be the only person ever to have had this experience. What great memories I have to share with my family and friends! I do hope I remember all of my interesting experiences and can retell them to my grandchildren one day.*

Pleased with her rehearsal, the pianist felt prepared to share her talent in the concert hall.

And now, whether performing Chopin’s *Butterfly* in solo recital or Rachmaninoff’s *Piano Concerto No. 1* with great orchestras, Julianne continues to make memories on the stages of the world. And whether she travels by sea, by air, or by trains passing under the

Julianne McLean



majestic clock in Grand Central Station, her memories—of tragedy and of joy—always accompany her.

In commemoration of the 45th anniversary of the *Andrea Doria* tragedy, Julianne McLean performed a work by Robert Schumann called “*Widmung*” (“Dedication”) at the U.S. Merchant Marine Academy in Kings Point, New York. Survivors will certainly ask for an encore during the 50-year commemoration. ▲

About the Author

Pierette Domenica Simpson was born in northern Italy, near Torino, and immigrated to the United States as a young girl. Fluent in French, Italian, and Spanish, she has dedicated her professional career to teaching foreign languages. She currently writes for several periodicals.



1983 photo of Julianne McLean in concert; photo credit A.E. Addario-McLean.

About Julianne McLean, *Mu Delta*, *Wichita Alumni*



Julianne McLean 2001,
photo credit A.E.
Addario-McLean.

Julianne received her earliest musical training in her native city of Wichita, Kansas, where a recital by the legendary Sergei Rachmaninoff inspired her, at age 6, to begin piano lessons. Graduating high school at age 16, she won a full 4-year scholarship to attend the Kansas City Conservatory of Music, where she studied under the head of the piano department, Dr. Wiktor Labunski, and where she enjoyed master classes with pianists such as Olga Samaroff, Stokowsky and Artur Schnabel. While still a student at the Conservatory, Ms. McLean made several appearances as soloist with the Kansas City Philharmonic. After earning

both her Bachelor’s (as Valedictorian) and Master’s Degrees in Music from the Conservatory, Ms. McLean continued her studies at the Juilliard School of Music in New York City.

Also an accomplished singer, with a lyric soprano voice, Ms. McLean sang in Robert Shaw’s Collegiate Chorale. Following her Town Hall debut, Ms. McLean won another scholarship to continue her studies at the Santa Cecilia Academy of Music in Rome, Italy, where she studied under Maestri

Carlo Zecchi and Rodolfo Caporali (from the Czerny lineage, and therefore of the Beethoven legacy).

After competing in the Queen Elizabeth International Concours in Brussels, Belgium (the year Vladimir Ashkenazy won the gold medal), Ms. McLean returned to the United States for a vacation aboard the ill-fated Italian luxury liner, the *Andrea Doria*, at which time it was struck by the Swedish liner, the *Stockholm*, and sank. On the 40th anniversary of the sinking, Ms. McLean was included in a *National Geographic* documentary about the sinking of the *Andrea Doria*.

Ms. McLean has appeared on *ABC*, *NBC*, *CBS* and *PBS* television, and on radio stations across the United States and Europe. She is a member of the Advisory Board of Directors of the Washington, D.C. based Maud Powell Foundation, and is listed in “Who’s Who in America” and in “Who’s Who of American Women”.

Ms. McLean has been an active member of *Mu Phi Epsilon* since her student days at the Kansas City Conservatory of Music. She currently makes her home in Wichita, Kansas, where she continues to give public concerts, teach privately and record her ever-expanding repertoire onto CD.

Requests for concert appearances, master classes, interviews and CDs may be directed to Ms. McLean at: P.O. Box 4168, Wichita, KS 67204

Upon Listening

Sherry Kloss *Epsilon Upsilon, Muncie Alumni*

Review of Marjorie Christianson King's Release "The Songs America Sings"



Submissions should be sent to: Sherry Kloss, 3510 West University Avenue, Muncie, IN 47303, 765-287-8469, sherkl@excite.com

Upon listening to Margorie Christiansen King, *The Songs America Sings*, one is immediately transported back to a time in American history when the radio and the phonograph predominantly provided the primary sources of entertainment and world culture. Families and friends gathered together to listen to narrations of serial adventures, news reports, concert performances and weather forecasts. The aural experience resulted in meaningful "relationships" for the listener: an unbridled opportunity to imagine the presenter based solely on what was heard!

In this 2-CD collection of laser transfers of live performances from 1945-1952 at WHO radio in Des Moines, Iowa, and a prize-winning nation-wide broadcast from New York City, ("Ombre Legere"), we experience 31 songs Margorie Christiansen King sang and HOW she sang! Her gorgeous coloratura soprano voice breathed life into familiar music with natural ease and the panache of an exquisite songbird.

Encompassing a variety of genres, composers and sentiments, this recording is guaranteed to appeal to your sense of nostalgia and warm your heart. Music of Victor Herbert, ("Kiss Me Again"), George Gershwin, ("Summertime"), Noel Coward, ("I'll Follow My Secret Heart"), Richard Rodgers, ("With a Song in My Heart"), Sigmund Romberg, ("Who are We to Say"), Jerome Kern, Peter DeRose, is "peppered" with compositions of Frenchman, Leo Delibes, ("Ou Va La Jeune Indoue"), German composers Giacomo Meyerbeer, Max Reger, Johann Strauss, and Manuel Ponce's, Mexican Serenade, ("Star of Love"). This repertoire provides a wide array of dramatic expression and a vehicle for the voice. Whether the arrangement showcases her as soloist, as obligato decor with "The Songfellows", or as a member of "The Chevrolet Chorus", Margorie Christiansen King sings like an angel! Her magical vocal display, purity of tone, sincerity of expression, and true artistry are gifts to the listener with many moments to remember.

Margorie Christiansen King, (1923-1993), began to sing in the sixth grade and earned distinction in music and drama locally, regionally and nationally. She studied at Drake University and became a member of the *Omega* chapter of Mu Phi Epsilon and was elected to Who's Who in American Universities and Colleges for 1943-44.

