

THE TRIANGLE

of MU PHI EPSILON

Music as Art and Career

Cover Story: Lining up for the Job Market



Also:

VOL. 100
Issue 3
Fall 2006

2006
Awards

Meet
Joyce Jones

Health Issues
for Voice
Users (Part 2)

President's Message



Dear Mu Phi Members and Friends,

Greetings to all of you! Fall is always a time of year to enjoy beautiful weather and bountiful harvests and to eagerly look forward to the holidays. As musicians, we enter the season with exciting plans to perform and to attend others' performances. A new season of Mu Phi Epsilon programs, holiday concerts, perhaps a special recital - all entice us to look ahead and mark our calendars.

While you are looking ahead, you might ask yourself: Which way am I headed? Not just this Fall, but long-term? I am sure our Collegiates are thinking seriously about this as they begin another year of studies. Hours of dedicated practice produce a polished performer, but then - what next? Many Alumni also may ponder if there is a music career more appropriate to their talents and interests.

We are all trained as musicians but not everyone prefers a performing career. Most who do want to perform worry whether they will find full-time work, and many major in music education just to be assured of a job. Our creativity often fails when thinking about occupations in music. But there are many careers that combine musical talent and training with a variety of other skills, and likewise, numerous jobs in music overlap into other professional fields.

In the Winter 2003-04 issue I wrote that music, like love, is not worthwhile unless it is given away. However, musicians must make a living, and there aren't always enough performing jobs to go around. For music to be enjoyed by everyone, we need to promote artistry and love of music in every area of endeavor.

To spark our creativity toward that end, this and subsequent issues of *The Triangle* will focus on careers in music other than stage performance or education. Studio performers, therapists, composers, critics, sound technicians, instrument manufacturers, salespeople, librarians, broadcasters - how many others can you think of? All these professions need dedicated, accomplished musicians, and Mu Phi Epsilon members have the talent. Let's improve the world by bringing the highest caliber of musicianship to these professions and exposing the public to quality music everywhere.

May you have great success in all your music endeavors!

With Mu Phi Love,

Fran Irwin
International President

THE TRIANGLE of MU PHI EPSILON

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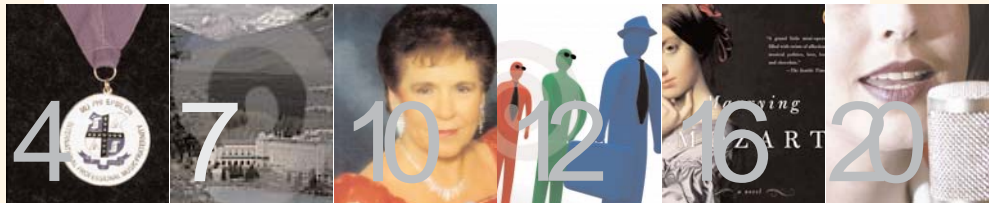
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Fraternity Mission Statement

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.

2006 Alumni Awards



Outstanding Alumni Chapters

International Alumni Chapter of the Year: **Austin**

Circle of Winners Award: **Boston**

Alumni Province Chapter Achievement Awards

- Atlantic:** *Washington D.C.*
- Eastern Great Lakes:** *Cleveland*
- Great Lakes:** None eligible
- East Central:** *Indianapolis*
- Southeast:** None eligible
- South Central:** *Austin*
- Central:** None eligible
- North Central:** *Minneapolis-St. Paul*
- West Central:** None eligible
- Pacific Northwest:** *Portland*
- Pacific:** *Fresno*
- Pacific Southwest:** *Fullerton*

Outstanding Noteworthy Project: **Cincinnati**

Alumni Community Service Project: **Dallas**

Communications Awards

Outstanding Yearbook: **Denver**

Outstanding Newsletter: **Dallas**

Website of the Year: **Dallas**

www.muphiepsilonidallas.org

Exceptional Service to the Fraternity Award

**Mu Phi Epsilon
International Music Fraternity
honors**

Denver Alumni Chapter

For Exceptional Service to the Fraternity

**Elizabeth Mathias Fuqua Commemoration
September 24, 2005**

District Director of the Year

**Marilyn Hitchcock, Epsilon Phi
Wichita Alumni
West Central 2**



Faculty Advisor of the Year

**Rhonelle Runner, Mu Eta
Mu Eta Chapter
University of the Pacific**



Chapter Advisor of the Year

**Susan Schoeni, Phi
Alliance Alumni
Phi Chapter
Mount Union College**



2006 Collegiate Awards

Outstanding Collegiate Chapters

International Collegiate Chapter of the Year
Phi Xi, Baylor University

Collegiate Province Chapter Achievement Awards

- Atlantic: **Phi Gamma, Peabody Institute of Johns Hopkins University**
- Eastern Great Lakes: **Phi, Mount Union College**
- Great Lakes: **Mu Pi, Ohio Wesleyan University**
- East Central: None eligible
- Southeast: None eligible
- South Central: **Phi Xi, Baylor University**
- Central: **Beta Omicron, Western Illinois University**
- North Central: **Phi Zeta, Morningside College**
- West Central: None eligible
- Pacific Northwest: None eligible
- Pacific: **Mu Eta, University of the Pacific**
- Pacific Southwest: None eligible

Collegiate Service Project to School
Beta Kappa, Trinity University

Collegiate Service Project to Community
(dual award)
Phi, Mount Union College
Phi Gamma, Peabody Institute of Johns Hopkins University

Outstanding Communications

Website of the Year:
Phi Gamma, Peabody Institute of Johns Hopkins University
www.peabody.jhu.edu/1025

Province Senior Achievement Awards

Atlantic

Caitlin Donovan, Phi Gamma
Peabody Institute



South Central

Daymon Passmore, Mu Theta
University of Texas-Austin



North Central

Melanie Stocks, Phi Zeta
Morningside College





2006 Individual Awards

International Sterling Achievement Award

Caitlin Donovan, *Phi Gamma* Peabody Institute



Caitlin Donovan achieved three degrees in five years—a Bachelor of Music in voice, Bachelor of Education, and Master of Music in voice performance. She was on the Dean's List with high honors, a member of Pi Kappa Lambda, recipient of the Mann Prize in Voice, and recognized for the highest average in music theory. Caitlin premiered several works by Peabody composers, including a role she created and performed in Jason Reed's opera *The Bungalow*. Caitlin served Phi Gamma as vice-president, during her term the chapter membership doubled. She was community service chairperson and taught composition to underprivileged students as part of the chapter project.

Caitlin also received the Gerke Collegiate Artist Award and Jamison Award from the Mu phi Epsilon Foundation.

Orah Ashley Lamke Award

Elise Stefan Marshall, *Kappa, Indianapolis Alumni*



Elise has been a faithful contributing member since joining Mu Phi Epsilon in 1946. She was educated in Indianapolis public schools, at Butler University, the University of Michigan, and Indiana University School of Music. She taught in public schools and served as Associate Professor of Music at the University of Indianapolis and Director of Music in churches. Elise founded the Indianapolis Arts Chorale (a premier choral organization to this day) in 1972 and served as conductor until 1998. On May 6, 2006, Elise was honored as the Alumna of the Year of Emmerich Manual High School.

Marian Bowker Davidson Accompanying Award

Keiko Sekino, *Omega Omega, Boston Alumni*



Keiko completed the DMA degree in piano performance at Peabody Institute of the Johns Hopkins in 2004. As a collaborative pianist, she has been working with instrumentalists and singers including festivals at Yellow Barn, Norfolk, Kuhmo, and Encuentro de Música y Academia de Santander. Since 2004, she served as pianist with the Tanglewood Festival Chorus of the Boston Symphony Orchestra. Last year, with the help of a Mu Phi Epsilon Foundation Summer Scholarship, she participated in the Ravinia Festival (Chicago) as part of the Vocal Chamber Music Program at Steans Institute for Young Artists. With the help of the Mu Phi Epsilon Marian Bowker Davidson Accompanying Award, she returned to Ravinia in the summer of 2006.

Keiko has been developing musical performances with soprano Awet Andemicael. Together they participated in a Carnegie Hall Workshop with baritone Thomas Quasthoff and pianist Justus Zeyen. Awet Andemicael and Keiko were one of four duos invited to this event. Ms. Sekino has accepted an assistant professor position in piano at the School of Music of the East Carolina University, Greenville, NC where collaboration with faculty will be an important part of her assignments.



Musicological Research Contest

M.M. Dissertation Award Category II

Keith Leroy Ford, *Alpha Kappa Allied Member*



Graduate Paper Award Category III

Aaron Alon, *Phi Omicron Houston Alumni*



Undergraduate Research Paper Category IV

Christopher Wang, *Mu Beta Washington State University*



international corner

Doris Braun Alpha Kappa, Kansas City Alumni dorrislu@aol.com



Jessica Sorn
Canada

This International Corner turns to Banff, Alberta, Canada, where Jessica Sorn, *Alpha Kappa*, has unpacked her oboe, sweaters, hats, scarves and music.

On a full scholarship at the Banff Music Centre, Jessica is studying and preparing a recital using the theme of "British Music for the Oboe," including works by Finzi, Dorati, Handel and others. She also will perform in chamber groups while in Banff.

Jessica has won many honors since her high school days: soloist with the Overland Park Orchestra in 2002, perfect score from the MidAmerica Music Association, second prize from Midwest Double Reed Society Young Artist Competition (2003-2004), and membership to Pi Kappa Lambda, national music honor society. She graduated magna cum laude from University of Missouri - Kansas City in May 2006 with a BM in oboe performance.

She also performed in masterclasses for John Mack, Nancy Ambrose King, Paige Morgan and Eric Ohlsson.

Jessica's skill with the oboe provided several jobs, among them Assistant Camp Director at the Heartland Chamber Music Academy 2005-2006. She taught privately and was an administrative intern for the Kansas City Chamber Orchestra 2005-2006. She performed as principal oboist with the UMKC Conservatory Orchestras from 2003-2006.

She will return to the USA in January 2007 to prepare for graduate study auditions. Where she continues her study will be determined by choices made after this trip to Canada.

If you are away from the United States studying or working, we would like to hear from you.

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
James King,
3330 Principia Ave.
St. Charles. MO 63301

CD 1

1. Twenty-Four Hours of Sunshine 2:08
2. Ombre Legere 3:49
3. Kiss Me Again 2:32
4. Kiss Me Again reprise 2:06
5. Mother Dear 2:15
6. Lullaby (OP 57, No. 2) 2:16
7. Ou Va La Jeune Indoue 2:05
8. Stormy Weather 3:35
9. Summertime 2:32
10. I'll Follow My Secret Heart 3:06
11. Love is Where You Find It 2:46
12. Italian Street Song 2:21

13. With a Song in My Heart 4:08
14. The Lord's Prayer 2:57
15. I Walked Today Where Jesus Walked 4:25
16. All in the April Evening 3:27
17. The Way You Look Tonight 2:54
18. I Hear a Rhapsody 3:32
19. Why Was I Born? 2:37
20. Sweet Betty From Pike 2:05
21. Siboney 2:26
22. Mink Believe Land 3:57
23. Who Knows? 2:23
24. Maria Wiegenthal 3:46

CD 2

1. Estralla 2:14
2. Thanksgiving medley 3:55
3. Over the River and Through the Woods 3:28
4. Vienna Blood (Opus 354) 2:43
5. Moonlight Mood 3:22
6. Who are We to Say 3:15
7. Romany Life 3:23

ACME

Artists, Composers, Musicologists and Educators



Dr. Carol Cannon, Phi Gamma

Born in Rochester, New York, Dr. Carol Cannon is a dramatic mezzo-soprano whose professional operatic debut was in 1969 as Bianca in Benjamin Britten's *The Rape of Lucretia* with the Chamber Opera Society of Baltimore. She received a B.M. in voice from the Peabody Institute of The Johns Hopkins University of

Music in 1967; a M.M. in vocal performance from the University of Maryland in 1972; and Ed.D. in educational administration from East Texas State University in 1983. Dr. Cannon was the first person to complete a dissertation on state-funded gifted/talented programs in Texas. Her principal teachers include Alice Gerstl Duschak, Baltimore; Lili Wexberg, New York; and Frances Bible, Houston. Her vocal coaches include David Garvey and Otto Gath of New York, Leo Mueller and Pierre Bernac of Baltimore and Harold Heiberg of Dallas.

