

# THE TRIANGLE of MU PHI EPSILON



## Music Therapy Music as Art and Career

Glimpses of the Early Years • Music Therapy Today  
Music Therapy at St. Mary-of-the-Woods



# President's Message



Dear Mu Phi Members and Friends,

There are many enjoyable activities associated with being International President. Each day brings contact with Mu Phi members from all parts of the United States and occasionally from abroad. Even more enjoyable are the visits to chapters, where we share Music, Friendship and Harmony in person.

When time permits, one of my many pleasures has been to dig into old issues of *The Triangle* and other documents. Recently I came across a publication called *Manual of Information, Mu Phi Epsilon Endowment, 1924-28*. This was an eighteen-page booklet dated January 1928, reporting on a drive to bestow upon Mu Phi Epsilon Sorority \$50,000 in honor of its twenty-fifth anniversary. The report describes over-worked national officers, not enough clerical help in the office, the need for better scholarships, a better magazine, and a more liberal budget to keep up with the growth of Mu Phi Epsilon. Is this sounding familiar? To quote from page three: "We cannot live on high ideals and noble aims." One suggestion was for the "girls who are teachers" to contribute the price of one private lesson.

Orah Ashley Lamke (*Delta*) was the Chairperson of the Endowment Fund Committee. Certainly she was a model of devotion to Mu Phi Epsilon, for she organized the National Alumnae Association in 1913, and before that, in 1907, she wrote the first Pledge Ceremony. Orah Ashley Lamke lived in St. Louis and served as National President 1928-1930. It is not surprising that our highest Alumni Award is named for her. Here is part of what Orah Ashley Lamke, National Alumnae Officer, wrote at that time:

When we are young we need very little to make us content, but as we grow older, our education, activities and duties demand that much more money be spent upon us. So with our Sisterhood. Mu Phi Epsilon has grown, is growing, and will continue to grow in the future. She is your child, and day by day her needs are more because she has reached out and is doing a far greater service for Music, Friendship and Harmony than she could possibly do in her earlier years ... You, I am sure, will do your part and be proud to help the child you have cherished so carefully this far, realize a great and glorious future.

So here we are, seventy-nine years later! The Sisterhood is now our Fraternity for men and women, technology has "flattened the world," and social conditions are dramatically different. However, what was described in 1928 could be copied today for the Mu Phi Epsilon Harmony Campaign! Member Nancy Zschietzschmann heads the appeal that is asking for your support of our Fraternity to meet the same challenges that faced our Fraternity ancestors.

We have a magnificent history. You, our present members, will take this opportunity to meet our 21st-century needs with your creativity and professional expertise. Last fall you received the annual Harmony Campaign letter. This year we invited the Collegiates to join the Harmony Campaign through the Leadership Circle. Your support of our appeal will be appreciated not only now, but also in future years by those who will follow us.

This greeting was not intended to be about the Harmony Campaign, but when I came across this charming old report, it was irresistible. I hope you too are touched by the loyal and generous people of the past who gave us financial support, and that you will continue the chain of Music, Friendship and Harmony through your support of the Harmony Campaign.

With Mu Phi Love,

A handwritten signature in black ink that reads "Fran Irwin". The signature is written in a cursive, flowing style.

Fran Irwin  
International President



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## Fraternity Mission Statement

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

On the cover: Sharon Boyle, M.M., MT-BC, (*Epsilon Theta, Terre Haute  
Alumni*) and Deidre Clements, SP, enjoying a special moment in music therapy.  
Photo courtesy of St. Mary-of-the-Woods College.

# Meet Jeaneane Dowis

by Carolyn Hoover  
*Mu Pi, Tacoma Alumni*

**B**orn in Dallas, Texas, Jeaneane Dowis started piano lessons a month before her third birthday and played her first recital before she turned four. In a recent letter she wrote, “From early childhood, Mu Phi Epsilon was an important part of my life. Mu Phi was big in Dallas and every year it would put on piano competitions for different age groups. I entered them all, and every year my picture was in the paper as a winner. I won first place three out of four times and second place once, which I privately felt had to do partly with the fact that I was seven and the girl who won was fourteen. My mother, however, took this opportunity to accuse me of not practicing enough, and since she was right, I didn’t have a moral leg to stand on.”



*Jeaneane Dowis with husband Samuel Lipman, well-known pianist and music critic. Photo c. 1970.*

Graduating from high school at thirteen, Miss Dowis entered North Texas University under the tutelage of Dr. Wilford Bain and Dr. Silvio Scionti. Her letter goes on: “[In] my freshman year at North Texas I entered a scholarship competition. Mu Phi Epsilon sponsored one scholarship and SAI the other. After we had all played, two ladies came out and asked whether I wanted the Mu Phi or SAI scholarship. Of course I said Mu Phi, realizing that this was tantamount to choosing Mu Phi as my sorority.” She was initiated to *Phi Tau* in 1947.

At sixteen she was admitted to the Juilliard School of Music and began her long association with Rosina Lhevinne. At graduation she received the Carl Roeder Award for “most outstanding pianist in talent and achievement.” She then spent several years touring the United States, appearing with the Juilliard, Dallas, and Washington National Gallery orchestras as well as the Aspen, Waterloo, and Chautauqua Festival orchestras.

Dowis was an artist and faculty member at the Aspen Music Festival for almost thirty years and the Waterloo Music Festival for seventeen years. In 1996 she and her long-time friend, the late Barbara Krakauer, co-founded the Academie Franco-Americaine, a three-week summer festival and school devoted primarily to chamber music and located in Provence, France.

In 1963 Miss Dowis married well-known pianist and music critic Samuel Lipman. Together they performed and coached the two-piano and four-hand repertoire for many years. They had one son, Edward Lipman, a graduate of Columbia University and Cambridge University. Samuel Lipman died in 1994.

Jeaneane Dowis has received dozens of positive critical reviews throughout her career. In 1959 the *Wyoming State Tribune* wrote, “Thrilling combination of beauty and brains. A dedicated young artist, she played the Beethoven G Major concerto with exquisite finesse.” The *Washington D.C. Evening Star* commented, “A lively imagination ... temperament and the ability to stimulate excitement ... her success with her public was complete and convincing.” American composer David Diamond said, “It is well known that Jeaneane Dowis is one of the finest pianists of her generation and an inspiring teacher as well.” Miss Dowis was one of the piano teachers visited by Shirley MacLaine to provide background for her role in the film *Madame Soujatska*.

Miss Dowis continues to teach privately and gives master classes in the Dallas area where she moved in 2002 after fifty-five years of residence in New York. Her students are to be found teaching and performing across the United States, Canada, and France. Among them have been James Levine, Edo di Waart, Emanuel Ax, Jeffrey Siegel, Duane Hulbert, Joan Panetti, Marek Jablonski, Christina Petrowska, James Anagnoson, Gary Arbour, Micheal Oike, Marilyn Engle and Sylvie Carbonnel.

Duane Hulbert, former student and artist-in-residence at the University of Puget Sound, says, “Miss Dowis has a special gift as a performer — she was always able to make the audience ‘sit up and listen’ to her playing. She extended this gift to her students.”

Dr. Robert Dodson, provost of the New England Conservatory of Music, writes, “Jeaneane Dowis is a wonderful artist and one of the most extraordinary teachers I have been privileged to know. She is both passionate and compassionate in demanding that her students endeavor to transcend their limits. As a cellist, I found our collaboration enormously instructive. Her renown should be much greater, and I am delighted that she is being recognized by Mu Phi Epsilon.”



Miss Dowis is available to share her expertise as a lecturer, performer, master class tutor, or private coach. Mu Phi members may contact her by mail at 2149 Fairfax Rd., Denton TX 76205, by phone 940-384-1029, or by fax 940-387-0179.

*The author thanks Edward Lipman for sharing his review of his mother’s career; it was a valuable source for this article.*

# ACME

Artists, Composers, Musicologists and Educators

*This is a continuation of reports from ACME honorees who have updated their activities in the past season. I am always pleased to receive more information from ACME members, so please keep the news coming. -Carolyn Hoover*

**Barbra Bailey Bradley**, *Epsilon Omicron*, piano/harp, leads a busy life accompanying voice, woodwinds, brass, and strings in the Washington D.C. area. She freelances on harp and piano and in 2004 recorded her first CD *Straight from the Harp*, with her own harp arrangements. (See "Upon Listening," this issue, for a review.) She also published two books of harp solos, duos, and trios with fellow harpist Mimi McNeil in 2005. Barbra is willing to share her expertise (schedule permitting) with fellow Mu Phi members.

**F. Marcella Eisenberg**, *Sigma*, violin, writes that she has been retired for some time. Her credits include violinist, teacher, chamber music coach, and founder and first violinist of the Eisenberg String Quartet. She lives in Wilmette, Ill.

**Susan Krausz**, *Phi Omicron*, piano, has enjoyed an extensive and busy career as a performer and teacher. She was the piano lecturer at Case Reserve University for 26 years and performed regularly as a duo with her violinist husband, Laszlo Krausz. In 1965 she was awarded a Mu Phi Epsilon composition prize. Presently, at age 90 she teaches piano in her private studio.

**Robin McCabe**, *Tau*, piano, was appointed to the Juilliard School faculty in 1978. She returned in 1987 to the University of Washington to join the piano faculty there. In 1994 she was appointed director of the School of Music and today she continues as a professor of music, heading the school keyboard division. She also was one of two Ruth Sutton Walters Professors of Music for 2002-2005.

**Nancy Metzger**, *Nu*, harpsichord/organ, continues to teach, lecture and perform. She keeps a busy workshop schedule of church music, hymnody and hymn playing, organ and harpsichord playing, and baroque performance for piano and/or organ. She has published books on harpsichord technique, *Guide to Expression Books I and II* (accompanied by CD). Nancy is very willing to share her expertise with other Mu Phi members.

**Nancy Shade**, *Zeta*, voice, responded with a short bio indicating a busy singing career in both the U.S. and in Europe. She has performed at the Vienna State Opera, Stuttgart Opera, Covent Garden, and Hamburg State Opera, to mention a few of the European houses. Some of her roles include Salome, the Countess in *The Marriage of Figaro*, *Manon Lescaut*, and *Lulu*. In her leisure time, she participates in a farmstead restoration program.

**India Zerbe Jobbeman**, *Phi Pi*, cello, retired in 1996 from the Oregon Symphony after 25 years as principal cellist. Since then she has continued to teach a studio of 36 private cello students ages 8 to 80 and finds that very rewarding. India's musical journey started in New York City, studying with Alde Parisot at Yale and Emil Hauser of the Budapest Quartet. Later she worked with Paul Hindemith. She has appeared as a chamber musician and soloist at many East Coast venues and in Portland, Oregon, taught at the university level, and written several books on cello technique.