Applause goes to pianist and arranger Bill Austin for his effective music settings and masterful show-style pianism. Radio announcers Bill Austin and Duane Ellis deliver an enthusiastic, authentic finishing touch to bygone times. This collection is available on line or direct from Margorie Christiansen King's son, James King, (3330 Principia Ave., St. Charles, MO 63301), who brought this project to fruition.



To purchase CD, see ad on Page 13.

Alice Nielson and the Gaiety of Nations

Dall Wilson

Evening World — “America's greatest lyrical soprano.”
San Francisco Chronicle — “She is chic and vivacious and filled with indefinable magnetism.”

"My success in America was phenomenal, both my audiences and the press vying with each other in giving me praise and encouragement," Broadway star Alice Nielsen recalled in 1902 London. Nielsen could name her price. Louis Strang published in *American Prima Donnas* that year, "Five years ago Alice Nielsen was an obscure church singer in Kansas City. Today she is the leading woman star in light opera on the American stage."

Surprisingly, Nielsen skipped Broadway for opera. In Naples she learned *La Traviata* from conductor Enrico Bevignani, composer of *Caterina Blum*. Her debut audience included the sister of Covent Garden's Henry Higgins, who soon hired Nielsen to sing Mozart. By 1910 Nielsen was a prized opera star and honorary member of Mu Phi Epsilon.

Born in Nashville, bred in Kansas City, Nielsen had musical parents. Her Irish mother studied music at St. Mary's, Notre Dame. Her father was a Danish troubadour who died when Alice was six. Her mother started a Kansas City boarding house for musicians. One boarder founded the Kansas City Symphony.

Alice Nielsen was a street-singer as a child and sang in St. Patrick's choir. She married the organist who drank to rage and beat his teenage bride unconscious while she was pregnant with their son. Returning to her mother, Alice formed a vocal quartet and toured to San Francisco in 1891.

Hired to sing at an Irish bar called The Wigwam and the local St. Patrick's, she sent for her mother and siblings. They snatched her baby from the husband before boarding the train.

Voice coach Ida Valegra put Nielsen in the 1,700-seat Tivoli Theatre Company where she performed 150 roles in two years. The Famous Bostonians, who created *Robin Hood* and gave Victor Herbert his start, took Nielsen to New York City in 1896 where Herbert's wife Theresa insisted Nielsen star in their next new show, *The Serenade*.

Alice Nielsen was a hit. She formed a new company with Herbert in 1898.

After shaping her songs that spring she sailed for Honolulu. "Even now one must visit the interior to see in their original forms the seductive dances of the native women gaily decked with flowers," Nielsen said.

By Japan she grew tired of sight-seeing, "I conceived the idea of visiting a native operatic artist in her dressing-room at the tea-garden. I bribed our guide and awaited results." Soon she joined "a troop of geisha girls, living in a large house across the river." The singer exchanged clothes with a geisha and returned to the hotel.

She told the press, "The geisha, like the prima donna, has her troubles, being under contract for a number of years with a manager. Oh, that manager! He is in Japan, as in America, a necessary evil."

Herbert finished *The Fortune Teller* in fall of 1898 and the Nielsen Company created "an electrical riot" across North America.

"Miss Nielsen herself," a New York critic wrote, "is as artistic and attractive a woman as can be found on the stage. She sings with a freshness and life that are simply irresistible. Miss Nielsen is a charming actress and a better laugh-maker than any of her supporting come-



Alice Nielson in costume 1898.

dians. The footlights seemed to disappear. Lillian Russell in *Girofle-Girofla* is the only thing in recent years equaling it. There is something about this Nielsen girl. She winds her audience around her little finger, until its members are her adoring subjects and without power to evade her unmistakable and potent influence."

Star and composer shared an Irish musical heritage. Many Irish songs Nielsen learned from her mother were by Herbert's grandfather Samuel Lover. Herbert, born in Dublin, was a cellist waltzing with Strauss when tapped for The Met where conductor Anton Siedel encouraged him to compose. In New York Herbert performed and taught music with friendly neighbor Anton Dvorak.

In 1899 Nielsen visited the Herberts bringing Dutch clogs. Showing off her clumsy shoes, the star danced, "Can you imagine me performing in these?" Herbert created their next show to celebrate the wooden shoes. *Singing Girl* was a stage frolic his beloved Lamb's Club called a "gambol," virtuoso fun from artists with talent to burn.

Leaving Chicago in 1899, Nielsen asked Herbert, "write me a Serenade for the second act with cello. I want a song where I won't have to depend on the acting of it, a song I can sing straight. I want to make an 'individual song' success going to 'Frisco.'"

Trouble was brewing by spring 1901. With the company headed to London, doting financial backer Tom Williams proposed marriage. Rich as he was, Nielsen could not play housewife, "I just hate cooking." She rejected his proposal. "I hope you never regret this," he replied. It was a threat.

Alice Nielson and the Gaiety of Nations



Alice Nielson in costume 1898.

The rejected suitor bribed “that necessary evil” manager Perley to hide the books and cause trouble. Nielson, tossing verbal eggs, gladly told reporters Perley’s next show could be called “Le Toupee” and new backers lined up at stage doors. The business situation was impossible, but Nielson made the London show a success.

Nielson affected to scorn the new musical style which made her famous. She told critic Alan Dale, “In the London theatre they like me better than they do *The Fortune Teller* and they’ve said the loveliest things about my voice. I’m glad I came here.”

She wanted a show not written just for her. Carefully selecting verbal eggs, she told Dale, “It is so dreadful to be buzzed around by librettist and composer. It is impossible to dance violently and sing perfectly. When I put my whole soul into my singing, very often my audience preferred the cakewalk. Light opera, musical comedy, even musical burlesques, are all delightful in their way, but they are inadequate for the expression of heartfelt emotion. And they are all unjust to the voice.” Could her barbed comment possibly include songs Victor Herbert shaped for her voice?

Nielson left for Italy. She gave her artistic manifesto. “Success, popularity and money, I put all of them aside without one pang to try and attain my ideal, for Italian grand opera is the mother of all opera. In this divine language through this divine music all emotions of the human soul and voice are expressed—love, joy, pain, despair, hatred, longing, death. The supreme moments of life are all conveyed in strains of song.”