Dr. Cannon has been a full-time artist/teacher in voice at East Texas State University. She is a visiting professor of voice and vocal

repertoire at Rice University in the Shepherd School of Music. Since 1981, Dr. Cannon holds the lifetime designation of artist-in-residence from the Texas Commission on the Arts. She is in like positions with the Arkansas Arts Council and the State Arts Council of Oklahoma. Carol Cannon performs concerts and recitals and presents master classes and lecture recitals throughout Canada, Europe, Mexico and the United States. She has appeared as soloist with the Baltimore, Boston, Dallas, and National Symphony Orchestras. She is listed in the International Who's Who in Classical Music, 2002 and 2006.

Dr. Cannon gives concerts and recitals at international congresses, conventions and world forums including Vancouver, Canada 2002; Dublin, Ireland 2004; Honolulu 2005; and Oxford, England 2006. To quote her, "My whole life has been dedicated to the joy of singing and sharing that joy with others. It is a passion that will not let me rest. Throughout the years, Peabody Conservatory and Mu Phi Epsilon have given me the training and support I needed to keep my dream alive."

Dr. Carol Cannon received a Mu Phi Epsilon Foundation doctoral grant. She may be contacted by e-mail: Dr_carol_cannon@hotmail.com.



Arietha Lockhart, Beta Gamma, Atlanta Alumni

Coloratura soprano Arietha Lockhart is a graduate of the University of Alabama. She studied voice with Karen K. White and Elizabeth Colson and coached with William Stoner and Arleen Auger in the master class setting. A frequent soloist with the Atlanta Symphony Orchestra (ASO), Arietha has appeared

with the ASO Chamber Chorus in Carnegie Hall, the ASO "Concerts in Christmas" with Robert Shaw, the Robert Shaw Chamber Singers and Festival Singers, the Atlanta Bach Choir, the Augusta Choral Society, the Festival Orchestra of the American Institute of Musical Studies in Graz, Austria, and the Aspen Opera Theatre. In addition, she has performed in recital at Spivey Hall, various churches, and civic organizations throughout the Southeast. Her largest audience, however, never saw her, for it was she who provided the haunting, ethereal voice of the battered white butterfly in the worldwide broadcast of the 1996 Olympic Games opening ceremony.

Ms. Lockhart has won many awards, prizes and competitions with her voice including: the National Opera Association Competition's Legacy Award, professional division; the Friedrich Schorr Memorial Prize in Voice; the National Association of Teachers of

Singing Artist Award in Georgia; the Leontyne Price Vocal Arts Competition; the Oratorio Society of New York Competition; and many more. In 1997 she received the first prize, along with a gold medallion, as the audience's choice at the Meistersinger Competition held in Graz, Austria.

Her repertoire list includes major lieder, opera and oratorio scores. More recently she has appeared in Mozart's *Requiem* in Augusta, Mozart's *Mass in C Minor* in Atlanta, Barber's *Knoxville: Summer of 1913* and Beethoven's *Ninth Symphony* with the Alabama Symphony Orchestra. She also made her Carnegie Hall recital debut in the 2003 season. She recorded the *Agnus Dei* by Samuel Barber (a choral setting of the famous *Adagio for Strings*) with the Robert Shaw Festival Singers on Telarc CD "Evocation of the Spirit." Mr. Shaw said of her, "Arietha Lockhart is a young artist of taste and intelligence with a very beautiful high soprano voice..."

In addition to her very busy singing career she teaches elementary school in the DeKalb County Schools. Arietha served Mu Phi Epsilon as an involved collegiate and as SE District Director for nine years, 1989-1998. She presently is the publicity chairman for the *Atlanta Alumni*.

Contact Ms. Lockhart at Ariethal@hotmail.com or visit her web page at www.southernartistry.org (see Georgia artists)

ACME - Honorees

Carolyn Hoover Mu Phi, Tacoma Alumni

Emma Lou Diemer, *Mu Delta, Allied*, writes music for voice, choir, chamber music and organ. She has performed recitals of her own music at the following cathedrals: Our Lady of the Angels in Los Angeles, Washington National in Washington D.C., Grace and St. Mary's in San Francisco. She has published, recorded many CDs, and is considered one of our foremost composers. She is available to share her expertise, preferably by e-mail.

Jeaneane Dowis, *Phi Tau*, has lived in New York for 55 years where she had a busy performance career along with a family and a heavy teaching schedule. She is now living in Denton, Texas (her home state), enjoying private teaching and receiving invitations for both master classes and recitalist appointments. She would like to re-connect with Mu Phi Epsilon by sharing her expertise with our membership at large.

Dr. Frances Kinne, *Omega*, is Chancellor Emeritus and President of Jacksonville University in Jacksonville, Florida. She plans to visit with the Drake University collegiate chapter while attending a board meeting at Drake. She earned her degrees in music education (BM and MM) then received her Doctorate of Philosophy with a triple major of music, English literature and philosophy. Numerous honorary degrees followed. She has led a life of many accomplishments; however, through the years she has lost communication with Mu Phi. She is looking forward to reconnecting with our Fraternity and is available to share her experiences.

Carol Klose, *Alpha Omicron, Allied*, is a pianist, composer, arranger, editor, clinician, and college professor. She has composed numerous works for the Hal Leonard Piano Library. Carol has also been an adjudicator for both national and regional competitions in both piano performance and composition. She presently is an adjunct professor in piano pedagogy at the University of Wisconsin in Milwaukee. She is available to share her expertise with Mu Phi members.

Sherry Kloss, *Epsilon Upsilon, Muncie*, violinist, is contributing editor for the "Upon Listening" column of *The Triangle*. Sherry recently resigned from her position at Ball State University and is looking forward to a more involved concert and writing schedule. She recently premiered the *American Concerto* by Lee Holdridge with the St. Petersburg Philharmonia in Russia. Sherry is available for master classes and recital programs. In tribute to her mentor Jascha Heifetz, she is working on a publication about her association with him.

Ann English Santucci, *Epsilon Psi*, soprano, writes from Rome, Italy where in 2005 she was invited to teach a two-year master's degree program in voice, opera and art song repertoire at the famed St. Cecilia Conservatory. Her early training at the New England Conservatory was followed by a Fulbright scholarship to study in Italy. She has made her home in Italy and enjoys an extensive career of singing, teaching and adjudicating. She would enjoy sharing her expertise with the Mu Phi members.

Dr. Joan Singer Spicknall, *Phi Gamma*, is the founder and director of the Suzuki Music School of Maryland (founded in 1988). She is an outstanding music educator and piano performer. She presently is immersed in a project on the piano music of Aaron Copland with numerous CDs under the Eroica classical recording label. As a music director, researcher, and performer she has been invited to be included in numerous publications such as *Who's Who* and *International Biographical Centre* (Cambridge, England).

Dr. Jonathan Sturm, *Gamma Omega*, is the concertmaster of the Des Moines Symphony and violist with the Ames Piano Quartet, which tours nationally. The quartet has over 9 CDs available and they are looking towards an even more demanding tour schedule. Jonathan is associate professor of music history at Iowa State University.

Frances Steiner Tarlow, *Beta, Palos Verdes Peninsula*, is now Professor Emeritus at California State University. She directs the Chamber Orchestra of South Bay and the Carson-Dominguez Hill Symphony and enjoys many guest directing invitations. She welcomes the opportunity to work with all-state orchestras and do master class/lectures for Mu Phi chapters.

Many ACME honorees have responded to the request in the Fall 2005 Triangle to update their activities and files. The purpose is to highlight the resources we all share through Mu Phi Epsilon.

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 Organist Extraordinaire Joyce Jones

Interview by Marcus Wyche
Delta Delta, Washington, D.C. Alumni



Of the major Mu Phi Epsilon artists who have dominated the field of organ performance over the past forty years, few have been as decorated and honored as Dr. Joyce Gilstrap Jones, *Mu Theta, Allied*. Since graduating summa cum laude from the University of Texas, Dr. Jones has received the Outstanding Creative Artist Award from Baylor University, was inducted into the Walter Gilewicz Hall of Fame at the University of Mary Hardin-Baylor, and has received the Texas Music Teachers Association Award for outstanding collegiate teacher of the year. She also received the National Federation of Music Clubs' highest award, a National Citation "in recognition and sincere appreciation for her unselfish devotion and dedicated service to music as a concert organist, inspiring teacher and composer." In addition, at the 1998 Mu Phi Epsilon Convention in Tacoma, Washington, Dr. Jones received the Fraternity's highest award, the Award of Merit—one of only eight members to have done so in Mu Phi Epsilon history.

In addition to being a highly acclaimed and consummate musical artist, though, Dr. Jones enjoys the simple pleasures in her personal life: gardening with her husband, being a devoted mother of three, home cooking with "good, fresh-grown vegetables" as well as baking desserts, curling up with a good mystery novel, and prepar-

ing homemade jams and jellies. As if that weren't enough, she also designs and makes her own concert dresses, collects antiques, and makes time for her Pomeranian, a pair of Himalayan cats, and two other kitties, all of whom "rule the roost."

A Texas native and head of the Baylor University organ department as the Joyce Oliver Bowden Professor of Music and Organist-in-Residence, Dr. Jones first received major recognition in 1958 after making her debut with the Dallas Symphony Orchestra as the only organist ever to win the prestigious G. B. Dealey Award. This put her in the recognition and company of another famous Texan. "I won the Dealey the same year Van Cliburn won the Tchiakovsky Competition," Dr. Jones says. "So when he became such a sensation worldwide, his biography became known, and [it became known that] one of the first big awards he won was the Dealey Award four years earlier. Then it was like, 'Well, who is this year's Dealey winner? Maybe that's our star of the future.' So that's how I started. I had the chance to tell Van Cliburn—we were at a dinner one time—that I owed my career to him because of that fact."

It is a career that has spanned over four decades, performances in 47 states and 12 countries, numerous recordings (for Word, Rosenhaus, and Motette Records), being a fellow of the American Guild of Organists, composing numerous works, and publishing performance manuals (most notably the organ method book *King of Instruments*). She is also committed to making friends for the organ through community concerts, countless organ dedications, children's concerts and summer camps, and "Access to Music" programs for nursing home residents and physically handicapped persons. Listening to Dr. Jones recount her career highlights in her mild Southern accent, one also detects a subtle but unmistakable hint of feminist accomplishment: she was the first woman to play a concert on the Crystal Cathedral organ in California, and the only woman chosen to play with the San Francisco Symphony Orchestra at the televised gala concert inaugurating the Ruffatti organ in Davies Symphony Hall.

And to think that all she has achieved in organ almost didn't happen.

"I had planned to be a concert pianist," Jones says. "I was sixteen when I started college. I took some organ lessons, and thought, 'I'll take them for a year, and that way I'll know how to play for church.' It never occurred to me that people had actually written music for the organ."

"But I over-practiced--practiced in the wrong way. I hurt my hand

very badly, and for six weeks I didn't play at all. That's when I started doing pedal pieces on the organ, and learning that people had written music just for organ pedals. And my organ teacher kept saying, 'Ehh, pianists are a dime a dozen; you need to be an organ major.' By the time my hand got to where I could play again, I had changed my major to organ, and graduated two years later with my degree in organ."

"But my teacher never told me," she laughs, "that a third-rate pianist gets paid more than a first-rate organist!"

As for her entry into Mu Phi Epsilon, Dr. Jones says it was an honor to be asked to join what was then a professional music sorority. "Back then, there was nothing like a rush party to introduce people to Mu Phi Epsilon," she says. "At the University of Texas, the whole chapter came to my house with an invitation to join Mu Phi, and tapped me for membership. I was thrilled."

In addition to her bachelor's Dr. Jones also earned her Master of Music and Doctor of Musical Arts degrees from the University of Texas at Austin. After receiving her first master's (at 20 years old), Dr. Jones married and moved with her husband to Fort Worth, where he attended Southwestern Baptist Theological Seminary and eventually became an Army chaplain, and where she earned her second master's in Sacred Music in Composition ("my thesis was a cantata--not avant-garde, but kind of a modal style"). Her teachers in the United States included E. William Doty, Nita Akin, and Claire Coci (also a Mu Phi). When she and her husband were stationed in Germany, she studied with Karl Richter, Andre Marchal and Helmet Walcha.