**Wilma Sheridan**, *Phi Alpha*, piano/education, has been retired for nearly fifteen years. Since 1998 when she completed her term as First International Vice President of Mu Phi Epsilon, she has kept busy teaching a weekly class in music literature and doing a series of lectures on music form in Lake Oswego, Oregon. She also lectures weekly on opera, music history, music form, and folk music each year at Charbonnrau. She accompanies an Oregon Symphony clarinetist and assists various voices in recital. She has performed three piano recitals each year and served as substitute organist at Lake Oswego Methodist and Rose City Park Methodist churches. She is on the advising committee of the Portland State University School of Fine and Performing Arts and on the board of the Portland Community Music Center

**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.**

## ATTENTION ALUMNI CHAPTERS

**ACME invites your nomination of potential honorees. If your chapter has a member with an outstanding career as an artist, composer, musicologist, or educator, please contact Carolyn Hoover for ACME consideration.**

## A Rebecca Clarke Reader

The story of the publication of this book about Rebecca Clarke—a female violist who broke into the all-male bastion of early twentieth-century instrumental performance—reads like an opera libretto. Its publication in 2004 by Indiana University Press led the manager of Clarke’s estate to threaten a lawsuit, claiming unlawful use of unpublished materials. That year in June, two letters arrived in reviewers’ mailboxes. One from the publisher asked the recipient to ship the book back at the press’s expense. The other came from the editor in an envelope with a pasted-on label imploring, “Don’t return your *Rebecca Clarke Reader!* The recall is groundless! We are fighting back!” Although the original book was indeed recalled, it was republished in 2005 through the Rebecca Clarke Society. (Get the whole story at [www.rebeccaclarke.org](http://www.rebeccaclarke.org).)

British-American Rebecca Clarke (1886-1979) was a noted violist who blazed trails for other female performers of her time. As a composer, however, her work was rarely performed or published in her lifetime. After Clarke’s *Viola Sonata* was rediscovered in the 1970s, it became the single most-performed work for viola and has been released on more than fifteen CD recordings.

*A Rebecca Clarke Reader* is divided in three parts. Part One consists of four essays about Clarke as a composer. We learn from the second essay by editor Curtis that Clarke was “probably encouraged to write in the genre of song because of its appropriateness as a feminine genre. Her songs are a remarkable artistic achievement ... this makes a statement about the ... areas that were considered suitable for women. Larger works ... were thought to be an area that women were incapable of working in, and any attempt to do so was going against the ‘natural’ dictates of their gender.” Part One includes analysis of the text, melody and harmony of nine Clarke songs, with three printed in their entirety.

Five essays written by Clarke herself (published 1923-1931) comprise Part Two of the *Reader*. We get a sense of Rebecca’s charm in Chapter Five as she explains the scarcity of good viola players:

“Whether for so long no parts of importance were written for it is because there were no good viola players, or whether there were no good viola players because no parts of importance were written for it, is one of those puzzles ... Even up to the present generation it was almost accounted a confession of failure to play the viola at all; and teachers ... have been known quite seriously to advise parents ... to make their most unmusical child learn to play the viola, leaving the violin and the cello to its more gifted brothers and sisters.”

And how did the viola rise to its present position of prominence? Clarke’s explanation: “One can imagine Mozart ... thinking we really must give a nice part to the poor old viola now and then, and straightway proceeding to write in his quartets—and still more so in his string quintets—passages such as it had never before been confronted with. Whereupon the poor old viola player of the day, startled, had to emerge from his comfortable obscurity, and begin to practice.”

In Part Three we are treated to the spoken word of Rebecca through interviews taped from 1976 to 1979, the year of her death. She describes her experience in 1913 of being one of the first women to play professionally in an orchestra. “It was considered very, very strange to have women in a symphony orchestra. I remember the men in the orchestra were disgusted ... The first concert we played at we sort of slunk into our places. Well now, I was rather tall for slinking, and when I came in it was impossible to do it inconspicuously.” A man in the Queen’s Hall gallery shouted, “Well, good enough, they’ve got some women,” and Rebecca says she felt “as if I could have dropped into the floor, because I knew how the orchestra were annoyed at having women, they thought it was a fearful comedown.”

Well, enough of quotes. Now you must read this book. It is an engaging story of musical life in the early twentieth century through a woman’s eyes. Studies of Rebecca Clarke, spearheaded by Liane Curtis, are reshaping the history of twentieth-century music.



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## “Mom was Wrong about One Thing” Health Issues for Voice Users

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

Writing in two previous *Triangles* about health issues for singers, Dr. Zeller pointed out that most good vocal practices reflect Mom’s common-sense advice. Now he tells us about the one thing she had wrong.

**Don’t stand up straight.** Yes, you read that right! Mom was wrong about one thing — sort of. Excellent body alignment is crucially important to good singing, and all that adolescent slouching with a depressed sternum that drove your mother crazy indeed never will allow you to sing efficiently. But the militaristic, stand-up-straight stance often promoted as “good posture”—chest thrust up and forward, shoulders pulled back—is actually an even less efficient and more destructive place from which to try to sing.

This mythological “good posture” destroys the natural balance of the body around the weight-bearing core of our bony structure. The skeleton, much like the beams and girders in a well-engineered building, is designed to bear the weight of the body and deliver it safely into the ground. Buildings have no muscles because they don’t need to move, but we humans have muscles because our structures aren’t stationary. Bones support us; muscles move us. And what is singing? Movement. The more freely and easily muscles can move, the more freely and easily we can sing.

So good alignment is crucial to good singing, because it is what frees the muscles to do the movement of singing most efficiently.

This is true for the movement of the ribs and abdominal cylinder in breathing; the complex coordinated movements of the laryngeal muscles in shifting registers; and the movements of the muscles of the vocal tract that promote optimal resonance and clear articulation. All of this is compromised if muscles are being asked to do something that isn’t their job: trying to hold up the body rather than allowing the bones to do it.

That is exactly what happens when the shoulders are pulled back, the chest is thrust forward, the lumbar curve of the spine is distorted, the pelvis is tucked, and all the rest of the “good posture” position is assumed. Instantly the very muscles that should be

free to help you breathe deeply, gesture expressively, phonate freely, resonate richly, articulate clearly, and even walk, dance, or duel with grace must lock down to help you maintain this particular “posture”—a word that means “pose.”

Slouching and slumping are no good for a singer—Mom was right about that. But a pushed-up, pulled-back, tight-muscled posture that inhibits movement is no better. Fortunately, there is a third alternative: balance. Balance is that dynamic relationship in which the bony structure fulfills its function of providing support for the body while the muscles are free to carry out any movement the mind directs. Some might call it equilibrium or equipoise. Members of Mu Phi Epsilon might call it Harmony.

I hope to treat the subject of balance and movement more fully in a later article, with some practical “how-to” advice, because it is not just for singers. It is equally important to all musicians because all musicians move for a living!

In the meantime, there are many resources you can use to help find your free alignment, which provides that buoyant support for the movement of singing. A few of the best known are the Alexander Technique, discovered by F. M. Alexander; the Awareness Through Movement® work of Moïshe Feldenkrais; and Body Mapping, first articulated by Bill and Barbara Conable. ▲

**“Good posture” destroys the natural balance of the body... [but] good alignment is crucial to good singing.**



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



Armando Torres-Chibras  
*Alpha Kappa*

We go to Fritzlar, Germany, to pick up the trail of Armando Torres-Chibras, *Alpha Kappa*. Originally from Mexico City, in 2002 he was awarded a DMA in directing from the conservatory of the University of Missouri-Kansas City, and returned to Mexico where he was appointed director of the National Coordination of Music Documentation where he served from 2004 to 2006.

When political elections edged him out of this position in 2006, he had to decide what course to take for his life. Earlier he had met Katja, who was to become his wife in Germany. So he made the move and they were married in the Dom (Cathedral) of Fritzlar in October 2006 after a civil wedding at the Rathaus (city hall). He obtained residence and is taking hours of language now to be fluent in German.

Armando brings many past achievements to his present life and future plans. He studied at the National Conservatory of Music in Mexico City from 1973 to 1982, was awarded a Diploma in Orchestra Conducting from the Hogeschool Zuyd in Limburg, Netherlands, and graduated in 1986 from Maastricht's Conservatory. In 1992 he earned the Graduate Diploma in Management of Cultural Organizations at the Ecole des Hautes Etudes Commerciales at the University of Montreal.

He returned to Mexico in 1992 and served his country by directing youth orchestras. He taught student classes, helped raise funds for student projects not supported by the Mexican government, and helped establish relationships with the United States through a cultural program; this last activity led to his doctoral study in the U.S. While in Kansas City, he joined Mu Phi Epsilon and took part in many campus activities.

In Mexico he has directed many orchestras, given lectures, performed on radio, written courses for classes, and done many other things too numerous to list. Now he hopes to continue using his skills to benefit German culture. He is an outgoing person, interested in many different levels of life.

*We wish you well, Armando, and expect to hear about your continued achievements in the future.*

From the American Music  
Therapy Association

## Music in Special Education



**NEW**

**M**usic in Special Education provides an introduction to the current role of music education and music therapy in the field of special education. Part 1 introduces the reader to the historical and instructional foundations of music in special education. Major topics and developments in the field of special education, important terminology, and curricular issues are covered. Part II introduces the characteristics of students with specific disabilities, educational effects of these disabilities, appropriate adaptations, as well as music education and music therapy approaches used with students who have these disabilities.

One of the many resources from:  
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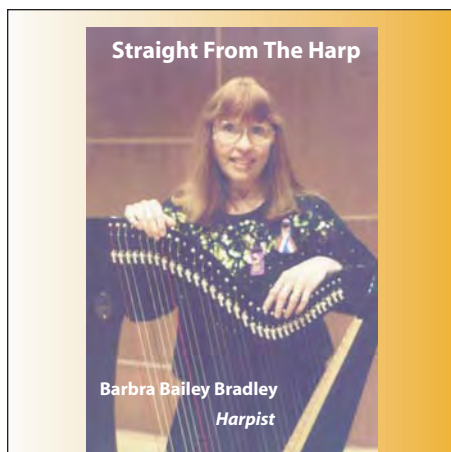
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## Straight from the Harp



*Straight from the Harp* includes familiar traditional melodies and piano works arranged and performed by harpist Barbra Bailey Bradley. This disc offers an aura of festive celebration and restful solace within the vibrations of the harp sonorities. Listening to it is truly a joy.

Beginning with “Three Baroque Dances” of J. S. Bach and A. M. Bach, Ms. Bradley reveals a singing tone. Her personal sound creates a sense of live presence, recalling royal settings that provided the intimate environment required for chamber music. Her use of ornamentation in the repeated sections adds flavor and interest to the Baroque dance-music genre.

“Huron Carol” features three-voice part writing, with all three parts played by the artist. In particular, I enjoyed the contri-

bution of the bass harmonies, addition of octaves, and interesting dissonant intervals. Dedicated to the Heaterwood Harp Ensemble, this carol is representative of how the Jesuits recounted the Christmas story to the Huron peoples of northern Ontario, Canada.

“Slane/Netleton” is a pleasant, calming rendition of two treasured hymns. After the first thematic statement, addition of harmonic and melodic filigree and union of octaves on the pedal tone further enrich the music. Listen closely for hints of the Irish!

Two traditional folk songs of Newfoundland, “She’s Like the Swallow/I’se the Bye,” are arranged for two harps, again performed by Ms. Bradley. “Lakes of Pontchartrain,” a southern American folk song, receives a stylish performance with excellent melodic realization.