She found “the best tuition for the language, for voice, for diction, for dramatic acting, for repertoire.” She sang in small towns “where

the audiences hiss one moment and cry ‘Bravo!’ the next.” Broadway kept calling, “Lately an American manager has offered to ‘star’ me at a salary of \$1,600 a week, but I will be true to my present aim. Jewels, fine clothes, the material things of life, appeal to me less than to many women. The satisfaction of singing in company with great artists and the happiness of interpreting the works of great masters is sufficient compensation for all I have given up.”

In spring 1905 the Shuberts opened London’s Waldorf Theatre with Eleanor Duse and Nielsen. The Daily Mail said Alice’s “Zerlina was captivatingly fresh. A riveting magnetism existed. It was unmistakable.” The Shuberts announced Nielsen would return to America for an opera concert tour. In October she sailed for New York expecting to star at The Met with Victor Herbert’s Orchestra. When she landed the Shuberts revealed other plans. The Herbert concert vanished. They told Alice to drop opera and do a musical. Thwarting the Shuberts, Nielsen left for Washington to begin opera concerts. She survived somehow.

Philadelphia North America reported, “Alice Nielsen’s tour in grand opera is proving successful in every way. Miss Nielsen sings with wondrous fluency and purity of tone, great range and absolutely even quality throughout all registers, and the indefinable dramatic fire that betokens an artistic temperament. She should go far as an operatic star.”

Her New York opening promised to be unusually difficult. The Shuberts gave her a handful of poor players in a cheap concert version of Donizetti’s 80-year-old *Don Pasquale*. Regardless, friends flocked in to see her: Enrico Caruso, Antonio Scotti, Lillian Russell and Eddie Foy. “The orchestra, abominably led,” said Dramatic News, “did its worst to suppress the star, but caring not a fig for coldness or carelessness, the great little Norina sang herself straight into triumph.”

Her London manager said, “the Shuberts anticipated that so inferior a production would be doomed and Alice Nielsen would no longer scorn musical comedy.”

Nielson continued with “Irish determination” to create a poor-girl’s concert tour.

Chicago News wrote, “Miss Nielsen charmed [the audience] with her comedy. There was intelligence in her acting. Her voice is a brilliant light soprano of extreme flexibility and lightness, but at the same time rich and resonant and perfectly placed.”

In San Francisco she severed connections with the Shuberts. Wagnerian soprano Nordica and the tenor Florencio Constantino joined the company.



Alice Nielson promotional photo, 1898

Mu Phi Epsilon and Dall Wilson will host the first Alice Nielsen Memorial Concert this June in Kansas City. The production will feature art songs, parlor songs and Irish songs from Nielsen's popular concerts. Singers interested in participating or staging this in their own regions should contact Dall Wilson at dallwilson@yahoo.com or Fran Irwin at 314-752-2585.



Alice Nielson in costume 1898.

Alice Nielsen's initiative created a new opera theatre in Boston. During a week of opera, Nielsen promoted the idea of basing her opera company in Boston to Eben Jordan, who had built the New England Conservatory. Jordan agreed to build Boston Opera House. America would have nine opera houses, one for Alice Nielsen to sing.

She moved her mother and son to Boston. She selected sets and costumes. It was "the finest opera company in the world," said impresario Charles Wagner. Met Opera's historian Quaintence Eaton agreed, saying the new organization "kept to a standard of production that lent to the five Boston years their peculiar artistic ambiance, never forgotten and never surpassed in the memories of those who experienced them."

Nielsen brought Joseph Urban to Boston from Vienna as creative director. They were, said Boston Transcript, "trying to give America not only a great opera, but also a modern stage."

Creating *Madama Butterfly*, Nielsen drew on her Japan experience. She brought a depth to the role that Puccini applauded. He put her

suggestions in his score. Urban's stage designs used her Japanese kimonos.

She set her London manager in charge. His mismanagement sped its demise and sowed personal hardship. As he took power he pushed her out. Amid the chaos of WWI, Boston Opera folded. Urban moved to Manhattan and "awakened the Met from its coma." He designed *Ziegfeld Follies* and Broadway shows including *Showboat*. Nielsen's son Bennie was his devoted chief assistant.

Nielsen continued her career, now managed expertly by Charles Wagner who said, "Her early career had made her supreme and placed her on the road to riches. To me that was the greatest of the two careers for she sang to the masses, not merely to the jeweled lights of the gilded horseshoe."

Nielsen created dual programs with artists such as Irish tenor John McCormack. At Carnegie Hall January 19, 1913, she sang Charles Wakefield Cadman songs with the composer at piano, plus Spross, Mozart, Grieg, Ronald, Arensky, Rogers, Bembert and Tosti. McCormack did his sets. They ended with Puccini's *Madama Butterfly* duet.

In 1917 Nielsen returned to Broadway in *Kitty Darlin'*, adapted from Belasco. Lyrics came from P.G. Wodehouse of *Jeeves* fame. After it closed Nielsen stopped touring and married LeRoy Stoddard, a New York surgeon. The Alice Nielsen Company reunited in 1925 at the Victor Herbert memorial concert conducted by John Phillip Sousa. In 1929 she discovered Stoddard unfaithful and divorced.

Her big hit recording was "Home, Sweet Home" from the show *Maid of Sicily*. Nielsen's appreciation of Herbert returned by 1929, as she then stated: "Victor Herbert's operas when beautifully done are monuments to the genius of the man and to the musical world and will live forever, as all works of genius do. But a great American voice will someday appear in musical comedy and then it will come into its own. Today the public is a jazz public because it always hears jazz. Jazz all the time is too much of a good thing. Beautiful music you can hear all the time without ever getting tired of it." ▲

Alice Nielsen sang the songs she wanted to sing. She lived for her art. She was born June 7, 1876 and died March 8, 1943. After a Manhattan memorial service at St. Paul's, she was buried at St. Mary's Star of the Sea where her brother was organist for 30 years.

Adapted from the biography and documentary, *Alice Nielsen and the Gaiety of Nations*. Copyright 2004-2006 Dall Wilson. All rights reserved. Photographs provided by Dall Wilson.