It was these student-teacher relationships and collaborations, which Dr. Jones called a "blessing," that inspired her to become an educator--and why, with no mandatory faculty retirement age at Baylor, she still plans to teach long into the foreseeable future. She recalls a particular fondness for Karl Richter and Nita Akin:

"Karl Richter was the director of the Munich Bach Choir, and he was like Virgil Fox, or Glenn Gould, kind of a legendary figure. Once, about an hour before his concert in a little village in Germany,

these tour buses started rolling in and 2000 people descended upon this little town to fill the abbey church for a concert by him!

"I arranged to have a lesson with him, and then another, and another, and I said, 'Herr Richter, should I register at the Hochschule für Musik [where he taught]? Puzzled, he asked, 'Why? You have your degrees.' And I said, 'Well, how am I going to pay you for these lessons?' And he said, 'Money? Money? I do not take money from you. If you want to study with me and learn my style, you call me, and if you have time and I have time, come, and I'll teach you.' Wow! What do you do when

"The life of a musician is a hard one. . . . But if you love it, it's worth it."

someone does that? Well, you have to work twice as hard, because they're giving you that freely."

"Nita Akin was the same way. When I was going to play with the Dallas Symphony Orchestra, I would drive 150 miles up to Dallas, and she would fly from Wichita Falls to give me a lesson. And I would say, 'You didn't come to Dallas just to teach me, did you?' And she'd reply, 'Oh, no, I wanted to check Neiman-Marcus for something.' She paid her own way to fly to Dallas to teach me and would never take a penny for a lesson."

"[Teachers like] Nita Akin and Karl Richter--that's why I teach, and that's why I give. If my students want to come back and play for me, or coach a recital, they don't pay me. Because I was given so much by my teachers."

As an active teacher and performer, Dr. Jones stays current on the music scene. Among the younger generation of organ performers, she admires Juilliard's Paul Jacobs ("just a phenomenon"), Westminster Choir College's Kenneth Cowan ("wonderful...plays very well"), and one of her own students, Bradley Welch, who won "the biggest organ prize in the world," the Dallas International Organ Competition, in 2003.

And as for advice to up-and-coming organists and musicians? "One, because it's happened to me: be prepared. You never know when you might have an opportunity to play, or, if you're a singer, when a star is going to lose their voice and you get to step in. So even if you don't have an immediate performance coming up, prepare yourself."

"Another is to take care of your health. A lot of people simply don't take care of their health, and so they have opportunities but then can't last long in the business because they don't take care of themselves. Also, be adaptable. Be pleasant to be around. If people book you to play a concert, you're there to sell music to them, to really have them enjoy it."

"I'd also say to any would-be organist to take as much piano as possible, because the better pianist you are, the better organist you'll be. Piano is a basic necessity for anybody. So take care of your health, practice hard, take as much piano as possible, and then be prepared."

Dr. Jones is gratified to be a "musical missionary for organ music" and to "take music to people who would not otherwise come and hear a recital." Whether it's seeing the remarkable interest in the organ by children in the AGO's "Pipe Organ Encounters" programs, or the appreciative audiences in the small-town community concerts she has done for over 20 years, it has, she says, made her life and faith in music a worthwhile one:

"[When I was young] one of my first teachers said, 'The life of a musician is a hard one.' And I thought, 'I'm just an eleven year-old girl with dimples and naturally curly hair! Why are you saying this to me?' And then his face sort of softened, and he said, 'But if you love it, it's worth it.' And that's the way I feel."

"I have a busy life, but, you know, it's not work if you enjoy it. And I enjoy everything I do. But I'm so grateful that people enjoy hearing me play. And so I in turn enjoy it, and I love people. I love meeting people. It's work, but it's so enjoyable." ▲

Lining up for the job market:



The state of music education By Chris Pasles

There are now too many musicians in San Francisco, more than enough to fill all the 'jobs.' What we need is work, not musicians. Stay away from San Francisco. You will find it cheaper in the end." Notice signed "By order, Board of Directors, Local #6, San Francisco" and posted in the American Musician in 1898.

Anyone who supposes that American musicians have a tough time finding jobs compared with their forebears obviously hasn't looked into the matter. The advisory above shows just how little times have changed. Yet in at least one respect, the situation for musicians at the beginning of the 21st century differs markedly from the one that prevailed a hundred years ago: In those innocent days, there were just a handful of American music schools. USC had opened its music department in 1884, four years after the university was founded, and upgraded it to a college of music only in 1893. The Institute of Musical Art - precursor of the lofty Juilliard School in New York - started twelve years later. But even then, USC's music enrollment was a mere 100.

Things began to accelerate in 1924, the year that Douglas Fairbanks soared through

"The Thief of Bagdad" and George Gershwin's "Rhapsody in Blue" premiered. Meeting in Cincinnati, representatives of six American music schools decided they needed to band together to work out problems and curriculum concerns. In short order, the National Association of Schools of Music and Allied Arts was formed, with an initial membership of 16 institutions. USC joined in 1925. Within three more years, there were 32 member schools. In three decades, there were more than 200. Today, the figure tops 600.

In the 1980-81 season, according to one study, more than 1,100 members of the American Federation of Musicians competed for 47 full-time positions. Now, an estimated 2,700 music performance majors graduate from American centers of higher learning every year. The usual number of jobs available: 160 or fewer.

There's always room at the top for the very gifted, of course, in any profession. Even in academia, Yale announced last fall that, beginning in 2006-07, it will join the prestigious Curtis Institute in Philadelphia in providing free tuition to all its advanced

music students. But keeping a music school healthy requires something more than the cream of the crop - it takes a steady stream of hopefuls. As one music school recruiter bluntly put it: "If you want a circus, then you've got to have animals."

No easy answer

Still, that raises the question: Does he mean a nurturing playland or lambs about to be slaughtered? What are the real prospects for music students today? The answer depends on which side of the academic fence you're standing on. "We have too many outstanding music colleges turning out too many graduates for whom there will be no work in music," says maverick British critic Norman Lebrecht. "It's close to false trading. You take the kids into schools, fire them up with the idea of making careers, knowing from the outset there will not be opportunities for most of them. Very few conservatories are giving students any kind of alternative programs or a sense of the reality ahead for them."

Nonsense, counters Derek Mithaug, director of career development at Juilliard. "That's the vocational prism that people use in their evaluation of music colleges," he says. "What is the placement rate?" That model is disturbing. The idea behind a college or conservatory training goes way

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beyond being a performing musician." Juilliard graduates enter many fields, says Mithaug. "Performing is just one of them. Education is another." Others include producing, consulting, directing, journalism, publicity, marketing, advocacy and community outreach. "In these areas, you'll find a wide range of our graduates."

Robert Cutietta, dean of USC's Thornton School of Music, agrees. "Our students get a full college education that prepares them for all kinds of things," he says. "So many of them are involved with teaching, playing, recording, almost running a small business - and they are the business." Cutietta is happy to report that 74% of USC's music alums over the last 10 years earn their primary income from music. "I'm surrounded by people who make a living at music," he says. "It's a very lively profession, especially in a city like L.A."

Such issues were more recently brought to the fore in freelance oboist Blair Tindall's book, "Mozart in the Jungle: Sex, Drugs, and Classical Music," which details Tindall's and other musicians' successes and failures in securing livelihoods. But most critics focused only on Tindall's kiss-and-tell adventures, dismissing her analysis of the job situation as sour grapes. "OK, maybe I failed," says Tindall, who attended the Manhattan School of Music. "But what about the 99% of the other grads? We can't all be untalented, undisciplined and without goals. There's just not that much work available."

Others argue the opposite. There are jobs available, says Raymond Ou, a former pianist at the Peabody Institute in Baltimore, part of Johns Hopkins University. But they might not be your first choice - and you have to go where they are. North Carolina was "ripe with possibilities," says Ou, 31. After earning a master's in piano performance at Peabody in 1998, he headed south for three years to teach at a North Carolina private music school and work as a church organist. "With a performance degree from Peabody, doors opened," he says. "But in the end, what made it work was I was willing to do the jobs instead of just aiming for the top. Lots of conservatory graduates aim high, not wanting to do anything they consider beneath them. But the bottleneck is tight at the top." For all that, Ou is now on the other side of the fence. He switched fields, going back to Peabody in 2001 to become director of the residence life program. Although he occasionally performs, he sees his immediate future in administration and recently buttressed his



From the Editor

Melissa Eddy, Mu Theta, Austin Alumni

When I met in late spring with International President Fran Irwin about assuming the *Triangle* editorship, she explained that part of the job is to select a theme for each issue. I knew this important task would be a challenge. With so many areas to explore in our wide, wonderful field, where to start?

Fran also brought a newspaper article she thought I might find useful. When I read it, I was galvanized - sobered by its statistics about jobs in music performance, hopeful about the options it posed, and excited by the idea it gave me for an ongoing *Triangle* theme: alternative music careers.

That article, originally published in the *Los Angeles Times*, is this issue's cover story (opposite). Whether Collegiate or Alumni, I believe you will find it as compelling as I did. And I believe you will understand the importance of exploring this theme.

Theme: Alternative Music Careers

What do I mean by "alternative"? When we think of a music career, most of us think first of performance or education. But as the story points out, that view can be counterproductive because there are so many more aspiring performers than performance jobs. The good news is that there are dozens of exciting, fulfilling careers that involve music outside of performance and education.

Alternative career themes for the next several issues are already selected:

- Winter 2006
Music Therapy. Selected as first in our series to honor Mu Phi co-founder and pioneering music therapist Elisabeth Mathias Fuqua. She and present-day Mu Phi music therapists will be profiled.

- Spring-Summer 2007
Commercial Music. This wide-ranging topic might cover anything from TV ad jingles to CDs in a music store. Music is all around us every day - how does it get there and what Mu Phi members are involved?

- Fall 2007
Creation and Care of Musical Instruments. Someone made that instrument and others keep it in top condition. Meet Mu Phi members whose approach to music is literally hands-on.

Contribute to *The Triangle*

One of my objectives as your new Editor

is to offer more opportunities for members to contribute to our publication. If you would like to write articles, please e-mail me about your ideas (a "query," in publishing parlance). Or you're welcome to submit complete articles. Are you a student or academic who's written a superb paper on a musical subject? Consider submitting it to *The Triangle*; if selected, its publication would be a résumé booster. (Please note that not all submitted articles may be selected for publication, and those that are will be subject to editing for length and style.)

If you are not a writer, you can still contribute. Here are a few ways:

- Suggest an alternative music career to explore in a future *Triangle*.
- Let me know if you or another Mu Phi are pursuing such a career and are willing to be interviewed.
- Tell me what you have always wondered about a specific music career.
- Send news for Applause or Encore about your or your chapter's most recent accomplishments.

How to Submit Items

We prefer that submissions to *The Triangle* be sent electronically. For articles, please send to editor@muphiepilson.org. For Applause / Encore, please send to thetriangle@muphiepilson.org. If electronic transmission is not feasible, fax to (512) 342-0515 or mail to P.O. Box 10042, Austin, TX 78766-1042.

Photographs are invited. Color is best. Electronic submission in high resolution (300 dpi) is preferred, but prints may be mailed. Photo prints cannot be returned unless specifically requested and a self-addressed stamped envelope is included with submission. *Triangle* deadlines are shown on page 3.

Design and Production

I would like to introduce Corinne Lattimer, design and production coordinator for *The Triangle*. She worked on several recent issues as a production assistant and now has full responsibility for putting words and images on the page, working with the printer, and getting each edition mailed. As the new kid on the *Triangle* block, I could not have managed my first issue as Editor without her, and I look forward to our continued collaboration.

Melissa

continued from page 13

credentials with a second master's, in clinical psychology.

Even musicians who make it have complaints. In 1996, J. Richard Hackman and Jutta Allmendinger surveyed members of 78 professional orchestras in the U.S., Britain and Germany, examining their sense of job satisfaction in comparison with 12 other professional groups. For general job satisfaction, orchestra players ranked seventh, right below federal prison guards. They ranked ninth, again just below prison guards, for growth opportunities. (On the other hand, members of string quartets ranked No. 1 in both categories.)