“Sonatina in C” by Muzio Clementi is instantly recognizable by all who have studied piano or parented young piano students. The bell-like timbre the artist produces on the harp is a joy to experience. Bravo for transcribing this work! The art of transcription, which presents music through a medium other than that of the original composition, was a popular exercise 100 years ago and is worth reviving. We musicians can keep our ears open to any particular melody that reverberates in our hearts and sings in our minds, imagine it for our own instrument, and then give it a new life.

**Barbra Bailey Bradley**, *Epsilon Omicron*, began piano study at age five and studied harp in graduate school. Her musical life encompasses a rich repertoire as soloist, collaborative artist, and chamber musician. She was a winner of the Mu Phi Epsilon International Competition and has served as president of the *Washington, D.C. Alumni Chapter*, a District Director, and International Alumni Adviser.

She lives in Rockville, Maryland, and freelances in Washington DC, Maryland, Virginia, and West Virginia. She performs annually in Harpers Ferry during the Olde Tyme Christmas festivities and plays for weddings, parties, memorial services, and other occasions. She is harpist at Ireland’s Four Courts in Arlington, Virginia, and teaches piano and harp at the National Cathedral School in Washington, DC. Barbara plays a 36-string lever harp built by Timothy Habiniski of Ontario, Canada, especially for her. The lever harp is called by many different names such as non-pedal, small, Irish, Celtic, lever, or folk. It differs from the better-known, larger pedal harp in that it uses a lever on each string to change pitch, rather than a pedal system that changes all of a particular string “family” when engaged.

In addition to *Straight from the Harp*, recorded in 2004, Barbra has just released another CD, *Harp-Felt* (2006). To learn more about Barbra’s career, visit [www.beeharp.com](http://www.beeharp.com). *Straight from the Harp* is available from CD Baby. See ordering information above.



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## Financial Management

Sixth in a Series on Arts Administration

When I became an arts administrator I had little fiscal experience other than handling my family's funds, and even less interest in financial management. Although I had worked for years in nonprofit organizations in a variety of roles, I was a confirmed math-phobe who took perverse pride in having nothing to do with "the money" and proclaiming that I never would.

Well, as the saying goes, never say "never." A few months into my first arts administration job, the volunteer treasurer who handled the organization's finances suddenly resigned and no other volunteer was immediately available. Meantime, a concert was coming up. Ticket revenues had to be recorded and deposited and musicians' checks had to be cut. And so bookkeeping was quickly added to my job description.

A fairly organized person by nature, I found the task less onerous than expected. I was also soon blessed with a new treasurer who was not only a retired accountant but also a patient teacher. He informally taught me "Bookkeeping 101" and the rest is history. As part of my present arts administration business I keep books for as many as four organizations at a time. It's still not my favorite part of the work, but I do it well.

### Who Me, A Financial Manager?

You too might think you'll never have to deal with "the money," but in fact, as a musician you probably will. The task can come with a variety of positions. Performers often act as their own agents, managing contracts and fees, or as their own producers, putting on a concert and handling related income and expenses. Music educators in schools may coordinate fundraisers or special concerts with attendant income and expenses, and those with private teaching studios are in fact small business owners. The latter is true of self-employed musicians in any capacity. Or musicians may find themselves, like me, working or volunteering for a nonprofit music organization whose funds must be accurately accounted for.

### The Two B's: Bookkeeping & Budgeting

The most basic functions of fiscal management are bookkeeping and budgeting. Their purposes are quite straightforward. **Bookkeeping** is an organized process of recording finances in the *present*: how much money comes in from what source, and how much money goes out to what recipient and for what purpose. As part of that process, bookkeepers usually prepare bank deposits and write checks.

While bookkeeping can still be done by hand, as it was for thousands of years, most organizations and small businesses now computerize their financial management. Easy-to-use software makes the process easier and faster and allows creation of all kinds of financial reports with a few mouse clicks. That capability is useful for a small business owner and invaluable for a nonprofit organization that must make periodic financial reports to its board of directors, funding sources, and, in the case of larger organizations, the government.

**Budgeting** is an organized way to plan for the financial *future*. Budgeting can be a complex process for a large, complicated organization, but its underlying principles are simple. Typically one looks at actual income and expenses for a certain past period of time (a year, say), projects how much they are likely to increase or decrease over a comparable future period, and puts that projection on paper. Voilà, a budget. Again, while a budget can be developed by hand, a computerized spreadsheet makes the process much more efficient.

Just like a personal or family budget, a business or organization's budget establishes income goals and spending guidelines. Like any tool, it's useful only if used, so the budget should be regularly compared against actual income and expenses. Then tactics can be adopted to adjust for variances between budget and actual performance. Discovering too late that expenses are significantly over budget, or income is under, can lead to disaster.



Melissa Eddy is an arts administrator based in Austin, Texas. She also is the Editor of *The Triangle*. She may be contacted at [editor@muphiepsilon.org](mailto:editor@muphiepsilon.org).

### Nuts and Bolts

Teaching the nuts and bolts of financial management is beyond the scope of a column. Thousands of books, indeed entire college degrees, are devoted to the subject. But if you someday need to learn, the basics can easily be obtained through self-study, a community college course, or the way I learned, through the kind instruction of a knowledgeable person.

Finally, if the financial management call comes your way, don't be afraid. If I could do it, you too can handle "the money" with confidence.





## District Directors: Challenges and Rewards

We see them named in every issue of the *Triangle* and listed on the Fraternity's Internet website. Our Mu Phi Epsilon chapters receive periodic phone calls, e-mails, and site visits from them as they check on our progress and issues and offer their guidance. At the upcoming 2008 Convention they will be there, bringing in the Province banners for display, taking attendance of convention business delegates, offering experience and support, and helping to facilitate Fraternity business. But who are the District Directors? What do they do?

Or, perhaps put another way: what does it mean to be a District Director?

### The Job

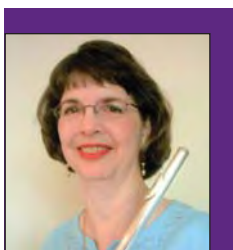
As Mu Phi Epsilon members know, the Fraternity's collegiate and alumni chapters are grouped into thirteen Provinces. The Provinces are subdivided into Districts consisting of several chapters in close geographic proximity. These Districts were established in 1950 and since 1958 they have been placed under the supervision of District Directors.

District Directors are required to be members of the Fraternity in good standing and to hold at least a bachelor's degree. Additionally, they need to either be affiliated with an Alumni Chapter or be an Allied member. District Directors are appointed by the Fraternity's International Executive Board for at least three years and are responsible for strengthening knowledge and understanding of Fraternity procedures through district conferences, Collegiate chapter reviews, and Alumni chapter visits.

At least, that's how it's supposed to work on paper. But ask any District Director in the Fraternity, and he or she will tell you that the job—with all its inherent challenges and rewards—is often so much more.

### Challenges

One challenge is the sheer time and energy a District Director has to devote to staying in touch with chapters. "In my case, one of the Collegiate Chapters is 500 miles away in Colorado," says Marilyn Hitchcock, West Central, District WC2, "which makes [the yearly review] a demanding project in terms of time and effort." Being able to travel is also mentioned by such District Directors as Charlotte Brown, Central District 2.



**Marilyn Hitchcock**  
Epsilon Phi  
Wichita Alumni  
West Central  
District WC2

But a larger challenge for District Directors, if not the biggest, seems to be working with chapters (both Collegiate and Alumni) that are facing difficulties. A common refrain expressed by District Directors about working with Collegiate

Chapters is the need to keep the students organizationally on track while walking the sometimes fine line between assistance and perceived interference, particularly if the chapter already has a Faculty or Chapter Advisor. "As District Director, I try to maintain contact with the Presidents and encourage them in their responsibilities and goals, even basic things like paying dues on time and filing the required reports," Marilyn Hitchcock says, "but I can't be on campus holding their hands."

Echoes Jediah Spurlock, South Central, District SC1a: "One of the low points of being a 'DD' is when you hear the struggles of a collegiate chapter that isn't doing so well with recruitment or fundraising, and you feel that you can't do anything to help them. You literally want to go to their universities and fix their problems, but you know that you can't. It is a joy when you get to celebrate with one of your Collegiate Chapters, but it's definitely a low point when you are comforting a struggling chapter."



**Jediah Spurlock**  
Beta Zeta  
Austin Alumni  
Southcentral  
District SC1

In working with Alumni Chapters, District Directors' main challenges and concerns seem to be the "graying" and subsequent dwindling of the alumni membership, and how to help Alumni Chapters not only re-energize but expand membership to keep their chapters going. At all leadership levels of the Fraternity, helping Collegiates make the transition from student member to active Alumni member remains a laudable but sometimes vexing task.

To be sure, the Fraternity has shifted its emphasis in this regard, revising its bylaws to make it financially easier for Collegiates to become Alumni members upon graduation, offering bonus incentives to Alumni Chapters that bring in new membership, and advancing the theme and desirability of being a "Mu Phi for Life." Still, it's tough: "The big concern in my Alumni Chapters is that we can't seem to attract young members," Marilyn Hitchcock says. "We're concerned for the future."

### Rewards

Even with all these challenges, though, the District Directors emphasize that they are honored to be in a position to help make a difference for their fellow Mu Phi members, and agree that the satisfactions of their Fraternity office more than compensate for any bumps in the road. "Success of the chapters is the greatest joy," Charlotte Brown says, "[and] the job of District Director is very rewarding because of the opportunity to work with music lovers and also to meet new members."

*continued page 21*



**Charlotte Brown**  
Alpha Kappa  
Kansas City Alumni  
Central  
District C2

# Glimpses of the Early Years

## Mu Phi Epsilon and Music Therapy

By Melissa Eddy,  
Mu Theta, Austin Alumni

Although music has been used for millennia to promote healing, the American Music Therapy Association traces the modern music therapy profession to the World War I era. Community musicians, both amateur and professional, began going to hospitals around the country to perform for injured and disabled veterans. Mu Phi Epsilon members were among them and the *Triangle* tracked some of their activities.

### Music and Nursing

In the November 1926 *Triangle*, Emma Van Cleve Skillman (*Omicron*) contributed “Music as an Asset to a Nurse,” one of the earliest *Triangle* references to music and medicine. She writes:

The qualities either necessary or desirable in a nurse are legion, but never have I heard of singing numbered among them—yet it has been a real asset to me as a nurse. Since graduating from my conservatory in 1918, my mind naturally turned toward doing my bit in war work. When I read an appeal for girls to enter the Army School of Nursing, I felt the call had come to me. While a student nurse in a camp in the south, I spent almost as much time singing as nursing.

Soon after I was graduated I was called to nurse a girl who was so disgruntled in appearance and manner that I longed to flee. Soon I learned, however, that she had sufficient provocation, and responded to treatment with appreciation.

The evening when I first tried my “cure” was a sultry one in August. I wanted my patient to sleep without an opiate. In the course of conversation, I found my patient was very fond of music—so I asked if I might sing for her. Her surprise at my offer, and the effect of the lullaby and ballads, changed her whole mental attitude, and she slept the night through. The only disadvantage was that the family thought a singing nurse was a novelty, and sometimes

called me from my patient to sing for others.