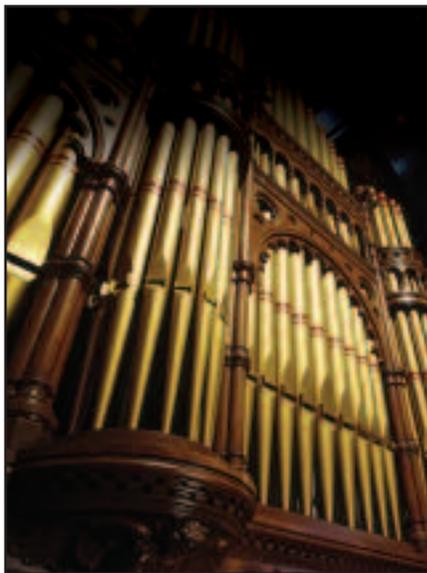


About the Author

Dall Wilson came to New York City from Moravian Winston-Salem where part-singing and brass ensembles are an important part of community life. Dall was an active musician and worked in theatre. Among his varied interests, he helped move Hatteras Lighthouse, build an art museum and designed software worldwide. He now makes documentaries, multi-media novels and musicals. Recently, Dall developed a new musical re-creating the role Victor Herbert wrote for Alice Nielsen, *Born To Sing*. This led to the biography and documentary, *Alice Nielsen and the Gaiety of Nations*. His musical recreation of her Carnegie Hall concert bears the same title. He also restored Alice's historic recordings for an upcoming CD *Alice Nielsen, American Prima Donna*. Dall is a member of the Dramatist Guild, ASCAP and SIGGRAPH.

To review a MP3 sample of Alice Nielsen's recordings, visit the MuPhi Epsilon web site at: http://www.muphiepsilon.org/news/AliceNielsenV1_dallwilsonSAMPLE.mp3

Higher Education Organ Study in the United States



This Holtkamp organ was installed in the sanctuary of Old Stone Church in 1976. Photograph courtesy of Wetzler Studios, Cleveland, Ohio.

It was a topic long overdue and one that could not be ignored in the short range or long range planning of institutions of higher education today. In late November 2005, when the National Association of Schools of Music held its 81st first annual meeting in Boston, the organization devoted a whole session to “The Status and Future of Organ Programs” in the nation’s conservatories, schools and departments of music. The presentation drew a crowd of more than 50 music executives from around the country.

Presenter David Boe, Professor of Organ at Oberlin College, and responder Alfred DeJaager, Associate Professor of Music and Chair of West Liberty State College, presented compelling reports that chronicled declining enrollments in undergraduate applied organ study across the country, but relatively healthy enrollments in masters and doctoral programs. Data presented by Boe examined undergraduate enrollments from 1982 to 2004. Only once before, in 1986, had organ enrollments across the country plummeted so low as in 2004, with a total of 292 organ majors registered in music departments, schools of music, and conservatories of music across the country, down from a total of 673 in 1982. To be sure, there had been an initial decline in the years prior to 1982 for which no firm data could be found. In 2004, it was found only about 1% of students were

enrolled as organ majors, compared to about 8.5% enrolled as piano majors.

In part, the organ found itself in a peculiar point in its history. As in the 1700s, when the development of the organ had reached an unquestionable “Höhepunkt” in Germany, thanks to the genius of such composers as Dieterich Buxtehude and J.S. Bach, its popularity waned as orchestral instruments gained a stronghold in the church in the Classical Era, and the piano ascended to great popular heights. It seems once again today, guitars, synthesizers, drum sets, and even pre-programmed music have challenged the organ’s position as the primary instrument of worship in churches. Boe and DeJaager both lamented the fact that the pipe organ, a common feature in public recital halls, auditoria, and theaters of the 1920s and 1930s, had suffered from a markedly reduced visibility in the latter part of the 20th century.

The decline in the number of piano majors across the country is also of some significance in the whole scenario, since traditionally, organists are recruited from the ranks of pianists. Piano majors constituted nearly 15% of the undergraduate music major enrollment in 1982, but only half as many people claimed to major in piano by 2004. Both Boe and DeJaager noted with interest that masters and doctoral programs in organ remained relatively healthy compared to undergraduate enrollments, but this can obviously not be sustained in the long run.

How are music units across the country responding? In a significant number of cases, organ instruction has been eliminated summarily, particularly if the incumbent organ professor retired or departed, for one reason or the other. Unfortunately, this has been common at a few very prominent institutions that had famous and flourishing organ programs in the 1950s and 1960s. (Northwestern University is a notable case in point.) It is interesting to note that many organ professors across the country continue to teach a small retinue of students in the studio while filling out their duties in various administrative capacities as department chairs or fine arts deans. In this way, organ instruction can be “justified,” if even for the short term. Other music units have critically

examined the status of organ instruction in the degree program. The University of Notre Dame, for example, whose organ program is chaired by Dr. Craig Cramer, offers only the Master of Sacred Music instead of the traditional Master of Music in Organ Performance. According to Dr. Steve Curtis, the Associate Dean of the School of Music at the University of Oklahoma, an institution that had abandoned its church music program some years ago, plans to reinstitute and reinvigorate the sacred music curriculum to boost organ enrollment. At some universities persons from the public sector have stepped forward to endow organ professorships, and in some cases, entire organ programs.

It was disappointing to learn two years ago that the Music Teachers National Association voted to eliminate organ and guitar from the national MTNA competition. This action was understandable, due to the lack of participants across the nation, and in some instances, the concern for finding organ venues that were not prohibitively expensive. A national officer representing MTNA at the Boston meeting of

NASM indicated, however, the organization would examine the feasibility of reinstating the national competition. It is interesting to note, however, that there continues to be a lack of participation at the state level, in general. This

“The organ is still, to my eyes and ears, the king of instruments.”
--Mozart

author is the state chairperson for Organ in Missouri. Among the state membership of 511, 40 teachers, or about 8% of the members, list themselves as organ teachers. Yet, there have never been more than two MMTA participants at any level in the evaluative auditions in Missouri in the last six years.

The American Guild of Organists, from large cities on the East and West Coasts to the smaller towns in the Midwest, has instituted a series of “Pipe Organ Encounters,” programs designed to draw young pianists and even adult learners to the pipe organ. Such programs include “user-friendly” exposure to the “King of Instruments.” New curricula have been designed to introduce pianists to the world of stop knobs, pedals, combination pistons, and swell boxes. High school students are able to experience summer “organ crawls” that allow them to see first hand the internal workings of the instrument.