This unhappiness squares with a recent report in Britain focusing on orchestral musicians who had quit their jobs because of low pay, lack of opportunities for advancement, the repetitive nature of the repertory and the necessary stifling of individuality to fit into a group. "To be told every day to play a passage in a way you might not agree with - it's like being told to sing out of tune," former Halle Orchestra violinist Morris Stemp told the Guardian Unlimited in February. "The notes get played but without your own feeling. And the money is so poor that if you lose your artistic integrity, what have you got?"

Soloists are not immune. Naida Cole, a 31-year-old Canadian pianist who won prizes at the Van Cliburn International Competition and recorded two discs for Decca, is abandoning her concert career to study medicine. She feels her life wasn't "balanced" by being on the road all the time, and she missed having more contact with people. "As much as I love music, what I enjoyed most was meeting people afterward, after the concert," she says. "I looked forward to the receptions, where I connected with people and found out if I communicated something. When you go onstage, the audience is 10 feet away, sitting in the dark. You go on alone, leave alone and wonder, 'Did I actually do anything?'" She also felt constrained by what she called the "compromises" required to build a professional career. "You're very restricted in what you can play at a concert. It gets in the way of making the best music you can because you're told you must do this and not do that. It's a struggle."

Given this turmoil, some members of the academy are posing alternative ideas about how best to educate their students. "We are not producing too many musicians," says Leon Botstein, a noted conductor and the president of Bard College. "We are producing too many musicians the wrong way, too many in a very old-fashioned, out-of-date system of professional training. Conservatories are still training people to win the Queen Elisabeth Competition 50 years ago. And to that, nobody's listening."

Botstein thinks that every musician should be trained to improvise, "to write his or her own mate-

rial the way pop musicians do and classical musicians used to do." He also feels they should rethink concerts as "a form of theater that is not reproducible on a recording" and learn to connect more immediately to audiences. Last fall, to supplement these goals, Bard started a mandatory double-degree program requiring all its conservatory students to also earn a bachelor of arts with a major in a field outside music. "We're not doing this because we think there will be no jobs and this will be a safety net," says Robert Martin, Bard's Conservatory of Music director and vice president for academic affairs. "We think it's what musicians should have, what young musicians deserve and need. Our view is that musicians need a broader education."

A bigger-picture approach

Bard is not alone in offering double degrees. So do such other schools as Peabody, the Oberlin Conservatory in Ohio and the Eastman School of Music in Rochester, N.Y. But only Bard's program is mandatory. Still, it's not always easy to navigate between the two worlds, as Juliette Wells found when she embarked on a dual-degree track at Peabody and its affiliate, Johns Hopkins, studying violin and English. "I was constantly explaining at both ends," she says. "It was a lot harder to explain at the music school than at the college. At the music school, from the beginning, I was asked, 'Why are you doing this other thing? If you were a real musician, really committed, you wouldn't be doing this.' So I found a lot of resistance to even trying to train in both things."

A repetitive stress injury - a result, ironically, of typing too many term papers, not over-practicing - ended Wells' music career. She's now an English professor at Manhattanville College in New York. "Both careers are really competitive," she says. "But it's harder to win an orchestra position when it comes down to three minutes to make an impression. With academic jobs, you have more of a chance to make an impression."

As things stand now, many if not most graduates of even the best conservatories will fail that three-minute test. And they may not find themselves prepared to do anything else. "Some will make it," says Tindall. "Somebody has to make it. But there are so many music conservatories, cranking out more people than the market can bear, it's important for people to consider what they're going to do with their music training when they're out of school."

Short of an unlikely explosion in job opportunities, "the tragedy," writes "Music Matters" author George Seltzer, "is that there are so many fully qualified applicants for any orchestral vacancy. For each outstanding talent that is permitted to be heard in our orchestras, there are probably 99 equally outstanding talents that will fall silent. A terrible waste." ▲

Arts Administration

Melissa Eddy, *Mu Theta*, Austin Alumni

Marketing with E-Mail

Communicating the Arts: Getting the Word Out - Part 3
Fifth in a Series on Arts Administration

Who is your market?

In "Communicating the Arts, Part I" (*Triangle* Vol. 99, Issue 4, Winter 2005-2006) I wrote about the importance of knowing your audience. In the case of e-mail marketing, your audience's level of Internet savvy is of interest. In general, you might guess that the younger the audience, the more savvy and receptive they will be to e-mail. A mostly graying audience might, on the other hand, be less so. Research shows, however, that arts audiences of all ages tend to be well educated, relatively affluent, and generally comfortable with electronic communications, so it's important to include e-mail in your arts marketing mix.

Building a list is critical to the success of e-mail marketing and there are many free or low-cost ways to do so. Start with your own list of friends and colleagues and ask them to forward your marketing message to their own lists. Get concert attendees to sign up for both the mailing list and e-list. Save and add the address of anyone who emails you about the event. Of course, make sure the organization or event's web site has a mechanism for visitors to provide their e-mail addresses to receive future communications. Research shows that such "opt-in" patrons consistently read e-mail from groups they've given permission to send messages. Once they've opted in, communicate with them often.

Content and appearance of e-mail marketing messages

In general, marketing messages should be concise. Readers tend to skim e-mail, so I like to give them the basics first. Much like a media release, use a simple but informative subject header, give a brief description and basic event information (who, what, where, when, how much) early in the message, then a longer description if you wish. The main difference from a media release is that a marketing e-mail has a more personal tone. Write the message as if you were actually speaking to a patron; convey enthusiasm about the event without being gushy. Include a link to a related web site if possible.

Arts marketing experts differ about the most effective appearance of e-marketing

messages. Some advocate photos, color, and other graphic effects to make messages attractive and exciting. Others stick with plain text, noting that because many users still use dial-up, embellishments slow message downloads and may cause those readers to skip yours entirely. Also, some users choose settings that automatically reject messages containing embedded images or HTML. Because the first objective is for the recipient to open and read the message, my own preference is to keep its appearance simple and let a linked web site deliver the visual impact.

Web sites for the arts

Much information is available in print and on the Internet about how to build an effective web site, but less so about arts-related sites specifically. Eugene Carr's "Web Sites for Culture" is a concise volume full of good advice. A few tips from his book:

- Every arts web site should have a clearly stated goal. What do you want your web site to achieve? Boil it down to one sentence and make sure everyone with a vested interest in the site (e.g. artists, board members, teachers) agrees with the goal. The goal is then the guiding principle for site design.
- Understand Web surfers' typical behavior. An effective site must capture visitors' attention within seconds, be easy to use, and provide the online services they want.
- Keep it simple. A site that looks cluttered or complicated discourages readers. Essential information should be available with as few clicks as possible.
- Focus on the main/home screen; be sure it immediately welcomes, engages, and informs the visitor.
- Make sure the site is designed so you can easily update its content yourself. Stale content discourages return visits.

Next time:
Financial Management

References:

Sign Up for Culture: The Arts Marketer's Guide to Building an Effective e-Mail List

Wired for Culture: How e-Mail is Revolutionizing Arts Marketing

Web Sites for Culture

All three titles are by Eugene Carr and can be ordered at www.patronmail.com.



Melissa Eddy is an arts administrator based in Austin, Texas. She also is the new Editor of *The Triangle*. She may be contacted via email at editor@muphiepsilon.org.

Know the Law

E-mail messages for arts marketing must follow anti-spam rules. The federal CAN-SPAM Law of 2003 requires that unsolicited commercial e-mail messages be labeled, include opt-out instructions and show the sender's physical address. It also prohibits the use of deceptive subject lines and false headers.

If all your recipients have opted in, i.e. voluntarily signed up to receive your messages, then your message is not "unsolicited" and is automatically in compliance. However, the rules are easy to follow and it's good public relations to follow these guidelines in every arts marketing e-mail:

- Label the message in the subject line with an accurate description such as "music recital."
- Describe how the reader may request that no further messages be sent. Such opt-out instructions are usually found at the end of a marketing e-mail. (Be sure to honor opt-out requests immediately and send a short, courteous reply confirming removal from your list.)
- Show your postal address somewhere in the message.

Visit www.spamlaws.com for details.



Bookshelf

Rona Commins, Alpha Delta, Sacramento Alumni

Marrying Mozart: A Novel

In this particularly "Mozartian year," the 250th anniversary of his birth, what better novel could we read than one that brings to life the musical milieu of Mozart's 18th century Europe? Stephanie Cowell gives us a peek into three years of Mozart's life, beginning with his 21st year. This is when he first steps into the lives of the four charming Weber sisters--all sopranos, of course!

We see the whirlwind of activity as the girls prepare for the traditional "Thursday evening Weber family soiree." Josepha, Aloysia, Constanze and Sophie, aged 19 to 11, dress in their cramped bedroom, every hook and all four posters of the two narrow beds hung with petticoats and dresses. Whose turn is it to wear the good white stockings? Who will sing first tonight?

Mother Marie Caecilia, ambitious for her girls' future more than for anything in the world, has properly dusted, polished and lit all eight family candlesticks, baked a presentable evening dessert, and set in enough wine--as long as cousin Alfonso doesn't drink it all! Father Fridolin Weber makes a rather meager living as a music copyist by trade, but on Thursday evenings he is in his element as violinist par excellence.

Into this atmosphere of lovely, gifted, teen-aged girls, redolent of romance and dreams, steps the young Mozart. By his 21st year he is no longer remembered as the much-acclaimed miniature musical prodigy, but is struggling to get enough work and to achieve some acclaim. And, according to Cowell, "is at a time in his life when he really wants to be in love."

This is the stuff of which Stephanie Cowell weaves her magic to create a truly believable story. Although some dates of personal and musical events have been slightly rearranged to fit the story, the facts still fit. Cowell bases her historical speculation on much reading and research, but even more on her "woman's intuition." From inside the heads of the four sisters, we experience Mozart's life as he falls in love with and is spurned by the second sister, Aloysia, and then marries the

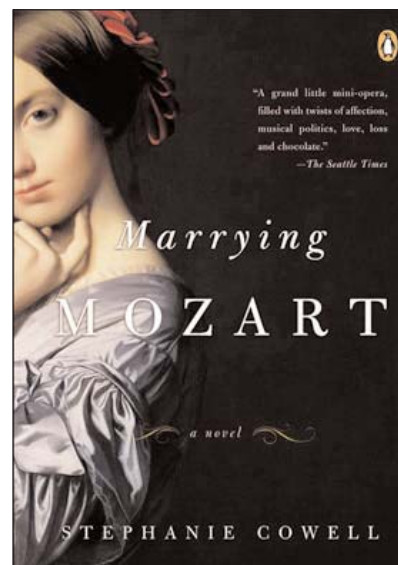
third sister, Constanze. We are given a real sense of 18th century European life, when marriage is seen primarily as a financial transaction to ensure the future, not only of the daughter but of her parents as well. We sense how precarious was the life of a single woman, how terrifying to be a widow with children! How truly awful to be "damaged goods," a woman no longer a virgin.

Cowell's narrative begins and ends with the fourth sister, Sophie, who at 83 was the last surviving sister. The visit to Sophie in Salzburg by the English music publicist Vincent Novello is a recorded fact, but the reported conversation is one more stroke of Cowell's masterful imagination. Here Cowell ends her well-crafted tale with Sophie's reminiscence sixty years into the past, recalling the first encounter of the Weber sisters with the young Mozart in the ramshackle house in Mannheim. As we hear music echo through this novel, we are left with one last sound, the beautiful voices of the irrepressible Weber sisters, who "linger long after the last page is turned."

Marrying Mozart helps counter the pop-fiction view of Mozart presented in the movie *Amadeus* and brings new insight into a much-written-about musical figure. Stephanie Cowell's story is a match for her prize-winning *The Physician of London*, winner of the American Book Award of 1996. She is the critically acclaimed author of the historical novels *Nicholas Cooke* and *The Players: A Novel of the Young Shakespeare*.



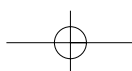
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Upon Listening

Sherry Kloss *Epsilon Upsilon, Muncie Alumni*

Great news for fans of contemporary music! This CD from the National Association of Composers USA (NACUSA), is living proof that melody, tonality, and a sense of meter have survived some turbulent and yes, unpleasant listening experiences of the 20th century. In a collection of 13 works which span the late 20th century into the 21st, these compositions prove to be most rewarding. Presenting a wide array of technical and colorful effects, intriguing instrumentations, fascinating sonorities, varied moods and styles, this music explores the creative spirit within new regions of expression in our time.