She describes other patients for whom she sang and the beneficial effects it had on them. In one instance she writes, “We called [singing] a success for it comforted her, and that is one way to nurse.” She also mentions singing to herself as a way to “retain the balance that is so essential to nursing.” She concludes, “I think my songs have been a bit of help to my patients but they have helped the nurse more, for without my beloved music, I fear I could not be so happy a nurse.” The positive response of Skillman’s patients was typical of anecdotes of the time about music’s therapeutic benefits.

### Elizabeth Mathias Fuqua - Early Music Therapist?



Mu Phi Epsilon tradition has long held that MPE co-founder Elizabeth Mathias Fuqua (*Alpha*) was an early practitioner of what we now call music therapy. Elizabeth was, of course, a trained musician, and after her children were grown she worked from 1932 through 1944 as superintendent of Island Grove Hospital in Greeley, Colorado, where her husband Dr. John Fuqua was physician-in-charge. It stands to reason that

as a musician and a hospital administrator, Elizabeth would have performed, or caused performances to be given, for patients.

Oral history is the only documentation of her musical activities at the hospital. Fuqua family stories say that Elizabeth played and sang there, and encouraged patients to participate in music, because she believed this helped the healing process. Interestingly, although Elizabeth wrote periodically for the *Triangle* throughout her life and occasionally describes her own activities, she never specifically mentions music as related to her hospital work. In the December 1943 *Triangle* she writes:

I love the work. We have had many interesting people here at this convalescent hospital—lawyers, doctors, school-teachers, musicians, and some who have held positions of responsibility and dignity. They all need love and sympathy more than medicine. I consider myself fortunate in having a part in helping solve their problems.

One can well imagine that she employed music to do so, yet one wonders why she didn’t write about it. Perhaps it was due to her characteristic modesty about her accomplishments, evident throughout her *Triangle* writings. In any case, Elizabeth Mathias Fuqua’s many activities, from Mu Phi Epsilon to music and health care, were inspirational.

### Music in Hospitals

The movement for music in healing continued in post-WWI peacetime and blossomed in the 1940s after World War II erupted. “War service” was the civilian byword and Mu Phi members made music a central part of the effort.

Ruth Bradley (*Tau Alpha*), the recently appointed chair of the National Federation of Music Clubs “Music in Hospitals” committee, wrote for the April 1944 *Tri-*

angle about the new program. “[NFMC] will have the cooperation of the American Red Cross and the collaboration of the Veterans’ Bureau, the Public Health Service, and the Army and Navy.” She continues:

I could not help being stimulated by the opportunity to establish what I regarded as a very useful and practical work for our wounded and temporarily disabled servicemen, and ultimately for civilians as well. But first I had to acquire those skills and the initial step was to take a course offered by the National Foundation of Musical Therapy. The NFMT president and course instructor has practiced the use of music in hospitals since the first World War, gradually building up a technique and repertoire that have been highly successful in civilian hospitals in the twenty-five years between the last war and this one. [In the course] I had a chance to ... learn something of the combinations of instruments, the types of personalities, and the actual repertoire that should be used in this kind of work.

Bradley goes on to describe a trip in which she made contact with Mu Phi members and chapters in ten cities and introduced them to the Music in Hospitals project. Several chapters subsequently began local projects or raised funds to support existing ones, and in 1945 Mu Phi Epsilon established its own Music in Hospitals program with Hildur Shaw (*Phi Iota*) its first national chairman.

## Music Therapy: A New Profession

It was becoming evident that hospital musicians needed prior training before entering a medical facility. In 1944 the world’s first music therapy degree program was founded at Michigan State University and a new profession was born. Ruth Bradley stated the need for qualifications and credentials:

Not all good musicians can perform this type of service. [It calls for] singers who can sing softly, instrumentalists who are willing to play simple pieces, people who have an agreeable and soothing personality. Music requirements must be high—ability to change readily from key to key, gift of improvisation, varied and comprehensive repertoire ... The Federation asks that

clubs admit to their performing units only musicians who have been approved by a board composed of a representative of a hospital staff, of the American Red Cross, and of the Federation.

Music therapy was increasingly featured in the *Triangle*. A lengthy, scholarly overview of the emerging field appeared in April 1945. Written by Florence Cowan Reilly (*Beta, San Francisco Alumnae*), the article focuses on music therapy with psychiatric populations and reviews research about music’s effects on brain and cardiovascular function. An October 1945 “Music in Hospitals” update by Ruth Bradley says, “Today we find ourselves in the midst of a wave of research in music therapy, experiments, and constructive arguments on the subject ... Work is being done in nearly 300 hospitals.” She encourages musical institutions to take a larger role in preparing prospective music therapists. “When there is a specialized personnel ready to work, we feel certain that the hospitals will be ready to absorb them. We look forward to the day when all hospitals will ask for music as a therapeutic agent.”

By May 1950 Viola Anderson (*Mu Lambda*) chaired the Mu Phi Epsilon Music in Hospitals program, later renamed the Music Therapy Committee. In several early-1950s *Triangles* she reports on related post-war activities and encourages renewed participation due to the Korean conflict. The May 1953 *Triangle* profiles Alta “Muzzie” Muehlig (*Gamma, Ann Arbor Alumnae*), a retired accordionist who performed in veterans’ hospitals and retirement centers.

Mu Phi Epsilon also supported early music therapy research. The publication

*Musical Leader* announced in April 1961 that MPE had made a \$1,500 grant to the National Association for Music Therapy to publish research paper abstracts of the previous decade. The article also describes MPE’s focus on music therapy services to the disabled via donations of instruments and sheet music, and reports that MPE had recently awarded five music therapy scholarships. Lauding Mu Phi members’ leading role, *Musical Leader* said, “Mu Phi Epsilon occupies a high place in the promotion of music therapy in the United States.”

“We look forward to the day when all hospitals will ask for music as a therapeutic agent.”

And so it remains. In addition to this *Triangle* focusing on music therapy, Mu Phi Epsilon maintains active liaison with the American Music Therapy Association and the MPE Foundation continues to give music therapy scholarships.



# Mu Phi Members in Music Therapy Today

Just as Mu Phi Epsilon was in the vanguard of the music therapy movement, so are Mu Phi members prominent in the field today. The Triangle interviewed five of them about their careers and excerpted their responses for this article.

## Paths to a Profession

**The Triangle:** How did you become interested in music therapy?

**Marilyn Sandness:** I wanted to go on to graduate school and learn about the “new” profession of music therapy. I liked working with people, I loved music, and I liked psychology.

**Louise Steele:** For a high school term paper I researched Helen Keller and found that her life and that of her teacher resonated profoundly with me. I knew then that I wanted to work with people with special needs. [A] piano professor steered me toward music therapy, a decision I have never regretted.

**Bette Chambless:** I retired after 35 years as a professional harpist as a result of arthritis. I then found the small 22-string lap harp—one that has very easy tension on the strings so I could play quietly without injury to my fingers. I became interested in the Certified Music Practitioner (CMP) program through a harpist friend.

**Janalea Hoffman:** I am very interested in psychology, and the combination of psychology and music fascinated me.

**Joan Sweet:** In 1991 my mother and father died. I was in the emergency room and it was a traumatic, noisy experience. I felt there must be a better way to leave the planet. I had taken up the harp a couple of years earlier and in 1996 I attended the

World Harp Congress where I became aware of harp therapy with patients who were dying.

**Triangle:** Bette and Joan, you are certified music practitioners, not music therapists. Please explain the difference.

**Bette:** Music therapists work with patients who are able to respond; it’s an interactive experience. Certified music practitioners play for patients who are not able to respond to them; the CMP is not interactive with the patient. I play and entrain with the patient using music appropriate with the patient’s condition.

**Joan:** As an example, for a recovering heart surgery patient, I try to keep the music at a steady beat between sixty and eighty beats per minute to regulate the heart as the patient entrains to the live music.

**Triangle:** Bette and Joan received their training and certification through the Music for Healing and Transition Program. What are our music therapists’ training and credentials?

**Marilyn:** I earned an MM degree in music education with a concentration in music therapy and did a music therapy internship and post-graduate studies. I am a Music Therapist-Board Certified (MT-BC).

**Louise:** My undergraduate and graduate degrees were in music with a major in music therapy. My internship exposed me to working with adults with psychiatric disorders and children with developmental delays.

**Janalea:** I have bachelor’s and master’s degrees in music therapy and also am certified as a Listening Fitness Instructor, a method that uses high frequencies as a therapy.

## Diverse Roles

**Triangle:** Most of you worked as clinicians at some point in your music therapy careers. Can you describe a typical workday?

**Marilyn:** In my first music therapy position I worked with adolescents and adults in an intensive treatment unit of an inpatient psychiatric hospital. We had groups of six to eight patients in music therapy sessions with about four groups per day, five days a week. Sessions included singing, playing instruments, playing musical games, songwriting, song discussion, and other related creative activities. I also participated in hospital rounds and staff meetings.

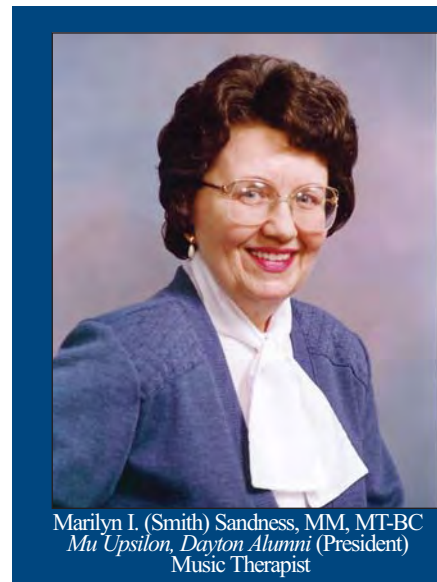
**Joan:** I began playing my harp for a hospice, going into patients’ homes and playing at the bedside. I also played at the bedside in a hospital’s oncology and med-neuro wings, and cribside in the neonatal intensive care unit.

**Triangle:** Some of you have also worked as music therapy educators, researchers, program managers, and volunteer leaders. Tell us a bit about your activities.

**Janalea:** In the last year I started a non-profit company called Sounds of Comfort. I train musicians who are interested in pro-



Bette Chambless  
Phi, Atlantia Alumni  
Certified Music Practitioner Intern



Marilyn I. (Smith) Sandness, MM, MT-BC  
Mu Upsilon, Dayton Alumni (President)  
Music Therapist

viding music at the bedside, but who do not want to go back to school and get a degree in music therapy. We go [to a hospital and a hospice] and play music for patients who are ill or dying. I also have developed recorded music with techniques such as

musical acupuncture for pain relief and musical biofeedback for lowering heart rate and blood pressure.

**Louise:** After grad school I started a community-based music therapy program at the Cleveland Music School Settlement. This was the first community-based music therapy program in the country and I was the director there for 37 years. In 2003 I accepted a position as director of the music therapy department at Ohio University where I have been involved in community music therapy services [and conducted research] in the use of music to address word recognition of reading-delayed children and to

reduce stress and anxiety for patients in outpatient surgery. My research partner and I have just completed a national study on the personality tendencies of students who enter music education and music therapy majors.