Boe pointed to the above-mentioned ini-

Dr. Gary Miller *Professor of Music and Chair Department of Music,
Southeast Missouri State University, Cape Girardeau*



tatives as ways to increase interest (i.e. eventual serious study) of the organ. He also underscored the important fact that, in spite of a less than healthy economy in the last couple of years, large and significant pipe organs continue to be built around the country in first-class venues such as the Los Angeles Music Center and the Meyerson Symphony Hall in Dallas, and even on college campuses. In a particularly poignant close to his presentation at the Boston meet-

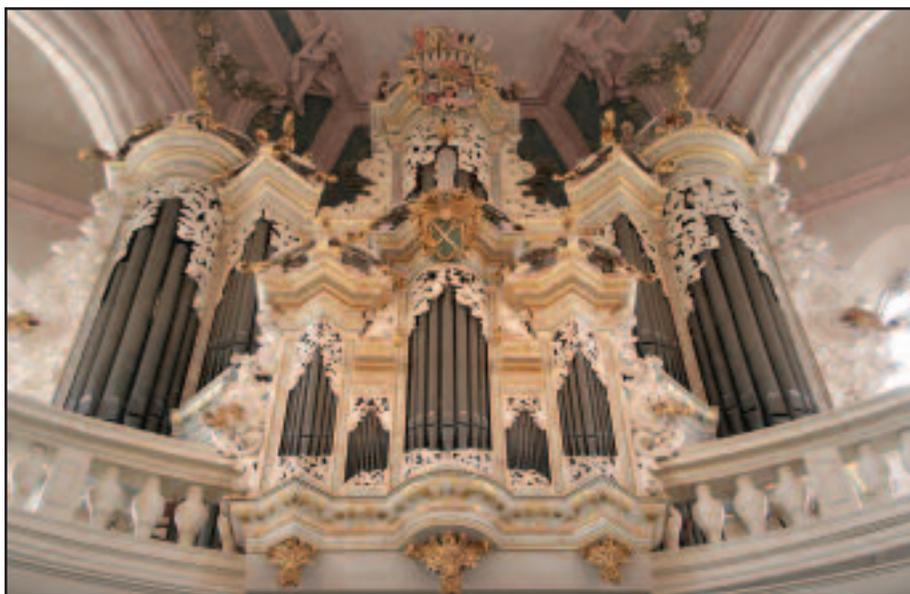
ing, he also pointed to the fact that while the organ's popularity may wax and wane, its vast literature does not and will not. Stretching from the 1300s to the modern day, no keyboard instrument, including the piano, possesses such a wealth of repertoire to which the most important composers of every musical style period have contributed. To quote Mozart, whose 250th birthday we celebrate this year, "The organ is still, to my eyes and ears, the king of instruments." ▲

About the Author

Dr. Gary Miller is Professor Music and Chair of the Music Department at Southeast Missouri State University. He holds degrees in organ performance from the University of Northern Iowa and the University of Michigan (MM and DMA), and the Artist's Diploma from the Hochschule für Musik in Cologne, Germany.



He is a founding member of the Southeast Baroque Ensemble, a faculty quartet devoted to the performance of early music on period instruments. As a member of MTNA, he is the Missouri Chair for Organ. He is also a member of the American Guild of Organists (Southern Illinois and St. Louis Chapters). Dr. Miller has performed in Germany, the Netherlands, and Sweden and continues an active concert schedule in the Midwestern United States.



Thank You

October 26, 2005

Dear Dr. MacDonald and Mu Phi Epsilon,

Thank you for selecting me as a recipient of the Senior Achievement Award for the Northwest Region. My college education would not have been complete without my involvement in Mu Phi Epsilon, not only for the performance and service opportunities it provided, but also for the two Mu Phi scholarships I received! I am very grateful to a wonderful organization!

Holly Robinette, Mu Beta

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Applause & Encore

APPLAUSE

Sarah Daughtrey and **Heather Winter**, *Epsilon Omicron*, attended the NATS Convention in New Orleans as the founding President and Vice President of the Indiana University (IU) Chapter of Student NATS, for which they received an IU Travel Grant. Also attending were Alumni Chapter members Marian Bates and Sr. Laurette Bellamy.

Alexis Lundy, *Epsilon Omicron*, has been selected to be a Studio Artist with Central City Opera in Colorado this summer. She also performed the role of Pamina in Indiana University Opera Theater's production of *The Magic Flute* this spring.

Leigh Kaplan, *Palos Verdes Peninsula Alumni Chapter*, reports that Burt and Company (Burtnc.com) is featuring her new series of 3 books, *Piano by Ear – for Children*. It comes with directions and a CD. She also has a number of duets (early and intermediate level) published by Burt.

Barbara and Tim Reynolds, *Palo Alto Alumni Chapter*, appeared in an original musical, *A Musical History of the Last Three Years of the 20th Century* at Theatre on San Pedro Square in San Jose. Barbara also recently performed Gilbert & Sullivan favorites with the traveling troupe Savoy Express.



Dr. Jo Ann Domb, *Alpha Alpha*, Indianapolis, accepted the position for NASM of VP Pro Tempore for 2006. This offer came just days after Jo Ann announced her retirement as Chairman of the Music Department at the University of Indianapolis. In November 2005, Jo Ann completed her term as Secretary of NASM.

Elizabeth Everitt and **Carol March**, *Minneapolis-Saint Paul Alumni Chapter*, attended the World Piano Pedagogy Conference in Anaheim, California, October 2005. Elizabeth will join the MMTA tour of Ireland this summer and has also joined the European Piano Teachers' Association.

Charlotte Grantier, *Minneapolis-Saint Paul Alumni Chapter*, became Interim President of the Minneapolis Music Teachers' Association in July after the sudden death of President Kathy Bina.

Tanja Deiter, *Wichita Alumni Chapter*, living in Beijing, China, is singing in the International Festival Chorus of 40 different countries at The Forbidden City Concert hall.