1. "Caprice" for solo clarinet, composed and performed by John Winsor, is presented with consummate artistry and facility. Cascading scales, arpeggios, and technical effects are embellished by trills and contrasting dynamics; the sonorities of repeated alternating octaves create an interactive conversation. Thematic materials re-occur with slight variation, serving as the unifying thread which binds together this flashy and humorous showpiece.

2. "Crush" for soprano saxophone and zheng by Michael Sidney Timpson (performed by Richard Scruggs, soprano saxophone, and Haiqiong Deng on the zheng) meshes the timbres of two instruments worlds apart! With upbeat and interesting multi-rhythms, and use of the octave effect between instruments, the shimmering background of the zheng creates an eerie, rich, harp-like timbre. Exploiting the tonal possibilities of the zheng to its outer limits, the composer creates appealing effects as the music intensifies. Now the saxophone has the opportunity to demonstrate why the medium of jazz calls this instrument "home." Variation of vibrato and a wild orgy of singing sound reaches up into the highest of registers. Next, the zheng joins in with wild strumming. This cacophony of sound, with contrasting timbres and varied effects, diminishes into an unexpected, abrupt conclusion.

3/4. "Two Mobiles" for clarinet and piano by Paul Stouffer (performed by John Winsor, clarinet and Jeanette Winsor, piano) is an exercise in visualization of the effect of a slow breeze and a brisk wind upon a Calder mobile. The dry, stark sound of the clarinet, unladen by vibrato, mesmerizes the listener as the music sways in a moderate pulse demonstrating the

effect of a slow breeze on the mobile. Playful "brisk wind" activity of mobile 2 includes an 8 bar canon, rhythmic interplay, and use of perfect 5ths and 4ths between the instruments, moving on to a brilliant clarinet finale.

5. "Declamation!" for solo piano by James Paul Sain (performed by Richard Bosworth), reveals intricate multi-rhythmic meters and expressive lyricism. Containing jazz elements, dynamic contrasts, motives, marcato, staccato, and legato, "Declamation" is rich in harmonic interest. We hear the influence of the 12 tone row of the 20th century translated in a voice all the composer's own.

6. "The Bare Smooth Stone of Your Love" for cello and piano (performed by the late Stephen Kates, cello and Eun-Jung Shon, piano) was composed by Vivian Adelberg Rudow (inspired by the poem, "Cello Recital" by Carole Malkin). Meshing Rudow's own lyrically beautiful material with the structural style of J.S.Bach, this expression of personal tribute has much passion and appeal.

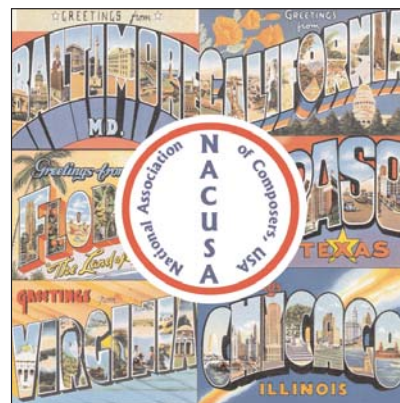
7. Although "Revelation," trio for violin, cello, and piano, composed by Dimitar Ninov (performed and recorded live by Evgeni Nikolov, violin, Any Atanassova, cello, and Liliana Getova, piano) suffers from poor microphone placement, we nonetheless experience a fine example of composition for the piano trio. Rhythmic motives reminiscent of bird songs, lyrical writing, fugal material, and some strident harmonies show that the composer well understands the solo and chamber-music capabilities of each instrument.

8. Chihehun Chi-sun Lee's "Concepts" for solo clarinet (WeiDer Sung, clarinet) is a thoughtful and interesting work. With the intention to depict the naturalistic elements of East Asian music, the clarinet flies through scales and executes intervallic leaps, showcasing the wide range of this versatile instrument.

9. "Trio" for violin, cello and piano by Nancy Bloomer Deussen (performed by Mary Kathleen Ernst, violin, Teri Lazar, cello, and Marcio Botelho, piano) is an engaging composition reminiscent of Debussy and Faure, yet freshly indicative of



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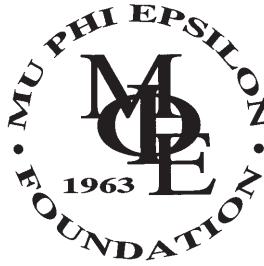
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2007 MU PHI EPSILON INTERNATIONAL COMPETITION

SACRAMENTO, CALIFORNIA

AUGUST 18, 2007



Purpose

The Mu Phi Epsilon International Competition offers opportunities for recital and concert experience to outstanding young artist members of Mu Phi Epsilon ready to pursue performing careers, and is a way of bridging the gap between advanced studies and professional concertizing. The competition enables chapters of the Fraternity throughout the United States to present these young artists in professional concerts or recitals.

Adjudication

Preliminary auditions, judged from compact disc recordings only, determine those contestants proceeding to the final auditions. Final auditions will be live performances judged by eminent musicians August 18, 2007 at the Mu Phi Epsilon International Competition held at California State University, Sacramento, in Sacramento, California. The Mu Phi Epsilon Foundation is in no way responsible for the decision of the judges. No award will be made if the judges declare no contestant has the necessary qualifications. The judges' decisions are final.

Awards

There will be one winner awarded a three-year contract for expense-paid concert/recital appearances sponsored by the Foundation and chapters of Mu Phi Epsilon. Also included are: 1) local and national publicity, 2) an honorarium for each performance, 3) an appearance at the 2008 Mu Phi Epsilon International Convention, and 4) presentation of community service programs. One alternate winner will be named. All finalists receive Claudette Sorel cash awards.

Procedures

1. Eligibility

- Open to any current dues-paying member of Mu Phi Epsilon in good standing as of February 1, 2007; initiated before December 1, 2006; and not under contract with professional management.
- Age: Instrumental applicants: 18-37 years as of April 1, 2007. Voice applicants: 18-42 years as of April 1, 2007.
- Applicants must have appeared in solo recitals and/or with orchestra.
- Past Mu Phi Epsilon International Competition winners are not eligible.

2. Application

- The **OFFICIAL APPLICATION BLANK** completed in detail, typed and signed, with all attachments and enclosures must be postmarked by **FEBRUARY 1, 2007**.

3. Preliminary Auditions

- Contestant must send to the MPEIC Coordinator a compact disc recording of at least 30 minutes duration chosen from the Repertoire Requirements. This recording must be postmarked by **APRIL 1, 2007**. Violation of the following rules will automatically disqualify a contestant:
- Name of contestant must not be announced on the recording nor put on the CD or put in or on the CD case.
- Recordings must include selection A and the contemporary American work required for each applicant's category.
- Three typewritten lists of repertoire performed on the recording (chosen from the repertoire requirements) must be included.
- Copyrighted music for the contemporary American work must be sent in the original printed form for the Preliminary round.
- Contestants must furnish their own accompanist for the preliminary recorded audition.
- All contestants will be notified by the MPEIC Coordinator of the preliminary judge's decisions by June 1, 2007.

4. Final Auditions

Final Auditions will be held August 18, 2007, at California State University, Sacramento, in Sacramento, California. Transportation, round trip, will be paid from within the continental United States. (This does not include transportation expenses for instruments.) Local accommodations will be made prior to the auditions to allow for rehearsal time with accompanist(s) provided. The Foundation will furnish a professional accompanist for all Final Auditions. Finalists may provide their own accompanist for Final Auditions at their own expense. Final Auditions are open to the public. Judges may ask contestants to perform any part of the repertoire submitted and may recall any contestant. Each contestant will be allotted a minimum of 30 minutes performing time and may start the audition with a work of his/her own choice. Contestants must perform all repertoire from memory, except the contemporary American work. Electronic or other equipment required by a contestant is the full responsibility of that contestant.

5. Winner

The MPE International Competition Winner will perform a winner's concert the evening of August 18, 2007. Winner will be requested to include acknowledgment of MPEIC in all future publicity. Community service programs or projects shall be given on request. Master classes shall be given on request. Winner may not be under other management during the three-year contract with MPEIC. Winner must perform the contemporary American work at each Mu Phi Epsilon Artist Recital during the 2007/2008 - 2009/2010 tour. Transportation costs of the winner will be provided within the continental United States. Winners residing outside the United States will be responsible for such costs to and from this country.

*An Official Application Blank, Competition Rules, and Official Repertoire Requirements are available at www.mpefoundation.org.

Mu Phi Epsilon International Competition Coordinator

Dr. Keith Bohm, 3001 Guadalajara Way, Sacramento, CA 95833, (916) 213-4085 ~ dr.keithbohm@sbcglobal.net



2007 Mu Phi Epsilon International Competition

Official Application Form

NAME _____ DATE OF BIRTH _____

ADDRESS _____
 Street City State Zip

ADDRESS AFTER JUNE 1, 2007 _____

CURRENT PHONE _____ PHONE AFTER JUNE 1, 2007 _____

E-MAIL ADDRESS _____

M E CHAPTER OF INITIATION _____ INITIATION DATE _____

PRESENT ACTIVITIES _____
 (student, teacher, etc. Use separate sheet if necessary)

WHEN SUBMITTING THIS APPLICATION FORM, YOU MUST ALSO INCLUDE THE FOLLOWING:

- A TYPED sheet listing training (schools attended, teachers, degrees, other work).
- A TYPED sheet listing concert/recital experiences. (Attach representative programs of major appearances. Vocalists should include opera and oratorio experiences. Photo copies of programs, reviews, etc. are acceptable and can be returned if requested and if self-addressed stamped envelope is included).
- THREE TYPED COPIES of your complete repertoire list for this competition. Repertoire MUST be selected from the official repertoire listing specific to your category.
- THREE TYPED COPIES of your repertoire that will be included on the preliminary audition CD due April 1, 2007.
- ONE ORIGINAL PRINTED FORM of the copyrighted music for the Contemporary American work.
- TWO BLACK AND WHITE PROFESSIONAL GLOSSY/MATTE PHOTOS (8 X 10)
- ENTRY FEE OF \$50. BANK CASHIERS CHECK or CERTIFIED CHECK ONLY, payable to MU PHI EPSILON FOUNDATION. (NO PERSONAL CHECKS ACCEPTED).

RECOMMENDATION OF TEACHER:

I hereby certify that, in my opinion, this applicant is professionally ready to appear in concerts or recitals that may be offered by chapters of Mu Phi Epsilon and is prepared to accept Mu Phi Epsilon Artist Concert bookings for the three years following the Final Auditions (scheduled for August 18, 2007, in Sacramento, CA).

DATE _____ BY _____
 signature of teacher or other musical authority

STATEMENT OF APPLICANT:

I hereby apply to enter the 2007 MU PHI EPSILON INTERNATIONAL COMPETITION and agree to comply with all the regulations and requirements as stated in the Mu Phi Epsilon International Competition information brochure.

DATE _____ BY _____

SEND COMPLETED APPLICATION TO: Dr. Keith Bohm, coordinator
 Mu Phi Epsilon International Competition
 3001 Guadalajara Way
 Sacramento, CA 95833

APPLICATION DEADLINE: February 1, 2007



"I Should Have Listened to My Mother"

Health Issues for Voice Users

by Dr. Kurt-Alexander Zeller, *Mu Chi*
Third Vice President, Alumni Advisor

This article is the continuation of an overview of health issues of special concern to voice users—singers, actors, teachers, and conductors. The first part of the article appeared in the Winter 2006 issue of The Triangle.

As we've already seen in the first half of this article, singers, like all musicians, use their bodies to make music—but what makes them different is that their body is the instrument itself. One would think that fact would prompt singers to take especially good care of their bodies, but unfortunately that is not always the case. Rare is the serious instrumentalist who neglects or abuses her instrument—one doesn't leave a Stradivarius out in the rain. Pianists and percussionists, oboists and organists all know that not only do they need to work at keeping their technique in top shape, they also need to work at keeping their instruments in top condition or pay someone else to do it. Singers have only the former option—and once again, they have the best of all possible user's manuals and motivational coaches: Mom.