**Marilyn:** My experiences have included working as a music therapist, administrator and supervisor, public educator and advocate, and college music therapy educator. Following retirement, I have continued this work as a volunteer in my professional organization. Currently I serve as chair of the American Music Therapy Association's Academic Program Approval Committee, member of the AMTA Education & Training Advisory Board and of the Task Force on Advanced Competencies, and delegate to the AMTA Assembly of Delegates from the Great Lakes Region.

## Mu Phi Support

**Triangle:** How has being a Mu Phi contributed to your work in music therapy?

**Bette:** The *Atlanta Alumni Chapter* awarded me \$1000 for professional advancement and development to help defray costs toward tuition/books.

**Janalea:** My Mu Phi group donated money to help cancer patients buy cedar flutes. I had a cancer support group that learned the native flute and said it really helped them get through chemotherapy with less stress.

**Marilyn:** As a member of Mu Phi Epsilon, I received a music therapy scholarship in 1958 to attend graduate school.

**Louise:** Mu Phi has [focused] over the years on the field of music therapy [through] its support and encouragement of students to consider music therapy as a possible major. In Cleveland, Mu Phi provided for me a sup-

port group of professionals as I found my place in that culturally rich metropolitan area.

**Joan:** My chapter has been most supportive of me and featured me at one of their meetings last year.

## Past and Future Advancements

**Triangle:** In your opinion, what has been the greatest advance in music therapy in the past 25 years?

**All** (in various words): The acceptance of music therapy by other health care professions and the public; the expansion of music therapy research.

**Marilyn:** In 1998 the American Music Therapy Association was created through the unification of two former associations. Our efforts in promoting music therapy have vastly improved and there are now more music therapy positions than there are music therapists to fill them.

**Triangle:** What do you predict for the next ten years?

**Janalea:** Using music vibration in medical settings will be the greatest advancement. Musical vibration in the body is extremely relaxing and much quicker than just hearing music — very good for helping relieve pain and reducing fear and anxiety.

**Bette:** There are over 400 CMP's in the U.S today and I expect this number to double in the next decade.

**Marilyn:** Acceptance by states of the professional credential MT-BC (Music Therapist-Board Certified) should increase opportunities for third party reimbursement for music therapy services, thus expanding the number of clients who can benefit.

**Triangle:** In conclusion, what do you find most satisfying about this work?

**Janalea:** People are looking for holistic and natural ways of healing or relieving stress. Music is a great tool.

**Bette:** Knowing I have helped a patient become more at peace during the music.

**Marilyn:** The personal relationships that I have established over the years with my college students and professional colleagues.

**Joan:** I feel like I am truly helping a patient relax and make way for healing to take place (healing the way we COMP's think of it is balance between body, mind and spirit — not curing).

**Louise:** The opportunity to use music to influence the lives of others in a positive and meaningful manner. ▲

For more information about the music therapy profession visit the American Music Therapy Association at [www.musictherapy.org](http://www.musictherapy.org)



Anita Louise Steele  
Phi Omicron, Music Therapist



Janalea Hoffman  
Alpha Kappa, Kansas City Alumni  
Music Therapist



Joan Sweet  
Alpha Delta, San Diego Alumni  
Certified Music Practitioner.



Sharon Boyle, M.M., MT-BC, (*Epsilon Theta, Terre Haute Alumni*) and Deidre Clements, SP.

## Music Therapy in Action at Saint Mary-of-the-Woods College

By Tracy Richardson,  
*Gamma Psi, Terra Haute Alumni*

Ask any music therapist how he or she decided to become a music therapist and you will hear a passionate story. We all have a story. When people ask me why I chose this profession, I relate my experiences as an undergraduate at Saint Mary-of-the-Woods College (SMWC), majoring in music yet struggling to find the right career path. I saw a friend play guitar for some developmentally disabled children, and was amazed at how they responded to the music. It seemed to me that they were transformed through the music, at least temporarily. When I asked my advisor about a possible career in this mysterious field, she told me it was “music therapy” and that SMWC was starting a program that very year. That’s what we at SMWC call Providence!

### The Program’s Beginning

We all have a story. Even colleges and universities that house music therapy programs have stories about how those programs got started. At SMWC, it began with a devoted music professor, Sister Laurette Bellamy, Ph.D. Sr. Laurette is not a music therapist, but after researching the field in the early 1970s she became convinced of its benefits and that a music therapy degree program would complement the mission of the college. She investigated how to start a program and gained support from local physicians, agencies, schools, and the college administration. Around 1975 a music and special education degree program was started, then in 1983 SMWC began offering a bachelor’s degree in music therapy with Anita Greer (*Gamma Psi*) as program director. Eventually a music therapy equivalency option was added for students possessing an undergraduate music

degree and desiring to become qualified music therapists, and in January 2000 a Master of Arts in Music Therapy degree program opened its doors.

The undergraduate program and equivalency option at SMWC, like other music therapy programs, aim to prepare students for practice as competent music therapists. All academic, musical, and clinical experiences are designed to help students gain the knowledge and skills (professional competencies) set forth by the American Music Therapy Association.

### Unique Opportunities

At SMWC, however, music therapy students have some unique opportunities. First, a small student-to-faculty ratio gives students highly personalized attention inside and outside the classroom. Small classes allow every student to be heard and demand that every student be engaged. Outside the classroom, each student has weekly individual supervision with a music therapy faculty member to develop specific musical and clinical skills, prepare for proficiency exams, and periodically review the student’s individualized training plan.

Second, students get a good foundation in therapeutic improvisation. They take a class devoted to the subject and are encouraged to use improvisational techniques in clinical skills courses and practicum experiences. Internship directors often say that our students’ improvisation skills set them apart from other interns.

Third, SMWC students participate in numerous practicum experiences. Over six semesters, students experience music therapy with at least four populations, and with groups as well as individuals. Clinical training placements are chosen based on each student’s needs. This early, diverse, and personalized exposure to the field helps students understand the profession they have chosen even before they finish with coursework.

Finally, students have the benefit of an extremely collaborative music therapy faculty. I work together with Sharon Boyle, M.M., MT-BC, Coordinator of Undergraduate Music Therapy, to develop new program features such as an internship preparation seminar.

### Advanced Study

SMWC’s innovative Master of Arts in





Vibro-Acoustic Tubby Pool



Musical Recliner



Tubby Pool and Sound Tunnel



Vibro-Acoustic Tubby Pool

Photos courtesy of Rhythmic Medicine. For more information visit [rhythmicmedicine.com](http://rhythmicmedicine.com)

Music Therapy program was designed for already-qualified music therapists who want to obtain a graduate music therapy degree but cannot attend traditional graduate school. Truly an advanced degree, it combines intense learning periods on campus with guided independent learning from home, allowing students to keep their jobs and fulfill family obligations. Therefore the program is accessible to music therapists from any geographic location.

The master's program utilizes not only SMWC faculty but also adjunct faculty who are world-renowned for work in areas such as improvisation, guided imagery and music, world music, and music psychotherapy, thus providing students with a wealth of knowledge and expertise. Graduates consistently rave about the M.A. in Music Therapy program's quality and accessibility; they are living proof of our slogan, "Get your master's, keep your life." Several are now published authors, researchers, presenters, or doctoral students.



Jean Michele Monaghan, SP (Sister of Providence)

### The Mu Phi Connection

Another part of the SMWC music therapy story is that in 1979 we started a Collegiate Chapter (*Gamma Psi*) and an Alumni Chapter (*Terre Haute Area*) of Mu Phi Epsilon. Since that time many SMWC music majors, whether pursuing music therapy, music education or a core degree in music, have pledged membership in Mu Phi Epsilon and enjoyed the bond of music, friendship and harmony. Several have been awarded special recognition for their accomplishments. Four SMWC music therapy majors (Joanne McCoy, Sarah Simmons, Sarah Jurisa, and Kimberly Goetz) have won the Laverne Jackson Memorial Music Therapy Scholarship since 1991. The Province Senior Achievement Award was won by Cathy Rumschlag (1987) and Nelleke Knarr (1988).

The story continues today. Our music therapy programs are growing, evolving, and maturing as is the profession of music therapy. SMWC is nearing its 25th year of music therapy education and is looking ahead to the next 25 years. We want to continue to offer high quality, personalized and innovative programs to meet students' needs and grow the profession. ▲



### About the Author

Tracy Richardson, M.S., MT-BC (*Gamma Psi*, 1983) graduated from SMWC with a B.S. in music therapy in 1988, and from Indiana State University (M.S. in counseling) in 1999. She was a music therapist in a psychiatric facility for seven years and has been the Director of Music Therapy at SMWC since 1995. She practices music therapy part time on an oncology unit, is pursuing a doctorate in counselor education, and continues to write and perform piano/vocal music as much as possible. She and her husband George have three children.

Ms. Richardson dedicates this article to the following Mu Phi Epsilon members: Sr. Laurette Bellamy, Sharon Boyle, Marian Krajewska, Sr. Martha Steidl (International 5th V.P. and *Gamma Psi* advisor), the *Gamma Psi* Collegiate Chapter, and the *Terre Haute Alumni Chapter*. She also expresses appreciation to the entire music faculty at SMWC.



## MU PHI EPSILON FOUNDATION

### GRANTS & SCHOLARSHIPS

For the application form and more information on the following, please go to the Foundation's website: [www.mpefoundation.org](http://www.mpefoundation.org), or contact the appropriate chairman. This information will also be mailed in the fall Foundation Newsletter.

**GRANT-IN-AID:** \$500 offered for a specific purpose essential to completion of an exceptional musical project or undertaking well beyond the planning stage. Chairman: Reilly

**MERLE MONTGOMERY DOCTORAL GRANT:** \$1,000 awarded to applicant whose advanced work toward the degree is at a significant stage of completion. Chairman: Reilly

**MABEL HENDERSON MEMORIAL GRANT FOR FOREIGN EXPERIENCE:** \$1,500 awarded for foreign musical experience. Chairman: Reilly

**HELEN HAUPT ALUMNI CHAPTER PROJECT GRANTS:** A maximum of \$2,000 to help support one or more special projects undertaken by alumni chapters. Chairman: Sandness

**LILLIAN HARLAN RAMAGE GRANT FOR GRADUATE STUDY IN COMPOSITION:** \$400 awarded to a graduate student in composition. Chairman: Sandness

**ELLEN JANE LORENZ PORTER GRANT FOR GRADUATE WORK IN COMPOSITION:** \$1,000 awarded to a graduate student working on an advanced degree in composition. Chairman: Sandness

**RUTH DEAN MORRIS SCHOLARSHIP:** \$1000 to a student majoring in Music Theory. Chairman: Sandness

**THE JAMES AND LOLA FAUST CHORAL CONDUCTING OR SACRED MUSIC SCHOLARSHIP:** \$3,000 awarded for study in choral conducting or sacred music. Chairman: McCallum

**JOHN AND MARY VIRGINIA FONCANNON CONDUCTING/COACHING SCHOLARSHIP:** A maximum of \$7,000 to support a scholarship for study of conducting/coaching. Chairman: McCallum

**GERKE COLLEGIATE ARTIST SCHOLARSHIPS:** Woodwinds, Brass, Percussion, Strings. Two \$500 awards for undergraduate music majors. Chairman: Wyche

**ALBERTA DENK SCHOLARSHIP FOR VIOLIN, VIOLA, CELLO:** \$500 awarded to a music major for study in music performance. Chairman: Wyche

**NEW IN 2007 – BETH LANDIS VIOLIN SCHOLARSHIP:** \$3,000 awarded for undergraduate or graduate study in violin. Chairman: Wyche

**JOHN AND MARY VIRGINIA FONCANNON CHAMBER MUSIC SCHOLARSHIP:** A maximum of \$7,000 for a chamber group (instrumental or vocal) at least two members of Mu Phi Epsilon. Chairman: Wyche

**JAZZ/COMMERCIAL SCHOLARSHIP:** \$500 awarded to a musician (vocal or instrumental) who is seeking a career in jazz or commercial music. Chair: McCallum.