Allen and Madeleine Forte, *Gamma Kappa, Allied*, New Haven, CT were invited by the Musicological Society of Korea and the Korean Society of Music Theory to lecture, perform and conduct masterclasses at Hanyang University, the National Conservatory and Seoul national University in November.

Joyce DiDanato, *Wichita Alumni Chapter*, made her Metropolitan Opera debut on November 2 in *The Marriage of Figaro*.

Nicholas Lockey, *Epsilon Sigma*, earned his Bachelors of Music in Piano Performance from Pacific Lutheran University (2002) and a MA in Musicology from University of Victoria, BC, Canada (2005). His thesis, "The Instrumental Variation Sets of Antonio Vivaldi: Old Forms in New Genres" was sent to Professor Michael Talbot (a senior Vivaldi scholar who teaches at the University of Liverpool, England) who replied with an encouragement to publish. Nicholas is currently writing papers for the journals *Studi Vivaldiani* and *Musicological Explorations*. He is an active performer and has applied to PhD programs in musicology with the goal of a teaching music in the university system.



Ronna Binn, *Los Angeles Alumni Chapter*, has generously opened her home to promoting and hosting concerts for outstanding artists from around the world. She provides a performance hall and caters the events. All monies collected are given to the performing artists.

Aaron Larget-Caplan, *Boston Alumni Chapter*, announces the release of his debut CD, *Tracing a Wheel on Water*, a solo guitar album of 20th and 21st Century music. For complete album information and music samples go to <http://www.aaronic.com/cd/>

Rafael Cortes, *New York Alumni Chapter*, just published an article in *Clavier Magazine* about piano teaching.

A February recital at the University of Southern California (USC) Thornton School of Music in Los Angeles presented cellist **Ruslan Biryukov**, *Mu Nu*, accompanied by pianist **Mary Wai-Yin Au**, *Mu Nu/Los Angeles Alumni*. The program included sonatas by Bach, Brahms and Franck. An "Exciting and unique ensemble, dazzling virtuosity, live performance at its most engaging and palpable best," Ruslan, known for his "superb artistry and individuality," represents a new generation of creative professional musicians whose artistry is recognized not only by awards, but also by a worldwide audience. Mary, known for her "clean clear touch, sensitivity and superb artistry" is a much sought after collaborator and chamber musician whose artistry embodies her worldwide experience and diverse background.

The Rocky Ridge Music Center in Estes Park, Colorado, has announced the faculty for the Young Artist Seminar and the Junior Student Seminar Programs for the 2006 summer season. Included is **Alan Chow**, *Epsilon Psi*, who will be the Artist in Residence. Alan is Professor of Piano at Northwestern University in Evanston, Illinois and was the winner of the Mu Phi Epsilon International Competition in 1986. Another Mu Phi on the faculty is **Carol Tarr**, *Mu Nu/Denver Alumni*, who will serve as Guest Artist in cello. An internationally recognized Suzuki Teacher-Trainer, Carol is an active performer and Suzuki clinician, and teaches students and teachers throughout the United States and Canada.

The Critics Table for induction into the Austin Arts Hall of Fame in 2005 selected mezzo-soprano and University of Texas Voice Professor **Rose Taylor**, *Mu Theta, Austin Alumni*. Honorees were chosen for having made significant contributions to the community over



many years as artists, administrators, educators, patrons, friends of and advocates for the arts. A long-time champion of new works, Rose Taylor performed Gyorgy Ligeti's *Aventures/Nouvelles* adventures with the Los Angeles Philharmonic and recorded the work in London with the Philharmonia — a recording that earned a Grammy nomination. Recent highlights of her operatic career include Eugene Onegin with Opera Theatre of St. Louis; *The Barber of Seville*, *The Ballad of Baby Doe*, and *Die Zauberflöt* with Austin Lyric Opera, *La fille du régiment* with the Fort Worth Opera, and the Austin Gilbert and Sullivan Society's production of *The Mikado*.

Several works of **Adrienne Albert**, *Phi Nu/Los Angeles Alumni*, are being performed this spring in numerous countries around the globe, quite literally: Canada, Italy, Mexico, and the good ole' United States. 110 voices from the Kenai Peninsula in Alaska toured Italy from March 6-13th and performed her choral work, *Weaver of Dreams*, for SATB and piano. In Ontario, Canada the *Doppler Effect for Trumpet, Bassoon and Piano*, gave its Canadian Premiere on March 12. Two movements from her horn sonata *Climate Control* for French horn and piano were performed by **Dr. Jacqueline Shannon**, *Gamma Sigma*, horn at the PSW Regional Conference at Cal State Dominguez Hills on March 26. Adrienne's *Doppler Effect* version for flute, cello and piano were performed March 27 in Tecate, Mexico at Rancho La Puerta, a lovely place to listen to wonderful music. Too numerous to mention are others performances of her music in the United States.

Victoria Bond, *Epsilon Psi*, conceived and hosted the eight-year-old new music series, Cutting Edge Concerts. She briefly converses with each composer on stage before the performance. The April 6 concert featured Victoria's *Sacred Sisters*, commissioned by The American Society for Jewish Music and written especially for two sisters who performed as a duo on violin and harp. All concerts in this series take place at the Renee Weiler Concert Hall of Greenwich House Music School in New York.

Kathleen Anderson and **Marilyn Anderson**, *Salt Lake City Alumni*, performed with the Orchestra on Temple Square at the American Choral Directors Association concert.

Rachel Barham, *Washington, DC Alumni*, was busy this past winter with numerous singing engagements in the D.C. area.

Anne Marie Brooks, *Alpha Mu*, was offered and accepted a performing job with Disney in Orlando, Florida, beginning in June.

ENCORE

Epsilon Omicron, Indiana University, had a banner year in 2005, recruiting 14 students to reactivate their chapter.

Phoenix Area Alumni Chapter announced last November that three of their members received special membership certificates: Esther Holte-Amethyst Triangle (70 years); Eva Brundin-Diamond Triangle (60 years); and, Jean Ferris-Golden Triangle (50 years).

Conductor and cellist Hekun A. Wu was the special guest and music program for *Salem Alumni Chapter's* October meeting. Hekun presented his plans for the orchestra and Willamette University.