Stay fit. The voice is part of the respiratory system. If you're out of shape, your voice is out of shape. That's not to say that all singers



need to be marathon runners, but your cardio-pulmonary health quite literally is your vocal health. If you pant and wheeze after just running up a flight of stairs, running roudades up and down Handelian mountains in "Ev'ry Valley" is going to leave you exhausted rather than exalted.

Every part of our vocal mechanism depends upon muscles; breathing, phonation, and articulation all require muscles that

have good tone, are flexible, and work with ease and precision. Singers who do theatrical singing (opera, music theatre) have many further physical demands in acting: characterization, gesture, dance, and combat. It is advisable for every singer to have a sensible program of regular physical exercise that includes cardiovascular, strength training, and flexibility/agility components. You can design such a program yourself very easily, or many people prefer to consult an athletic club or a personal trainer for expert guidance.

When working with fitness professionals, the cardinal rule is the same as when working with medical professionals (see the previous installment): they must understand that you are a professional voice user, and that fact must be considered and respected in every decision concerning your regimen. This is especially true if your program includes any kind of strength training with weights. It is an all-too-persistent myth that weight training is always bad for singers—but it is a fact that badly handled weight training can be disastrous. A good trainer will teach you to avoid the Valsalva maneuver, which slams the vocal folds together with great force (producing the characteristic "weight-lifter's grunt" that echoes in chorus off the walls of gyms across the country), as you lift. (If you encounter a trainer who looks blank at the

mention of the term "Valsalva maneuver," run, do not walk, for the exit.) You also want strong muscles that can remain flexible and aren't chronically tense or tight. A deep, complete inhalation relies upon being able to allow the abdominal and pelvic muscles to let go completely. Hard bodies cannot breathe efficiently.

But neither can flabby ones. A key component of a singer's support is provided by the rebound of springy, well-toned abdominal and pelvic muscles on the exhalation. If there's little muscle tone, there's little rebound. Toning and strengthening muscles, particularly core muscles of the body, is an important aspect of developing and maintaining a singer's instrument. There are many ways to achieve this goal, from weight training to dance classes to Pilates work, but it is crucial for singers to keep in mind that they are not just working on their bodies to create a more visually pleasing case for their "violin" (though in this very visually dominated society, one can't afford to discount those cosmetic issues entirely); they are working on and altering the instrument itself. Take the responsibility to be sure you are altering it for the better.

Take care of your teeth. A part of the body



...Singers, like all musicians, use their bodies to make music--but what makes them different is that their body is the instrument itself.

even some fitness fanatics neglect is the teeth. A singer can't afford to be one of those people; the teeth are an integral part of the vocal instrument. They don't produce the musical vibration, but they play a key role in its articulation. The great gift that singers have is that only we, alone among musicians, can present a text as we make music. Dental problems will make clearly articulating text difficult, and certain dental problems can make it impossible. So brush, floss, and see the dentist twice a year, just as Mom always told you. (And the dentist is another of those professionals who needs to be told clearly that you are a singer--especially if any orthodontia or oral surgery is being considered.)

Just say "no."

This should be a no-brainer. What you put into your body, you put into your instrument. The effects of smoking



on the respiratory system are overwhelmingly documented in the medical literature. (Emphysema is not going to make the long phrases in "Dove sono" any easier.) Inhaling smoke--of any kind, from any source--pulls particulate matter through the larynx and across the vocal folds, irritating them and causing inflammation and dryness that may become chronic. Swollen, red vocal folds do not vibrate well and are more susceptible to injury.

Chemicals that get into the body in other ways still affect the voice, which is why every singer needs to have conversations with doctors and pharmacists about the risk of vocal side effects even of necessary prescribed drugs before taking them. So-called "recreational drugs" are by definition optional--so why run the risk? Even a legal drug like alcohol can have a significant drying effect on body tissues, including the vocal mucosa.

Don't hog the conversation.

Singers tend to be gregarious, verbal people. This attribute is often part of what helps them to succeed in their performing and teaching careers. But it also can get them into trouble. Even though it's common for people to refer to "the singing voice" and "the speaking voice," the distinction is a false one. Each individual has only one set of vocal equipment, and it is having to work whether one is singing Puccini, gossiping



on the telephone, teaching a lecture course, or yelling at kids on the playground. Like any other system with moving parts, the voice can be over-used and develop damage from friction. All singers must carefully monitor the quantity and quality of their total voice use, not just their singing. In her autobiography, the great mezzo-soprano Christa Ludwig includes a hilarious, loving chapter written by her son about his "whistling mother," who, while he was growing up, often had to limit her non-professional vocal use and developed a system of communicating with her family by whistling rather than talking. You may not need to take vocal rest to that extreme, but all singers need to have regular "quiet time" for their voices.

And all singers need to approach all their vocal use with the same concern for freedom, ease, and efficiency that they demand of their singing. When singers are having trouble with their voices, the root of the problem often lies not in what they do when they're singing, but in what they do when they aren't. Speaking without proper breath support or without relying on a good balance of resonance is as hazardous as singing that way--perhaps more so, since most singers also love to talk and spend even more time speaking than singing. Talking over loud music or noise (on the subway, at post-concert parties, leading choral rehearsals) is particularly hazardous. Singers do not have to become social recluses, but they should put into practice Mom's traditional admonitions to fascinate by being a good listener, try not to dominate the conversation or have the last word, and use your "inside" voice. If the person sitting next to you can't hear you speak in a relaxed, quiet tone, the environment is too loud. Find a quieter place, or (particularly important for singers who also teach lecture courses or lead large ensembles) get a microphone.

Turn down that noise!

Speaking of loud environments, a singer's success relies upon an acute and discerning sense of hearing. Composers like Beethoven, Fauré, and Smetana may have gone deaf and continued to work, but significant hearing loss is

It is advisable for every singer to have a sensible program of regular physical exercise ...

the most prevalent and preventable cause is exposure to loud noise. Both the duration of the noise and its sound pressure level affect its like-

likely to be career-ending for a singer, who must be able to hear well in order to tune. (While it is true that, because of bone conduction, no singer can hear the tone quality of her voice exactly as her audience does, she still must listen to herself in order to monitor intonation.) Hearing loss can be caused by heredity, accident, or illness, but

lihood of causing hearing damage. That is true of both musical and non-musical sound; the interior of an airplane is one elevated-decibel environment in which singers find themselves, often for hours at a time, so many singers choose to wear noise-reducing ear plugs or earphones as they travel. Singers and actors who perform in theatrical works should be aware of hearing-safety issues surrounding stage explosions or on- or offstage gunshots. They should take responsibility for discussing their concerns with the director and/or their union representatives well before these effects are brought into the rehearsal, so that appropriate precautions are taken. ▲

*Next issue:
What Mom Had Wrong*



Kurt-Alexander Zeller is Mu Phi Epsilon's Alumni Advisor and Director of Opera and Vocal Studies at Clayton State University in Georgia.



Applause *News from Members*

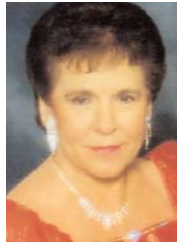
Dear Members,

We want to know about your achievements and successes. Often the only way we get your news is through your chapter newsletters. We would like to hear from you, so please send us your submissions. Applause news is specific to members' achievements and Encore is specific to chapter news. Word count should not exceed 100 words and a color photo attachment is encouraged. Photos are accepted in jpg or tif format and should be scanned at 300 dpi. We look forward to hearing from you.

The Triangle Team
thetriangle@muphiepsilon.org

Applause *News from Members*

Joyce Jones, Mu Theta, Washington, D.C. Alumni, directed the



annual Pipe Organ Encounters weekend sponsored by the American Guild of Organists and Baylor University. Students of all ages attended to learn more about the organ and to perform. Dr. Jones is the Oliver Bowden Professor of Music and Organist in Residence in the Baylor School of Music and a master teacher, concert organist, and recitalist. She was a featured artist and presenter at MPE's 1998 International Convention in Tacoma.

Pianist Madeleine Forte, Gamma Kappa, Allied, (New Haven, CT), performed some years ago with the great Hungarian pianist and international recording artist Istvan Nadas, former student of Bela Bartok and Zoltan Kodaly. Nadas was praised by critics in the 1950s for his "technique, musicianship, breadth of taste, freshness, and individuality of vision." Prof. Forte has now revived their performances, of which DVDs and CDs may be purchased at allen.forte@yale.edu. Programs include works by Debussy, Schubert, Bach, and others.

Adrienne Albert, Phi Nu, V.P. of the Los Angeles Alumni chapter,



received a 2006 NEA grant in conjunction with the American Composers Forum for its Continental Harmony Project in Alaska. She also was commissioned this year by saxophonist Alan Durst and guitarist Corey Whitehead to write a duet titled "L.A. Tango Nuevo" which premiered in Los Angeles in June, and by the Gregg Smith Singers to compose a choral work, "Et in Terra Pax," which premiered at the Adirondacks American

Music Festival in July. Adrienne was composer-in-residence there and also at the Pennsylvania Academy of Music in June. The Tasmanian Symphony Orchestra in Australia recently recorded her "Western Suite."

Charlotte Brown, Alpha Kappa, Kansas City Alumni, District Director for Central 2, traveled in July with her choir to sing in the Dom (Cathedral) in Salzburg, performing Mozart's Celebration Mass with orchestral accompaniment, conducted by the Dom's

current *Kapellmeister*. The choir joined eleven other international choirs totaling about 400 singers. Other performances were at Votive Kirche in Vienna and St. Nicholas Cathedral in Prague.

Wendy Sistrunk, Mu Mu, Kansas City Alumni, performed with Dall Wilson and other singers at the first Alice Nielsen Memorial Concert at the Kansas City Downtown Library. Singers interested in participating or staging a program in their regions should contact Dall Wilson at dallwilson@yahoo.com or Fran Irwin at 314-752-2585.

Bettye Volkart Zoller Seitz, Alpha Kappa, Dallas Alumni,



spoke in April at the hundredth anniversary of the Conservatory of Music at University of Missouri, Kansas City, describing her thirty years as a studio voice - that unique genre of performer who is often heard but seldom seen. Bettye has voiced hundreds of commercials, museum tours, toys, and video games, overdubbed film roles, and sung advertising jingles. In September she will speak at the Association for Women in

Communications national conference. Visit Bettye online at www.voicesvoices.com. [Triangle Editor's note: Watch in 2007 for an in-depth profile on Ms. Zoller Seitz and her adventures in the commercial music industry.]

First Vice President and Extension Officer **Dale Griffa, Epsilon Mu**, represented Mu Phi Epsilon at the National Music Council's June 2006 Leadership in Music Symposium in New York. Symposium highlights were an expert panel discussion on music education in public schools, an awards luncheon, and a performance by renowned musical theater composer/lyricist and NMC award winner Richard Adler.

Melissa Jean Sky-Eagle, Epsilon Epsilon, received her DMA at the University of Southern California, Thornton School of Music where she was named a Town and Gown Scholar, Dean's Performance Scholar, and top doctoral graduate of 2006. The first home-schooled National Merit Scholar in Tarrant County, Texas, Melissa received her BM summa cum laude from Texas Christian University and her MM was earned at The Johns Hopkins University Peabody Conservatory of Music. Recipient of Mu Phi's Marian Davidson Award for Accompanying in 2000, Melissa plans to remain in the Los Angeles area to perform and teach.

Faith Lueth, Phi Upsilon, Boston Alumni, received the Distinguished Service Award of the Massachusetts Music Educators Association. She was recognized for a distinguished career

Applause & Encore

encompassing music education at every level and extensive service to the field. Mrs. Lueth is currently Associate Professor at Berklee College of Music where she supervises student teachers and teaches choral conducting and multi-cultural perspectives.

Pianist **Matt Ottenlips**, *Alpha Kappa*, performed with young artists of the Washington Opera in several scenes from the 20th-century English-language repertoire, including works by Floyd, Ward, Adamo, Stravinsky and others. Performances were May 20 at Smithsonian American Art Museum and May 21 at Kennedy Center's Millennium Stage. You may view this performance at <http://www.kennedy-center.org/programs/millennium/>.