**EDYTHE G. BURDIN SCHOLARSHIP:** \$1,000 to a student studying music business. Chairman: Hoover

**MADGE CATHCART GERKE SCHOLARSHIP:** \$400 awarded for study in music education to an applicant with no professional classroom teaching experience who will complete certification requirements at the end of any term of this current academic year. Chairman: Reilly

**NEW IN 2007 – BETH LANDIS MUSIC EDUCATION SCHOLARSHIP:** \$3,000 awarded for undergraduate or graduate study in music education. Chairman: Reilly

**HAZEL B. MORGAN SCHOLARSHIP:** \$400 for graduate study in music education. Chairman: Reilly

**NADINE WILLIAMS SCHOLARSHIP:** \$600 awarded to an applicant currently enrolled in an accredited program of graduate study in music education. Chairman: Reilly

**BETTYLOU SCANDLING HUBIN SCHOLARSHIP FOR MUSIC TECHNOLOGY:** \$1250 awarded in memory of Lucie Benefiel Scandling for a project or study involving music technology. Chairman: Hoover

**LA VERNE JACKSON MEMORIAL MUSIC THERAPY SCHOLARSHIP:** \$1,500 awarded on the basis of evidence that the applicant is enrolled in an accredited music therapy program. Chairman: Sandness

**BERNSTEIN-CROSMAN SCHOLARSHIP:** \$1,000 piano scholarship for foreign study (study in a country other than the country of an applicant's birth or citizenship). Chairman: Hawkins

**ELEANOR B. WEILER and MILDRED B. FRAME PIANO SCHOLARSHIP:** A maximum of \$6,000 to support one or more scholarships for study in France (preferably Paris). Chairman: Hawkins

**HELEN HAUPT PIANO SCHOLARSHIP:** \$1,000 awarded to a pianist. Chairman: Hawkins

**WIHLA HUTSON ORGAN SCHOLARSHIP:** \$800 awarded to an organist. Chairman: Hawkins

**BETTYLOU SCANDLING HUBIN SCHOLARSHIP FOR WORLD MUSIC/MULTICULTURAL MUSIC:** \$1250 awarded in memory of Lucie Benefiel Scandling. Chairman: Hoover

**ELIZABETH BOLDENWECK VOICE SCHOLARSHIP:** \$400 for undergraduate study. Chairman: Sabine

**MIKANNA CLARK TAURMAN VOICE SCHOLARSHIP:** \$500 for graduate study. Chairman: Sabine

**SARA EIKENBERRY VOICE SCHOLARSHIPS:** Two \$1,000 scholarships awarded to deserving mezzo-soprano or contralto voice students (one undergraduate and one graduate student). Chairman: Sabine

**INES PRATT JAMISON SCHOLARSHIP:** \$2,000 to a music education major who is studying voice. Chairman: Sabine

**BRENA HAZZARD VOICE SCHOLARSHIP:** \$4,000 awarded on behalf of the Los Angeles Alumni Chapter to any member of Mu Phi Epsilon who is pursuing vocal study. Chairman: Sabine

**SUMMER SCHOLARSHIPS:** Six \$1,000 awards for study at any American or International Summer Music Program. Chairman: Hawkins

## **SCHOLARSHIP CHAIRMEN**

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**Foundation's website: [www.mpefoundation.org](http://www.mpefoundation.org)**



# 2007 Mu Phi Epsilon International Competition

**August 18, 2007**  
**Sacramento, California**

The **Mu Phi Epsilon Foundation** wishes to announce the 2007 Mu Phi Epsilon International Competition to be held in the Music Recital Hall of Capistrano Hall at California State University, Sacramento on Saturday, August 18, 2007 at 1:00 p.m. There will be a judges' panel at 7:00 p.m. and a winner's concert at 8:00 p.m.

(NOTE: The competition is not being held at the 2008 convention.)

All Mu Phi Epsilon members, patrons, and friends are invited to attend this wonderful event.

Those interested in participating in the 2007 Mu Phi Epsilon International Competition can download an application, competition rules, and official repertoire list at:

*www.mufefoundation.org*

\*Application deadline is February 1, 2007.

*For more information please contact:*

Dr. Keith Bohm  
MPE Competition Coordinator  
2 Pompano Place  
Sacramento, CA 95835  
(916) 213-4085  
dr.keithbohm@sbcglobal.net



## Meet Sterling Patron 2006 John Alfred Neal

Mu Phi Epsilon selected sound engineer John Alfred Neal of Ventura, California, as the 2006 Sterling Patron. He was honored at a festive November 12 presentation hosted by *Los Angeles Alumni Chapter* and MPE Fourth Vice President David Champion.

Neal was chosen Sterling Patron in recognition of his outstanding fifty-year career as a sound engineer and major innovator in radio and television.



He was a top sound mixer for Hollywood shows including seven Academy Award television specials. He produced forty major-label record albums, including the first to be recorded in stereo; invented Surround-Sound for motion pictures; and developed many other mixing and recording techniques including time-period modulation, the forerunner to audio digitizing. He earned two Academy Award nominations. Neal is also recognized for his educational leadership and willingness to mentor others in his field.

An honorary title named for MPE founder Dr. Winthrop Sterling, the Sterling Patron was established in 1989 as a vehicle for Mu Phi Epsilon to recognize outstanding musicians and patrons of the arts. Selection is based on recognized prominence and renown in one's field.

The Spring 2007 *Triangle* on the theme of "commercial music" will feature a major profile of John Neal and his career.

## District Directors

*continued from page 11*

Indeed, it is seeing the Fraternity's precepts of Music, Friendship, and Harmony come alive through member interaction, fellowship, and bonding that District Directors across the board have found the most rewarding. Jediah Spurlock notes: "The joys of being a District Director are getting to work closely with Collegiate Chapters. I love getting the chance to share stories from my own collegiate years with them and pass on ideas to them from when I was in school. I also get to broaden my Mu Phi circle of friends by meeting new Mu Phi members as a District Director. I've made so many friends being a part of Mu Phi."

Marilyn Hitchcock agrees: "Despite the frustrations, I wouldn't trade my experiences as District Director for anything. I have been blessed to meet so many neat people, fabulous people, kindred spirits. I've especially enjoyed working with all the national officers with whom I've interacted; it's been my privilege to know each of them. The conventions I've attended have been inspiring. And music makes it all worthwhile."

How can your District Director serve you? See page 30 for the latest listings and contact information.

### 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 mentor collegiates? Being a District Director will put you in touch with Collegiates and Alumni, a valuable experience in your musical career. To learn how you can get involved, please contact President Fran Irwin ([president@muphiepsilon.org](mailto:president@muphiepsilon.org)).

## Saint Mary-of-the-Woods College



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[music@smwc.edu](mailto:music@smwc.edu)

[www.smwc.edu](http://www.smwc.edu)

# Applause & Encore

## Applause

*News from Members*

**Angel Lam**, *Phi Gamma*, winner of several Mu Phi Epsilon Foundation composition scholarships, has enjoyed much success in having her works performed. Most recently, one of her pieces was on the program of the opening concert at Carnegie Hall's Zankel Hall on September 16.

Pianist **Judith Alstadter**, *New York City Alumni*, performed a concert of "Classics to Jazz" on Sunday, August 13th at Plainview-Old Bethpage Library. The program included works by Mozart, Faure, Brahms, Strauss, Joplin, and Ragtime women. Judy also performed a concert of "Bach to Broadway" at Five Towns College in Dix Hills, Long Island, where she continues to be a member of the faculty. She has been presenting courses at libraries in Long Island and teaching Elderhostel programs in upstate New York. In St. Petersburg, where she currently resides, Judy performed with cellist Isabelle Sanderling at the Palladium Theater in a program of French music. She also teaches at Eckerd College Institute for Lifelong Learning. For further info or to contact Judy, please email her at [judithalstadter@webtv.net](mailto:judithalstadter@webtv.net)

Soprano **Beverly Hoch**, *New York City Alumni*, performed her second annual Concert for the Cure at Texas Women's University on September 12th. This year's theme: "The Heavens are Telling - Songs from the Sky" included six pianists from Denton, Texas. Proceeds for this benefit are given to the North Texas Affiliate of the Susan G. Komen Breast Cancer Foundation.



Pianist **Juana Zayas-Fromageot**, *New York City Alumni*, performed in recital at Weaver Chapel at Wittenberg University in Springfield, Ohio on September 24th.

The program included works by Mozart, Prokofiev, Liszt and Chopin. She also performed in recital on October 22nd at Central Valley Methodist Church in Central Valley, NY. Go to [www.juanazayas.com](http://www.juanazayas.com) for more details.

Pianist/conductor **Marlon Daniel**, *New York City Alumni*, with ArtIST World presented "Piano Passions," a series of concerts at Tenri Cultural Institute. These concerts featured works by Liszt, Schubert and Bach. For more information, see [www.cadenza.org/events/list](http://www.cadenza.org/events/list).

Pianist **David Shimoni**, *New York City Alumni*, performed with soprano Raquela Sheeran in recital at Temple Emanuel in Greensboro, NC on October 23rd, as part of the concert series "Music for a Great Space." For more information, go to [www.musicforagreatspace.org](http://www.musicforagreatspace.org) or contact David at [dshimoni@hotmail.com](mailto:dshimoni@hotmail.com).

Soprano **Suk Soon Kim**, *New York City Alumni*, performed in recital with pianist Ilya Kazantsev at Weill Recital Hall/Carnegie Hall on Saturday, November 4th.

Soprano **Gail Nelson-Holgate**, *New York City Alumni*, performed as soloist in a concert tribute to Harold Arlen and Yip Harburg on June 17th at St. Paul's Holy Apostle Church in Manhattan. Gail also appeared on the Distinguished Artists Concerts Series at Oyster Bay in January 2006, performing with pianist Danny Holgate and bassist David Jackson. Gail's Cabaret included songs written and made famous by Nat King Cole, Frank Sinatra, Duke Ellington, and Billie Holiday. Gail is also well known for her one-woman show of Billie Holiday, "Lady Day."