Detroit Alumni Chapter passed a motion at their September meeting to send \$20,000 to the Memorial Foundation as an Organ Performance Endowment Scholarship in Wihla Hutson's name.

Gamma Sigma, California State University, Dominguez Hills, sponsored several music recitals in February, thanks to a generous grant from their Associated Students Fund. **Joseph Mitchell** presented new compositions as part of Black History Month; the Jubilation Boys Choir, a community choir supported by Gamma Sigma, also performed that month. And the Maiden Voyage all-woman jazz band performed to honor Women's History Month.

The Missouri Music Educators Association held its 68th Annual Conference at Tan-Tar-A, Lake of the Ozarks, January 26 through 28. Mu Phi Epsilon had an informational booth at the event.



International President Fran Irwin, **Central 2 District Director Charlotte Brown**, **Past District Director Doris Braun**, and members of *Alpha Mu Chapter* from Missouri State University all helped to inform MMEA attendees about Mu Phi Epsilon. A reception given for Mu Phi members was planned by *Alpha Mu* (**Diane Thomson**, President) where everyone enjoyed games, singing and attendance prizes.



International President Fran Irwin visited Lincoln, Nebraska for the North Central 3 District Conference on Saturday, March 4. **District Director Joan Reist** planned an informative and enjoyable day filled with Mu Phi business and a wonderful concert. The *Lincoln Alumni*, *Mu Gamma* (**President Sarah Hranac**) and *Beta Pi* (**President Talea Schroeder**) Chapters attended in large numbers and all enjoyed the Music, Friendship and Harmony of the occasion. The day before Joan and Fran visited the University of Nebraska-Lincoln (*Mu Gamma*) and Nebraska Wesleyan University (*Beta Pi*).

Bookshelf

Rona Commins *Alpha Delta, Sacramento Alumni*

J.S. Bach as Organist: His Instruments, Music, and Performance Practices

The editors of *J. S. Bach as Organist*, George Stauffer and Ernest May, have selected essays from 15 experts in Bach studies for this paperback edition. Originally printed as a clothbound edition in 1986, the essays are even more relevant today in the midst of the popular movement toward “informed performance practice” with original instruments, ornamentation and techniques.

As organists and teachers of organ, the editors have a vested interest in disseminating this information. George Stauffer is Associate Professor of Music History at Hunter College and the Graduate Center of City College of New York (CUNY) and is organist at Columbia University. Ernest May is Associate Professor of Music History and Organ at the University of Massachusetts-Amherst. The essays are written by organ scholars, performers and builders from six countries and are addressed to the specialist as well as the general reader.

The Instruments Used by Bach

Chapter One titled, *The Instruments Used by Bach*, has five essays. Two of these essays address the specific organs that Bach played in his career as an organist and those, which he was requested to play as the final approval of a purchase contract. Bach was sought as a consultant and designer, and his work established new standards for the construction of organs. At the time of the original publication of *J. S. Bach as Organist*, Bach's instruments were behind the Berlin Wall and not accessible to Western visitors. One essay of special interest to today's organist is on registration and tuning in 17th Century North Germany. For the general reader there are essays on Bach's influence on 20th century American organ builders and “Why an Acquaintance with Early Organs is Essential for Playing Bach”.

Bach's Organ Music

Chapter Two, *Bach's Organ Music*, is the largest of the chapters with seven essays. Specific works are discussed as well as Bach's organ compositions in general. It is inter-

esting to follow the “great mystery” of the disappearance after 1852 of Bach's personal copy of the *Schuebler Chorales* which finally reappeared in 1975 in the international book dealer's market. Also interesting is how Bach's compositions themselves caused builders to make improvements in organ building with the development of a reliable and steady wind stream and a more efficient, mechanical keyboard action. In the century's change from mean-tone to well-tempered tuning, Bach's far ranging modulatory style was one of the chief influences.

Matters of Performance Practice

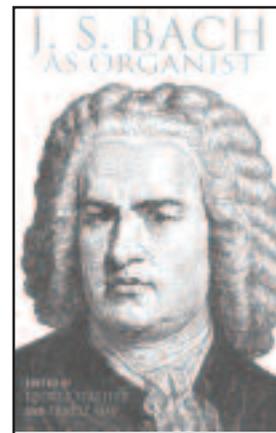
Matters of Performance Practice is the title given to Chapter Three, and is addressed in five essays:

- 1) A discussion of Bach's organ registration, what he could and could not do with the organs he customarily played;
- 2) Bach's “keyboard” works, which ones were probably written for organ and those for “Klavier” and why;
- 3) A look at the vehement controversies surrounding Bach's arrangements of Vivaldi concertos, his transcription of the “Grosso Mogul” concerto from the Italian viewpoint of essayist Luigi Ferdinando Tagliavini;
- 4) French influence in Bach's organ works; and,
- 5) Notation in Bach's early organ work, what is common convention of the times, what is copyist error, “what did Bach really mean?”

The editors' compilation of essays in *J. S. Bach as Organist* came about through ideas presented in symposia on Bach's organ music held at various American universities. The original impetus was a scholarly one but the result has been a very readable approach to the subject with each essay complete unto itself so that it is possible for a reader to skip around through various topics according to his individual interests.

Through *J. S. Bach as Organist* one realizes how important the understanding of Bach's organ music is to the understanding of all Bach's works. Having been written for only one player with no specific tie to an official

function or commission, and with himself as a sole interpreter, Bach's organ compositions show his work in its freest and most creative form. In his earlier years in Weimar his organ works amalgamated French and Italian practices to create a newly emerging international style. In his final years he returned to the organ to express some of his deepest and most personal thoughts. It was through his keyboard music that Bach's works were handed down to posterity after his death when his other works had been temporarily forgotten. *J. S. Bach as Organist* is a book that teaches in a highly readable and interesting form. It is a must for anyone interested in the music of Bach.



Edited by: George Stauffer, Ernest May - 2000.

Paperback, 320 pp, 55 musical examples, \$22.95

ISBN 0-253-21386-X
Indiana University Press
601 North Morton Street
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Submissions should be sent to: Rona Commins, 4331 Sierra Madre Drive, Sacramento, CA 95864, 916-487-2137, rona@sacbeemail.com.