Christie Hageman, *Phi Mu*, was crowned Miss Montana 2006 in January. Her winning platform was "Preserving Music in Education." As part of her duties, she will travel the state making appearances, talking to schools and clubs, and singing the national anthem. She will compete in the 2007 Miss America Pageant. News about Christie's activities can be viewed at www.MissMontana.org.



Pianist **David Shimoni**, *Omega Omega, New York Alumni*, performed in recital this summer at Princeton University and at the Banff Arts Centre where he appeared with the Jupiter Quartet playing the Brahms F Minor Piano Quintet. In the spring he performed in recital at the Nicholas Roerich Museum and also at Yamaha Artist Services, Inc. as part of a month-long series celebrating Liszt's piano music, where he played Liszt's Hungarian Rhapsody in A minor.

Soprano **Mary McClain**, *Epsilon Rho, New York Alumni*, appeared with *A Night at the Opera* in Glen Cove on Saturday, June 3rd performing "Abscheulicher" from *Fidelio*, "Morriò" from *Un Ballo in Maschera*, and "To This We've Come" from Menotti's *The Consul*.

Elma Mae Henderson, *Theta*, Past First Vice President, was recently elected 2007 president of the Wednesday Morning Musicales in Stockton, CA, and was selected for Who's Who in American Women.

Frances Deaderick Stuart, *Mu Chi, Dallas Alumni Chapter*, has been giving piano lessons since age 14, reported the Dallas Morning News in April. "The 94-year-old still teaches piano five to seven days a week." Frances has been recognized by Who's Who of American Women (1977-78); Mu Phi Epsilon's Orah Ashley Lamke Distinguished Alumni Award (1986); and International Who's Who in Music (1988).

Pianist **Julianne McLean**, *Mu Delta, Wichita Alumni President*, performed at the Merchant Marine Academy in Syosset, Long Island, NY, on July 25 for the fiftieth anniversary commemora-

tion of the sinking of the Italian liner *Andrea Doria*. The *Doria* was struck at 11:10 PM on July 25, 1956. Julianne played at 11:05 PM, and at 11:10 PM a ship's bell was struck 51 times in remembrance of those who lost their lives, ending the ceremony. Julianne was also interviewed and performed on an Italian television documentary about this event.

Betty Welsbacher, beloved patron of *Wichita Alumni and an International Sterling Patron*, was honored for her 60 years as a music educator, receiving the 2006 Governor's Arts Award.

Amanda Grooms, *Zeta, St. Louis Alumni*, performed the role of Violetta in *La Traviata* at the Aspen Music Festival in Aspen, Colorado this past summer. She has performed with Opera Theatre of St. Louis (OTSL), Opera Birmingham, Sarasota Opera, Milwaukee Opera Theatre, and made concert appearances in Salzburg, Vienna, Milan Milwaukee, Chicago and St. Louis. Amanda has won four distinguished awards from the Metropolitan Opera National Council Auditions. Amanda was a 2004 and 2005 member of the Gerdine Young Artist Program of OTSL.



Encore

News from Chapters

Zeta Gamma Installed



Participants left to right left : Sherri Bowers, Delta Psi, Past District Director, SE2; Linda McCampbell, Delta Psi; Dr. Christine Crookall, Zeta Gamma Faculty Advisor; Kurt-Alexander Zeller, International 3rd Vice President/Alumni Advisor; Carmen S Del Valle Ruiz; David Robinson (behind Carmen); Selina Maldonado; Laura Tomlin; Lisa Barrett; Robin Dixon; Patricia Myers; Robert Leiter; Not in picture: Joey Johnson, Hannah Johnson, Marindi Smith.

Mu Phi Epsilon's newest collegiate chapter, **Zeta Gamma**, was installed at Augusta State University in Augusta, GA, on May 11, 2006. Its charter members included nine Augusta State University students and three music faculty members, who were initiated into Mu Phi Epsilon by International 3rd Vice President Kurt-Alexander Zeller and two charter members of the previous collegiate chapter to be installed in Georgia (*Delta Psi* at Clayton State University), Sherri Bowers and Linda McCampbell. *Delta Psi*

Encore continued

loaned some of its Ritual equipment for the occasion.

It may seem unusual for the Alumni Advisor to install a new collegiate chapter, but actually it marks a return to a more economical earlier practice in which the Fraternity sent the closest IEB member to install new chapters. Dr. Zeller met twice with the students at Augusta State, covering all the responsibilities of the officers and members, before the installation. He reported, "A more enthusiastic and energetic group of new Mu Phi could hardly be imagined, and the rapport of Friendship and Harmony shared between the students and faculty involved in *Zeta Gamma* ought to be emulated by every music department!" One of the new members, Robert Leiter, even had arranged with a local bakery to have a cake with a perfect reproduction of the Fraternity shield for the reception following the ceremonies.

Augusta State University, located very near the famous Augusta National golf course, is an institution of the public University System of Georgia and offers Bachelor of Music degrees in performance and music education and the Bachelor of Arts degree with a major in music, as well as a minor in music. *Zeta Gamma* becomes the seventh active collegiate chapter in Georgia, making SE2 one of Mu Phi Epsilon's largest districts.

The new chapter's faculty advisor is Dr. Christine Crookall, a cellist who was one of the 3 faculty initiates, and the president is Selina Maldonado, who was presented with a gavel as a personal gift for the chapter from International President Dr. Frances Irwin. The other new Mu Phis are faculty members Patricia Myers and Laura Tomlin and students Lisa Barrett, Robin Dixon, Hannah Johnson, Joey Johnson, Robert Leiter, David Robinson, Carmen Del Valle Ruiz, and Marindi Smith. Congratulations can be sent in care of the Augusta State University Fine Arts Department, 2500 Walton Way, Augusta, GA 30904.

Springfield Alumni Reactivate



Front Row (L to R): Fran Irwin, Rachel Kraft, Kathleen Cowens, Sandra Justice, LeAnn Girshner, Doris Braun, Charlotte Brown
Middle Row (L to R): Norma Pottenger, Sarah Rehagen, Kelly Hermann, Karissa Jones, Jenna Ash, David North, Diane Thomson
Back Row (L to R): Brad Groves, Rachel Kreutzer, Andy Huff, Carly Wilburn, Sabra Sellers

Please welcome back the reactivated *Springfield Alumni Chapter* in Springfield, MO. The chapter celebrated their new status April 30, 2006 at Missouri State University.

Chapters in Action After Hurricane Katrina

Delta Chi Chapter has encountered more than its share of challenges in the year since Hurricane Katrina. Chapter activities have been minimal and "mold" is a four-letter word. As it will still be some time before the chapter can report regularly, here is what some other chapters did to aid hurricane relief.



Mu Theta, University of Texas, TX. Campus Opera Society and Mu Phi Epsilon sponsored a benefit concert to raise money to help the victims of Hurricane Katrina. The program featured Russian bass Nikita Storoyev, solo artists from the Butler Opera Center, Brahms Piano Concerto No. 1: Adagio, and The Potheads, a percussion ensemble in the tradition of STOMP.

Alpha Omega, Stephen F. Austin University, TX Helped hurricane refugees by providing basic necessities, playing with children, visiting nursing homes and animal shelters.

Epsilon Lambda, Eastern Michigan University, MI Collaborated with other campus groups to raise money and school supplies.

Gamma Zeta, Delta State University, MS Haunted House fundraiser for Red Cross. "Okra Idol" fundraiser for Mississippi Music Teachers Association who encountered hurricane damage.

Phi Xi, Baylor University Weeklong bake sale to benefit Red Cross.

Alpha Sigma, Abilene Christian University, TX Provided publicity for Katrina benefit concert.

Kappa Chapter, Butler University, IN "Penny War" to raise money for Red Cross.

Mu Psi, Coe College, MN Provided a desk for a victim's home.

Phi Lambda, Willamette University, OR Sent a care package to alumni teaching in New Orleans for the "Teach for America" program. Included gift cards, school supplies and other items.

The Mu Phi Epsilon Fraternity is grateful for these chapters throughout the United States who have stepped forward to help in so many different ways.

Founders Day, November 13, 2006

Once again on November 13 we observe the founding of Mu Phi Epsilon Fraternity. Looking back to our Founding Year of 1903, we can note some momentous events that year, when Theodore Roosevelt was President of the United States: Henry Ford began his Ford Motor Company; Milton S. Hershey's chocolate company in Pennsylvania began a city for its employees; the World Series of baseball began; and the Wright brothers made their first airplane flight. Contemplating these events in the early years of the twentieth century, we can see that while each may have had a modest beginning, it was destined to become an important piece of history, into our present day, and continuing into the future.

In the world of music, Victor cut its first Red Seal recordings, and Enrico Caruso made his Metropolitan Opera debut on November 23, just ten days after Mu Phi Epsilon was founded. John Philip Sousa and Scott Joplin were popular; Irving Berlin was a fourteen year old singing waiter, and George Gershwin was a five year old tot.

Although this could elaborate into much more detail of the world in 1903, the point is that Mu Phi Epsilon also had a modest beginning in that year. And since 1903, Mu Phi Epsilon has experienced an impressive history of accomplishments by its member musicians. Dr. Winthrop Sterling and Elizabeth Mathias Fuqua established an organization that has endured and made its presence known in the world of music. This Fraternity has been hon-

ored with our own members who are distinguished in all fields of the music profession as well as members who have given generously of their talents to become leaders.

Today let us honor those who began Mu Phi Epsilon, who through rituals have established our traditions and built our history. We hold onto those connections from our Co-Founders, through the outstanding leaders of the past century, into those Mu Phis of today. We connect through our Founders, our past members, our Alumni, our Collegiates, and into our Future. What an impressive chain of thought! With members who are Loyal, Generous and Self-Sacrificing we continue into this 21st Century knowing that our two Founders and their successors have established a continuum of Music, Friendship and Harmony.

We thank Winthrop Sterling and Elizabeth Fuqua for their vision of Mu Phi Epsilon and celebrate another anniversary of Mu Phi Epsilon.

With Mu Phi Love,



Fran Irwin
International President

Upon Listening

continued from page 19

the composer's own voice. Octave writing between the violin and cello leads to a cello interlude, then the violin, finally passing the material on to the piano which plays grandiose harmonic chords.

10. "Requiem" for chorus and orchestra by Brian Conn is a powerful work of magnitude which deserves international attention and performance. Singing in Latin, the voices create a wonderful richness of timbre. A trumpet, (perhaps the heavenly aspect), as a contrast to the voices, provides a wonderful melding of sounds.

11. "HoUsE miX" for orchestra, composed by Jeremy Beck, creates a vibrant experience based on instrumentation and rhythm. Using an array of percussion instruments, the composer builds tension amidst a brilliant cacophony of sound. There is interesting rhythmic engagement between the low brass, low strings and winds, a cleverly hidden fragment of a nursery rhyme, and a surprising, unexpected conclusion.

12. Nurit Barlev's "Eastern Fantasy" for flute and piano, performed by Leslie Zieren, flute, and the composer at the piano), is a beautifully conceived composition which paints a colorful journey into the musical languages of the Middle Eastern/Western experience. A flute monologue opens and closes this work. Its beautiful tone is heard in most, every register imaginable. There is thematic interplay with the piano and use of characteristic intervals of the Eastern scale as the music intensifies. This five and 1/2 minute "Fantasy" affords the listener the opportunity to meditate and envi-

sion aspects of the human experience. There is solace in soothing "water falls", tension, and a sense of acceptance in this engaging musical and technical journey.

13. "Spring and Fall" for mezzo-soprano, cello and piano, (Kimberly Lauritsen, voice, Peter Myers, cello and Jacob Adams, piano), composed by Aaron Alon is written on the text of Gerard Manley Hopkins poem "Spring and Fall" to a young child. The opening cello introduction sets the mood for the content which follows. The listener experiences the emotional reflections of a child in grief over her first loss: anguish, anger tension, pain and sadness. How perfect is the partnership of the cello and the voice to convey this music! The role of the piano intensifies the emotions which express the text of this human condition. Use of the cello as both accompaniment and in cadenza, the stark color of harmonics, and the "falling" intervallic motive of the Perfect 4th, demonstrate an excellent sense of musical setting and compositional form.