Soprano **Cynthia Kirkman Romoff**, *New York City Alumni*, made her debut with Opera Theater of the Rockies in May in the title role of Puccini's *Turandot* at the Pikes Peak Center in Colorado Springs. Earlier in 2006, Cynthia made her debut with Opera Fort Collins as Senta in Wagner's *Der fliegende Hollander*. For more information about Cynthia, go to [www.cynthiakirkman.com](http://www.cynthiakirkman.com).

Outstanding pianist, teacher, composer and poet **Doris Coulston Frierichs**, *New York City Alumni*, has combined music and poetry throughout her career. A Laureate graduate of the Juilliard School, and later a member of the piano faculty, she combined teaching with performance for many years. She made solo tours of the United States and Europe, including Russia in 1976, and appeared as chamber music artist with members of the New York Philharmonic. As National Chairman of Music and Arts for People-to-People International, she led musicians abroad to Europe and South America on five occasions and was honored for "Outstanding Service to the Cause of International Understanding." Her love of poetry has been compatible with music throughout her life and was recognized nationally in 1992 by invitation to read one of her award-winning poems at the World of Poetry Convention in San Francisco. Her poems have been presented each year since then.

Doris has the distinction of descending from Emily Dickinson's family line—a source of inspiration and one which has led to requests for her readings of Dickinson poems in solo appearances and in collaboration with soprano Beverly Hoch (*Epsilon Psi*). She has also composed original musical settings to some of

### *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 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*

the Dickinson poems. Doris joined Mu Phi Epsilon in 1943 (then the *Tau Alpha* Chapter in New York) and celebrated her 60th anniversary with Mu Phi in 2003. During her membership in the *NYC Alumni Chapter*, Doris held the offices of VP 1950-52 & 1975-77, District Director for the Atlantic Province, and National Artists' Chairman 1958-61.

Doris, who celebrated her 95th birthday on April 20th, is an amazing woman who still teaches piano in her home in New Jersey and still writes poetry. Her outlook on life is positive and hopeful as she still publishes poems in literary magazines. Doris remembers the many close friends she had in Mu Phi and sends her greetings with encouragement to all our members in their careers, adding, "The years teach much, that the days never know."

**Deon Nielsen Price**, *Los Angeles Alumni*, was in Germany performing music by German and American composers, including her own. Her choral work "Ein Haus des Betens," composed for the dedication of the new LDS church building in Heidelberg, was also presented. While living in Germany fifty years ago, Deon composed another choral work for the dedication of the first German LDS chapel.

**Rebecca Davis**, *Los Angeles Alumni*, placed second in the International Amateur Piano Competition in Berlin.

**Katherine Freiberger**, *Dallas Alumni*, has been on the conductor search committee for Music in the Mountains Festival in Durango, including a drive to Albuquerque and interviewing a conductor candidate there. She was also on a committee in February that put together a benefit performance for the Conservatory Music in the Mountains, and on another committee for a benefit performance at her house in July for Music in the Mountains. She managed to fit in practicing and a performance at the Musical Arts Club in May.

**Mary Williams**, *Dallas Alumni*, was the exchange director for the Friendship Force of Dallas for an exchange in Zagreb, Croatia in May and June. The week included being hosted by Zagreb members in their homes, seeing the city and surrounding area, and great dining. She preceded the exchange with a week's tour on the Croatian coast and Slovenia, and followed it with a visit to friends in Germany.

**Joey Ashbrook**, *Alpha Omega, Dallas Alumni*, was honored to have his band at Coppell Middle School North named as the Class 2C Honor Band in 2006 by the Texas Music Educators Association. They will perform at the 2007 convention in San Antonio.

**Victoria Bond**, *Epsilon Psi, Dallas Alumni*, appeared at the Fontana Chamber Arts in Kalamazoo where her commissioned work, *Bridges*, was a stunning success. Representing broad geographic areas of the musical world, the program was titled "Bridges from the East" and featured four newly commissioned works that required exotic musical instruments from China. The erhu (a two-stringed instrument) and the pipa (a four-stringed, pear-shaped lute) were two of the featured instruments.

Victoria commented that her work was inspired by four actual bridges, each musically conveyed with wonderfully varied effects. The concept "was clever and very well effected" according to a reviewer. "Stone Bridge Over a Reflecting Pool in

Souzhou" permitted the erhu and pipa to "transform their natural sounds into a lovely, meditative aura."

**Diana Pray**, *Zeta, Dallas Alumni*, sang the role of Belezza in Handel's *Il Trionfo del Tempo e del Disinganno* with the City Concert Opera Orchestra of San Francisco. A review stated that Diana "maintained her composure during hair-raising coloratura that she sang remarkably well and with a feeling for the longer line." In a contrasting program, she performed the national anthems of both the United States and Hungary and two traditional Hungarian songs as part of the celebration of San Francisco's Hungarian Day and Hungary's 900+ year old Saint Stephen's Day celebration. She appeared in traditional Hungarian dress as did the dancers and even the horses.



**Madeleine Hsu Forte**, *Gamma Kappa, Allied*, has announced a new CD, *A Celebration of Duo-Piano Music*, recorded in live performances from 1988, 1991 and 1992. She performs with Del Parkinson on the Romio Records release featuring Spanish, French and Russian programs. Madeleine's son Olen Hsu designed the art work for the cover of the CD. A *New Yorker* review says, "At a time when national styles have all but dissolved into a generalized

international goulash, Forte's gorgeous tone and sensuous line evoke classic French pianism."

The Bel-Etre Ensemble (Madeleine Forte, piano, with Pedro Pinyol, violin, and Mariusz Skula, cello) is scheduled to perform duo and trio programs at Yale University and other Connecticut institutions during the 2006-2007 season.



**Joyce Castle**, *Xi, ACME*, sang the role of Augusta in *The Ballad of Baby Doe* this past summer at the Central City Opera. Her busy schedule has included singing *Statuesque*, a song cycle written for her by Jake Heggie, in Chicago and at her university. Upcoming engagements include the Opera Boston, Lyric Opera in Kansas City, and the Glimmerhouse Opera.

**Dr. Joyce Cannon**, *Phi Gamma*, has been approved as an artist on the South Carolina Art Commission's Arts in Education roster.

**Amanda Grooms**, *Zeta, St. Louis Alumni*, was the featured soloist at Opera Theatre of St. Louis' fundraising event on November 1. Amanda is in the Leigh Gerdine Young Artists program and sang selections from *La Traviata*, the opera which she also sang at Aspen Music Festival last summer. Amanda is a graduate of Depauw University.

**Kathleen Turner**, *Austin Alumni*, artistic director for the Austin Children's Choir, was featured in the *Austin American-Statesman* for her outstanding service directing children's music. What started out as a study with a day-care center quickly turned into a city-

# Applause & Encore

wide auditioned choir where 150 students from 35 area schools are arranged into four singing groups. Kathleen is best known for her strong connection with choristers' parents.

**Betty Spamer**, *Palo Alto Alumni*, presented a benefit recital on September 9th at Ladera Church in Portola Valley. Proceeds benefit the work of The Bonny Institute. The Bonny Method of Guided Imagery & Music is for psychological growth & spiritual transformation and is used in hospital and medical settings for palliative care and spiritual support.

**Laura Bergquist**, *Phi Pi, Wichita Alumni*, and her husband Joe returned to the states in November after spending the fall in China directing "Guys and Dolls." She immediately was called into service to play for Disney auditions. They continue to do what they love in music!

**Anna Jeter**, *Epsilon Ph, Wichita Alumni*, celebrated 25 years as her church's organist in October. She earned her BA in music with an emphasis in organ performance from Friends University and her master's degree in organ performance from Oklahoma University. She has taught privately for many years and is currently on the faculty at Friends. She is active in the American Guild of Organists and the Hymn Society.

Two-piano duo **Lenora Brown** (*Epsilon Mu*) and **Gaye England** (*Epsilon Mu*) of Salt Lake City were first place winners of the prestigious New England Conservatory International Ensemble Competition held in Boston on May 24th. The duo was awarded a gold medal, a first place award certificate, and a performance at Carnegie Hall on Memorial Day. Lenora is an adjunct professor of music at the University of Utah. She has performed extensively throughout the Far East and the United States as a symphonic soloist and guest pianist at numerous conventions, concert series and recitals. Gaye has performed throughout Utah as both accompanist and soloist and has won several state and regional honors as a solo artist. She has performed with the American West Symphony, as guest solo artist for the Steinway Concert Artists' Serie, and as a duo-piano artist.



## Encore

*News from Chapters*

In November, the **Washington, D.C. Alumni Chapter** hosted a benefit concert at the National Presbyterian Church in Washington, D.C., showcasing one of its members, Bonnie Kellert, *Phi Psi*, and her piano-four hands partner Grace McFarlane. The mostly Romantic-period concert featured solo piano and piano-four hands works by Mozart, Chopin, Schubert, Rachmaninoff, and Scriabin. Proceeds and contributions from the concert will go toward the Washington, D.C. Alumni Chapter's local scholarship competition which will help further the education, opportunity, and training of outstanding academically-eligible students enrolled as music majors in local colleges and universities.

**Gamma Phi Chapter (Cleveland)** held a music therapy event at Cleveland State University on September 21, 2006. Dr. Deforia Lane PhD., who currently serves as Resident Director at University Hospitals of Cleveland Ireland Cancer Center, was a special guest speaker. Dr. Lane is the author of *Music as Medicine* and is an inspirational speaker. Her love of music therapy and the joys and rewards of taking on such an endeavor came out in her presentation. Three music therapy interns participated in the presentation. They shared their particular interests in this rewarding career. Topics discussed included how to market music therapy programs to hospital facilities that don't currently have music therapy, and how one can use music therapy in hospital settings for medical interns to relieve stress as well as teach them the benefits of having music therapy on site.

### **Out of the Case Instruments on the Analyst's Couch** by Pat Callan

**The Oboe — Anorexia Nervosa**  
The mirror is not my friend;  
Shows rolls beneath my chin.  
Nagging without end,  
"You cannot be too thin."

I despair. I'm torn  
Over my weight loss try.  
Cellulite, be gone!  
The mirror doesn't lie.

**The Timpani — Multiple Personality**  
Don't hit me. Hit him,  
The one who's acting out.  
I'm sedate and prim,  
Not some brutish lout.

The pounding on our heads  
Every single night,  
Sends us to our beds  
Where all of us unite.

**Pat Callan**, *Phi Upsilon, Boston Alumni*, is a poet and playwright. "Out of the Case" is a series of tongue-in-cheek poems that reveal the hidden psychological problems of orchestral instruments. Watch for more in future issues.

**Visit Our Website**

[www.muphiepsilon.org](http://www.muphiepsilon.org)



# Applause & Encore



**Keith Leroy Ford**, *Alpha Kappa, Allied*, received the Mabel Henderson Grant for Foreign Experience and the B.S. Hubin Scholarship for World Music/Multicultural Music from the Mu Phi Epsilon Foundation in 2006. Along with funding from Arts Council England, these awards funded a teaching and collaborative visit to the Dhow Countries Music Academy in Stone Town, Zanzibar, Tanzania, in May 2006. Summarizing his longer report about the experience, Keith writes:

My time in Zanzibar was packed from early morning to late evenings with teaching, lecturing, learning, playing and sharing. It was a rich and productive exchange between the DCMA and myself. I am a more learned and more able musician because of it. In piano teaching, I assisted the main piano teacher (Matona) with his 10 students, all of whom were older than me. Many of them were accomplished musicians in their own right—one a reggae artist, whom I later played with in his band.