Final Notes

Dundee Sheeks Dillard

Mu Chi, 22 Nov 1932

Dallas Alumni

Died 28 Jan 2006

A violist in the Dallas Symphony Orchestra for 41 years, very active in community church and musical activities.

Mary Harlow Doneis

Gamma Delta, 29 Apr 1972

Edinburg Area Alumni

Died 8 Jan 2006

A charter member of both the Gamma Delta Chapter at the University of Texas-Pan American and the Edinburg Area Alumni Chapter.

Lucille A. Dufner

Phi Xi, 15 Mar 1948

Died 2 Jan 2004

Phyllis Norris Durek

Phi Gamma, 27 May 1956

Died 9 Jun 2005

Music Educator

Barbara J. Fish

Mu Chi, 2 May 1947

Died 16 Mar 2005

Olga Gorelli

Epsilon Psi, 9 Feb 1986

Princeton Alumni

Died 18 Feb 2006

Born in Bologna, Italy, she came to the United States in 1937, began composing as a child in her native Italy, taught piano and theory in several colleges and had a home studio for piano. She wrote orchestral and choral pieces, many songs for voice with various instruments, a mass, two operas, two dance dramas, and several works for different combinations of strings, brass, and woodwinds. "Olga was always gracious. Her sincere love of music shone in all she did, an inspiration that lives in our hearts."

Mary Maxine Korfbage Frye

Phi Delta, 16 Nov 1931

Kansas City Alumni

Died 19 Dec 2005

A gifted vocalist, she performed nationally and throughout the Kansas City area in concert and on radio. She sang in New York on "The Hour of Charm" radio program sponsored by GE and later as their program soloist at all their Midwest conventions. A church musician, she married a pianist and they performed together. "Maxine loved life and

enjoyed her many friends. Her expressive interpretation of the music she performed was an inspiration to many."

Katherine Louise "Kitty" Arnold Gillespie

Phi Xi, 27 Jan 1947

Died 18 Feb 2005

Pianist

Edna Jean Rush Gowans

Phi Kappa, 23 May 1943

Died 21 Apr 2005

Cornetist active in local organizations.

Marguerite Agnes Grissom

Mu Theta Epsilon, 25 May 1943

Died 30 Apr 2005

Texas Senate Resolution in memory of Marguerite who was born blind in Germany, yet had a remarkable academic success and an exemplary career teaching and performing music, both piano and vocal. She "enriched the lives of all who knew her with her love and compassion, warmth and kindness."

Norene Kerrick Hendrick

Mu Beta, 5 Apr 1944

Died 26 Apr 2004

Joann Fuller Hopper

Upsilon, 24 Apr 1949

Died 15 Aug 2005

Pianist, Accompanist

Pauline Belle "Polly" Kempe Houts

Mu Delta, 11 Apr 1939

Kansas City Alumni

Died 14 Feb 2006

A classically trained pianist who performed in many venues, arranger and pianist for the popular vocal music group "Three Timers Plus One", past Alumni Chapter President, very active in local musical and educational organizations.

Elaine W. Putensen Hudson

Mu Gamma, 31 Mar 1947

Died 18 Feb 2006

Church organist, choir director and singer. "Elaine was a beautiful lady who enjoyed serving her Lord."

Jeanette "Jan" Denney Huglin

Phi Lambda, 28 May 1952

Died 7 Dec 2004

Music educator, piano teacher

Florence Coughlan Sucher Jebe

Omega, 4 Jun 1932

Died 19 Nov 2005

Piano teacher, music education and history major

Mary Evans Johnson

Gamma, 23 Jan 1944

Died 22 Dec 2005

Recipient of Merle Montgomery Doctoral Grant in 1977, former concert pianist and teacher at Juilliard, philanthropist, her large collection, including biographies, analytical studies and printed music scores was donated to the City of San Diego Public Library recently. Of special interest in the collection are three rare vocal scores from the late 18th and early 19th centuries by Mozart and Haydn.

Virginia Mize Johnson

Epsilon Gamma, 21 May 1958

Died 26 May 2005

Elementary teacher

Martyne Claryce Akerson Kolm

Mu Gamma, 19 Nov 1945

Died 20 Jul 2004

Doris Lindstrom Levitan

Mu Theta Epsilon, 15 Dec 1947

Died: 27 May 2005

Dorothy J. Hunt McKamie

Phi Xi, 22 May 1949

Died: 9 Nov 2005

Maintained an independent piano studio for more than 46 years, active in local and state music teacher associations, 1991 TMTA Teacher of the Year. Dorothy was a church organist for more than thirty-two years and served as an adjudicator for the National Guild of Piano Teachers.

Ramona Blair Mathewson

Phi Nu, 12 Apr 1938

Died 8 Mar 2004

Frances M. Harper Mays

Phi Delta, 28 Mar 1934

Died 17 Aug 2005

Worked for U.S. Government

Maria Anne Miyamoto

Iota Alpha, 21 Feb 1943

Died 28 Jul 2005

Pianist, teacher of piano, listed in ACME



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* Noted chapters have co-presidents.

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Corrections to Directory, Volume 99, Issue 4

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Proceeds directly benefit programs of the national organization. For more information on sweatshirts, jackets, fleece wear and more contact Regent at 1-812-401-1350 or www.regentpromotions.com/mpe



It's Time To Warm Up... To Convention!

It's time to begin planning for our Mu Phi Epsilon Convention, which means setting aside funds for your chapter delegate. And why just the chapter delegate? Come as a chapter group! Plan your fund raising activities NOW! Get on the agenda, start composing your proposals for any Mu Phi business you would like discussed.

Don't miss out!

Music – Friendship – Harmony

Think Convention!

Watch for more information on the Mu Phi Epsilon Convention in future issues! Location, dates, and more will be released on the web site.

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The Mu Phi Epsilon Foundation is seeking new Directors for its Board. The duties involve administering scholarships and grants and making decisions related to the philanthropic purpose of the Foundation. Board members must be a member of Mu Phi Epsilon Fraternity. If anyone wishes to nominate a candidate or volunteer for the Foundation Board, please contact:

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