14. "Khromas Diabolus" for trombone and percussion, by Daniel Adams, (performed by Tom Brantley, trombone and McCormick Percussion Ensemble, five percussionists), proves to be an energetic and engaging composition. The trombone interacts with the percussion, creating a multitude of effects. Wild rhythmic activity, sounds of the wood block, cymbals and chimes "wa-wa" muted trombone, use of dynamic contrasts, tone distortion cadenza, and virtuosic trombone writing (and performance) long sustained notes, and a 14 note "motive" against rhythmic momentum build to an abrupt ending with great intensity.

See page 19 for details on how to purchase a copy of this CD.



Member Remembered

Beth Kalmbach Shafe
Phi Kappa, February 12, 1939
 (1917-2006)



Beth Kalmbach Shafe, a long-time devoted member of Mu Phi Epsilon, was initiated into *Phi Kappa*, Wayne State University, in 1939. She was a member of the *Detroit Alumni* for many years before retiring to Phoenix, AZ, where she helped establish the *Phoenix Alumni* chapter.

Beth graduated from Wayne State University with degrees in music education, musicology and speech. She taught in Detroit public schools for 23 years and frequently performed as a harpist and cellist in chamber music organizations in the Detroit area.

Beth served Mu Phi Epsilon in many capacities, including District Director, Collegiate Adviser at Wayne State University, Province Governor, International 2nd Vice-President, National Music Adviser, Convention Parliamentarian, Assistant Editor of *The Triangle*, and Assistant Finance Chairman. She also was the author of "Prospectus of Mu Phi Epsilon," the predecessor of the current Pledge Manual. She was the first recipient of the Wilson-Special Award for Lifetime Achievement in the Fraternity.

Beth's most important contributions to Mu Phi Epsilon were her vision and dedication that led her and six other Mu Phi Epsilon members to establish the Mu Phi Epsilon Memorial Foundation in 1963 as a tax-exempt organization under the IRS Code. This important accomplishment enables the Foundation to receive tax-deductible memorial gifts and other donations for scholarships and philanthropies. The Mu Phi Epsilon Memorial Foundation, now named the Mu Phi Epsilon Foundation, administers the scholarships and philanthropic endeavors of Mu Phi Epsilon. Beth was a loyal member of the Foundation Board of Directors for many years, during which she served as President and Treasurer.

... by Ann Gibbens Davis, *Phi Lambda*, *Washington D.C. Alumni*

Final Notes

Obituaries submitted by: Wynona Wieting Lipsett, Immediate Past International President
 Tel/Fax: 254-562-9397 Email: mpeip@glade.net

Glenna M. Huddle Anarde
Mu Beta, February 16, 1930
 Died February 5, 2006
 Organist, pianist, music educator

Alma Lucile McKee Anthony
Omega, June 18, 1932
Cedar Rapids Alumni
 Died March 5, 2006
 Taught English and drama over 40 years.
 Active in community organizations
 including Delta Kappa Gamma and PEO.

Gwendolyn Fossum Byers Bates
Gamma, March 22, 1936
 Died February 19, 2006
 Piano teacher, church organist, Rochester
 New York Board of Education, accompa-
 nist, member of PEO, gardener, bridge

player and traveler. "Those who knew her
 will remember her musical laughter, and the
 lucky ones, her perfect apple pies."

Jennie Moore Breland
Phi Xi, March 19, 1943
 Died January 8, 2006

E. Marie Burdette
Alpha Chi, March 8, 1964
 Died April 2, 2006
 Pianist, organist, studied with Marcel
 Dupre in Paris, music faculty at South-
 western College 45 years, church musician,
 active in NFMC and AGO. Faculty
 Adviser to Alpha Chi Chapter. Marie
 taught piano at home for over 80 years and
 was recognized in 2000 as the oldest
 employed woman in Kansas, teaching 40

students a week at the age of 99. She was
 nearly 106 at her death.

Muriel Costa-Greenspon
Gamma, February 8, 1959
 Died December 26, 2005
 ACME member, music teacher at Wolf
 Trap, sang the role of Bloody Mary in 1987
 revival of *South Pacific* on Broadway,
 performed with New York City Opera 30
 years, and recording artist. In spite of win-
 ning a \$1.7 million lottery in 1984, Muriel
 and her husband, a carpenter at the Metro-
 politan Opera, continued their careers.
 Her association with Gian Carlo Menotti
 included a number of roles in his operas.
 "She was adored by audiences for her
 zesty performing style and admired by
 composers, conductors and colleagues for



her intelligent, committed musicianship and incisive singing.”

Lorraine A. Hall Dorais

Phi Mu, January 29, 1939

Died January 24, 2006

Flute, piccolo, cello, retired after 27 years with Santa Clara County Office of Education, taught college level piano. “At the age of 4 she told her parents she wanted to ‘make the piano talk like Aunt Mary.’ This began a lifelong love of music.”

Ruth A. Wagener Gault

Kappa, April 5, 1932

Died February 16, 2006

Public school music teacher.

Rosamond P. Haeberle

Mu Mu, November 3, 1935

Died May 8, 2006

Piano teacher, past president of Michigan State Federation of Music Clubs, regional chairman for NFMC’s “Music for the Blind,” listed in Who’s Who of the World, Who’s Who in America 2000, Who’s Who of American Women 1999-2000 and 2000-2001, professional registered parliamentarian.

Jan Louise Herring Harrell

Phi Xi, May 7, 1961

Died April 9, 2006

Recipient of Van Cliburn scholarship, piano teacher, arranger, church musician, president of Waco Music Teachers Association. “Her talent was formidable, but her smile and attitude surpassed even that.”

Dorothy M. Simmons Hill

Phi Nu, April 12, 1938

Phoenix Area Alumni

Died June 24, 2006

Teacher.

Mary Clarice Newander Hilton

Epsilon Tau, October 27, 1961

Saint Louis Alumni Chapter

Died March 1, 2006

Soprano who performed in many operas in the Midwest and later became a music educator. She was active at Washington University and played piano and flute. She was the widow of Dr. Lewis Hilton, prominent music educator and writer who researched Mexican music.

Helen E. Armstrong Hutheesing

Epsilon Psi, December 1, 1971

Died April 28, 2006

Concert violinist debuted in Alice Tully Hall 1976. Recipient of Mu Phi Epsilon Foundation Grant-in-Aid 1974 and 1976. Preliminary judge for Mu Phi Epsilon International Competition 1986. Encouraged by Avery Fisher and Skitch Henderson, she founded the Armstrong Chamber Concerts, performing the finest chamber music in several communities for 22 years. She conducted a Students’ Music Enrichment Program that benefited over 125,000 students. “Helen exuded love for her musicians and they gave it back generously. She captivated children by her smile and they called her an angel.”

Alma E. Kruse Jackson

Mu Gamma, June 2, 1925

Died December 20, 2005

A very artistic and talented lady, Alma brought public school music to her community as a young college graduate. She loved gardening, was an expert flower arranger, master judge of flower shows, and a great supporter of music in her community. “She touched the lives of many people who were devoted to her.”

Clarice Ruth Jones Cockreham Lipinski

Epsilon Phi, May 3, 1958

Died March 22, 2006

Piano teacher and performer, whose own performance graced many churches, weddings, and bar/bat mitzvahs for over 30 years. She volunteered for the Salvation Army, sharing her music as well as her secretarial skills. Clarice also had a passion for Native Americans, her ancestry, carrying on the tradition her parents began decades ago, providing Christmas gifts for children living on Indian reservations in South Dakota. For years, the UPS truck would pick up 50-80 large boxes from Clarice’s home for the reservations. “Clarice spent her life sharing her love and talent of music.”

Patricia Marie Flower Martin

Mu Zeta, December 8, 1955

Died April 26, 2003

Church organist and worker, pianist, teacher, secretary, member of Washington State MTA and PEO. “Her soul was connected to the keyboard and she would make a clunker of a piano sound like a Steinway.”

Ann Scott Maher Mason

Epsilon Xi, May 22, 1959

Died March 6, 2006

Charter member and first president of Terre Haute Alumni, voice major, public school vocal teacher and active in community musical theater. Ann and her husband Ralph endowed 5 vocal scholarships at University of Kentucky, her alma mater. A recent gift of \$100,000 was given to create and endow the Ann Scott Maher Mason Endowed Research funding choral studies in the College of Fine Arts.

Carol J. Evans McWilliams

Mu Kappa, February 14, 1941

Austin Alumni

Died June 18, 2006

Choral director, composer, realtor, writer and inventor. Carol served as South Central District Director from 1997-1998.

Elizabeth Steed Saecker

Mu Eta, June 16, 1946

Died March 4, 2006

Church organist, teacher, handbell choir director, and gardener. “She enjoyed music all of her life.”

Chlora Mae Poynor Connolly Stiles

Upsilon, February 13, 1944

Died August 28, 2005

Member of Music Teachers National Association, private piano teacher, and church organist.

Eileen C. Raaberg Van Slyke

Mu Beta, November 18, 1939

Died November 1, 2005

Lecturer and accompanist at the University of Texas at El Paso.

Marian Evelyn Peck Viersen

Phi Pi, March 2, 1944

Died April 1, 2006

Marian touched the lives of hundreds of students with her gift of music, teaching both privately and in public schools. “Marian was one of the brightest and sharpest women I have ever met. Added to her intellect was her warm and caring nature - what a wonderful combination!”

Jeannette Eileen Zimmerman

Mu Gamma, May 26, 1940

Died November 10, 2005

Church musician and Eucharistic minister, worked tirelessly to overcome adult illiteracy, created the first live children’s musical program in Lincoln. Jeannette loved singing and playing for senior citizens and preschoolers. “To know her was to love her.”

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* Noted chapters have co-presidents.

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WANTED: A Few Extra Good Members!

Do you have the qualifications to inspire and be inspired by fellow Mu Phi Epsilon members? Are you willing to spend some time mentoring collegiates? Being a District Director will put you in touch with Collegiates and Alumni, a wonderful networking experience which will be of immense value in your musical career. If you feel you are qualified to be a District Director, please get in touch now with President Fran Irwin (president@muphiepsilon.org) and learn how you can get involved.

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Mu Phi Epsilon Clothing

Proceeds directly benefit programs of the national organization. Be sure to contact Regent for more information on sweatshirts, jackets, fleece wear and more.

Call Regent at 1-866-858-3725 or www.regentpromotions.com/mpe

BANNERS

Official Mu Phi Epsilon banners, 3' x 5'. These polyester banners display a silk-screened Mu Phi Epsilon crest. Grommets in each corner make hanging the banner a breeze. It's suitable for indoor and outdoor applications at any chapter function. \$75.00. To purchase, call the International Executive Office at 1-888-259-1471.



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This medallion is made to be worn at graduation and is suitable for fraternity functions. Order the medallion by calling 1-800-478-3728 or email: ken@kenjernigan.com.



HARRIS DIRECTORY

Copies of the 2006 Harris Directory are still available by going to HarrisConnect.com, or checking the mu phi website muphiepsilon.org. To order call 1-800-877-6554.

Convention Comments!

The next convention of Mu Phi Epsilon will be July 31 - August 3, 2008. at the Crowne Plaza Hotel in Jacksonville, Florida. Plan your fund raising activities for Convention 2008 NOW! It is not too early to begin, and think about getting a group together to attend. Do you have Mu Phi business to put on the agenda? If so, start composing your proposal!

Try your hand at writing?

The International Executive Board is looking for someone to interview District Directors, Collegiates, and Alumni and to write an article for the winter Triangle about the challenges and rewards of being a District Director. If you are interested and feel you have good writing skills, please contact Triangle Editor Melissa Eddy at editor@muphiepsilon.org.

Harmony Campaign

Watch for your Harmony Campaign letter coming soon. The Harmony Campaign was established to fund new endeavors of Mu Phi Epsilon. Your gift will help the fraternity improve member benefits such as expanding our Website, developing leadership training and securing a permanent national headquarters location; to display Mu Phi history, host annual meetings and conduct training for both Collegiates and Alumni members. Be a part of this expansion!

International Competition

The 2007 Mu Phi Epsilon International Competition is just around the corner. **See pages 18 and 19** for details or check out the Foundation website: www.mpefoundation.org for more information.

Advertising Opportunity

To advertise in The Triangle contact Jan Scott at 314-997-6262 or advertising@muphiepsilon.org

Notice of Change of Address or Name

Click on new Alumni Update Form at www.MuPhiEpsilon.org



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