I also prepared music history lectures for these musicians who had little or no previous contact with composers from the west. It was a rewarding challenge, tailoring and continually shaping a series of talks that had to be effectively communicated to those with an African perspective. These talks brought forth many questions and much discussion from the group about the role of music and teaching in society.

And there was playing. I threw myself in with ngoma players (drummers), reggae bands, African jazz musicians, taarab bands, individual artists—playing piano in music clubs where I could play with the friends I was making. A tremendous mind and ear-expanding experience. I forged strong relationships with dozens of musicians from Zanzibar and Tanzania, because of a continuous exchange of ideas through vigorous listening and discussion and playing music together. My confidence as an artist has increased, and a career path in “transcultural collaboration” has been confirmed.



## It is never too early to plan! Begin making your plans now to attend the **2008 Mu Phi Epsilon Convention**

**Jacksonville, Florida  
July 30 - August 3, 2008**

**There will be music galore, educational sessions, musical exhibits, not to mention numerous opportunities to share these experiences with other Mu Phi's from coast to coast.**

**Your ideas?  
This is YOUR convention. If you have any ideas that you would like to see at the convention, contact Rosemary Ames ([muphi@rcn.com](mailto:muphi@rcn.com)), convention chair soon!**

**Here are some ideas to help you begin your preparations:**

- **Chapter fundraisers with proceeds to send your delegate to the convention**
- **Benefit Concerts**
- **Silent Auctions**
- **Entertainment for Sale**
- **Bake Sales**
- **Adopt a Collegiate Chapter and work with them to raise funds for their delegate**



# Final Notes

## Member Remembered



**Margaret Hastings Slimp Buvinger**  
*Alpha Rho*, February 12, 1976  
Died March 23, 2006

Margaret Buvinger was a long-time advocate for both music and education beginning with high school in Cincinnati, when she was the first female member of any local school band and the subject of much discussion about whether she should wear a skirt or pants when marching. She went on to study French horn at the Cincinnati Conservatory of Music. She won many music contests and played piano as well as horn. Later she performed and taught while in law school and was a member of "Smittie's Band" that played in the Cincinnati area for events including baseball games and horse races. She performed for a time in the Louisville Symphony and many years in the Enid (Oklahoma) Symphony. She was still playing until shortly before her 80th birthday and continued teaching privately after that time.

After she received botany and law degrees, Margaret and her physician husband Wilson Buvinger moved from Cincinnati to

Enid, where they raised six children including daughter Ann Buvinger, *Alpha Rho*. Margaret later was initiated to *Alpha Rho* (Phillips University, Enid) by special election.

Margaret served on numerous community service boards and organizations and was the first female elder at her church. She served for decades on the Enid Board of Education, nineteen years as Tri-State Music Festival director, and two terms as president of the Oklahoma State School Boards Association. She also served a term as president of the National School Boards Association, during which she met former President Jimmy Carter and traveled to China on behalf of the U.S.

Margaret was honored at her retirement from the Enid school board with the dedication of the Margaret Buvinger Music Building on the Enid High School campus. More recently, an Oklahoma State Senate resolution honoring Margaret mentions that she was appointed to the Educational Commission of the United States, received the Governor's Arts Award, was named Citizen of the Year by Enid Chamber of Commerce, was selected Woman of the Year in Enid, and was recognized with a Partners in Excellence Award from the Oklahoma Schools Public Relations Association.



### Marjorie Louise Dinan Bouck

*Alpha Eta*, June 9, 1969  
*Washington D.C. Alumni*  
Died September 12, 2006

An avid reader, gardener and traveler, Marjorie studied composition, musicology and piano when attending college after her children were out of college. The wife of a Secret Service agent who protected six presidents during his career, she earned two degrees with honors and was said to have perfect pitch. She played in a dance band in high school, sang in her church choir, taught piano, and counted an opera and a published anthem among her compositions. She is remembered "for her love of her family, music, and gardening."

### Evelyn S. DeLong

*Mu Upsilon*, December 4, 1943  
*Washington D.C. Alumni*  
Died August 1, 2006

An accomplished harpsichordist, pianist, and composer, Evelyn was honored in 2002 for Diamond Triangle (60-Year) membership. She was a significant financial contributor for the 2003 Centennial Convention. Endowed scholarships she established at Eastman and Akron continue to bear her name and provide financial assistance for students, with preference given to disabled or special needs applicants.

### Elizabeth "Betty" Schaupp Folger

*Mu*, November 22, 1942  
*Atlanta Alumni*  
Died November 2, 2006

Piano and organ teacher, church musician, adjudicator. "Betty touched so many lives; she planted many flowers, both in the earth and in our hearts." "I am grateful for the love of music she instilled in me, but the lessons she taught me reach far beyond music and the piano." "Betty enriched everyone and everything she touched. She lived life passionately and exuded the love she had for her family and friends in so many ways. Music was the means by which she reached out to the world." One of Betty's daughters is Susan Folger O'Leary, *Beta Tau*, *Atlanta Alumni*.

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

**Joanne R. Dean Rackley Forsyth**

*Epsilon Pi*, December 13, 1955

Died November 23, 2006

Organist, pianist, outstanding accompanist, director of worship and music in several churches pastored by her husband, private music teacher and performer. "Joanne was quick with a smile and displayed unflagging positivity in all she did."

**Marjorie Lou Huber Hallett**

*Epsilon*, January 18, 1976

*Toledo Alumni*

Died April 13, 2006

Public school music teacher, pianist and vocalist, active in local musical organizations. "Margie was a sincere and loving friend. She lavished compliments so often on those she loved that she would build one's self-esteem. Her charming presence will be missed."

**Ruth E. Goss Hubbard**

*Tau*, October 30, 1939

*Seattle Alumni*

Died November 1, 2005

Music teacher in public schools, Girl Scout leader.

**Rebecca Ann Peterson Kibbe**

*Phi Pi*, April 19, 1960

Died October 5, 2005

Music teacher in public schools 38 years, vocalist, church organist. "Her life's truest passion was teaching, creating, and performing music."

**Marian Eleanor Kienholz**

*Phi Iota*, November 18, 1946

Died June 17, 2006

Music librarian and cataloger at University of Minnesota at Minneapolis, accomplished violinist, film librarian and film editor, solo and ensemble performer as a free-lance musician, orchestra player, member of the Music Library Association and the Minnesota Music Library Society.

**Helen Irene McElroy**

*Phi*, May 16, 1970

*Alliance Alumni*

Died June 7, 2006

Public school music teacher, private clarinet and voice teacher, church choir director, soloist, friend. "In her class many years ago, I'll never forget the lessons I learned by her precepts and examples. I miss that smile and eye twinkle even now." "Miss McElroy taught me piano over 40 years ago. I am a retired police sar-

gent now but I still know how to play, thanks to her. She was a real jewel." "A person of compassionate caring, good nature, and strong faith. In her gentle way, Helen reached out to people, touched a need, and imparted strength and hope."

**Alice Russell Mullen**

*Xi*, November 19, 1937

Died September 11, 2006

Longtime pianist, private teacher, board member and chairman of Kalamazoo Symphony Orchestra. "She was in every respect a loyal, devoted music lover and musician." "She had a very curious intellect, loved literature and current events, and enjoyed traveling." Alice Mullen was presented a prestigious Community Medal of Arts by the Arts Council of Greater Kalamazoo in 1991.

**Anna Kay Swinney Newman**

*Mu Kappa*, December 14, 1941

*Dallas Alumni*

Died October 23, 2006

Pianist, music educator, worked in a bank, served as a docent and supporter of Dallas Museum of Art, and active in church work. "She was a remarkable woman, loved and respected by many."

**Dr. Elizabeth McHose Parker**

*Epsilon Xi*, April 19, 1958

Died May 15, 2005

Teacher, administrator, community volunteer.

**Dorothea Oehmke Penberthy**

*Mu Omicron*, February 14, 1937

*Detroit Alumni*

Died September 3, 2006

Piano teacher and opera singer.

**Betty A. Bennett Rasmussen**

*Mu Upsilon*, April 15, 1945

*Ann Arbor Alumni*

Died August 24, 2006

Music educator, piano teacher, church musician. "She left a trail of loving piano students wherever she lived."

**Fanchon Gelbard Rosen**

*Sigma*, January 28, 1939

*Greater Chicago Area Alumni*

Died June 4, 2006

Pianist who performed frequently with the Evanston and Chicago Symphony Orchestras, an excellent accompanist.

**Rosemary Russell**

*Gamma*, November 14, 1965

*Ann Arbor Alumni*

Died November 12, 2005

Longtime member of voice faculty at University of Michigan, she began there in 1965 as a lecturer and progressed through the ranks as instructor, assistant professor, and associate professor. She served as coordinator and chair of the Department of Voice, administrator of the All-State Program, adjudicator, and as a faculty member and performer at Interlochen. She was a dedicated teacher who had a successful career as professional singer of opera and concert repertoire. "She was a wonderful teacher and musician, and an incredibly supportive force to her students."

**Frances D. Sibley**

*Tau*, December 13, 1931

Died August 10, 2006

Friends remember Frances as a 30-year music teacher in several Seattle secondary schools, and for her involvement in professional activities, travel and gardening. "Her personal life was focused on the church where she served through music and the church library, researching women hymnists for a book."

**June Carol Smith Tekell**

*Phi Xi*, May 20, 1953

Died September 5, 2006

Music educator, church musician. "She had a love for music and was a blessing to many through her participation in church choir and use of her God-given gift of song."

**Dr. Violet E. Thomas**

*Phi Mu*, April 9, 1938

*San Jose Alumni*

Died March 26, 2006

Professor of music and piano at San Jose State University 31 years, founding member of *Phi Mu* chapter on campus, organist in area churches, and a U.S. Navy Link Instructor during WWII.

**Jane Beatrice Sylliaasen Will**

*Tau*, May 19, 1937

*Rochester Alumni*

Died August 1, 2006

Piano performer, lecturer, teacher and musicologist. Jane was an active volunteer in the field of music. She was recognized as "Woman of the Year" for her contributions to the arts.

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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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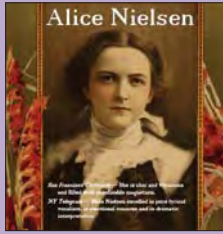
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## Harmony Campaign

We welcome your donations to the Harmony Campaign, 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, securing a permanent national headquarters, and so much more. Be a part of this expansion!

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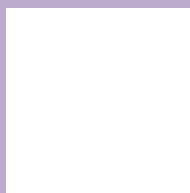
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## Members Medallion

This medallion is made to be worn at graduation and is suitable for fraternity functions. To order the medallion, call 1-800-478-3728 or email: [ken@kenjernigan.com](mailto:ken@kenjernigan.com).



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