

# THE TRIANGLE of MU PHI EPSILON



## Commercial Music Music as Art and Career



Meet Sterling Patron John Neal  
Bettye Zoller Speaks about Voiceovers

ALSO: 2006 Musicological Research Abstracts



# President's Message



Dear Mu Phi Members and Friends,

With this spring issue, we realize that the school year is rapidly coming to an end. Our Triangle of Goals this year has been Artistry, Leadership and Service. As you read, perhaps you can assess whether Mu Phi Epsilon has achieved these goals. I am sure that many chapters are justifiably satisfied – you are professional musicians and leaders providing service through your Fraternity.

In this issue you will read summaries of the impressive research papers by winners of the Musicological Research Contest. To continue emphasis on careers in music, we feature our Sterling Patron John Neal, sound engineer, and longtime Mu Phi member Bettye Zoller who is successful in the unusual profession of voiceovers. In “Applause” you’ll find an item from one of the newest Alumni, Anne Marie Brooks, *Alpha Mu*, who graduated last year and now performs at Disney World. What diverse careers! We are so proud of them because they are examples of Artistry, Leadership and Service.

Also as the school year culminates, I would like to extend deep appreciation to all contributors to *The Triangle*. They are devoted to their work and we greatly appreciate their expert contributions.

The time is fast approaching for convention 2008. Look for information about coming to Jacksonville, Florida – all are welcome. We hope that chapters are busy with fund raising. Attend with your Chapter Delegate and partake of this wealth of Mu Phi Music, Friendship and Harmony.

With Mu Phi Love,

*Fran Irwin*

Fran Irwin  
International President

*Artistry*  
and **Action**

**2008 International Convention**  
July 30 – August 2, 2008  
Crowne Plaza Hotel – Jacksonville, FL

## CALL FOR PRESENTATIONS

The 2008 International Convention Committee invites you to submit a proposal to make a 50-minute presentation at the 2008 International Convention. Alumni and Collegiate members as well as friends of the Fraternity are eligible. Presentations should describe original programs or projects in a professional music field or related area. Proposals must be submitted on an official form and received by July 15, 2007.

Visit <http://www.muphiepsilon.org/Convention2008.htm> for suggested topics, detailed proposal guidelines, and a downloadable, official Presentation Proposal Form, or contact the International Executive Office at 1.888.259.1471.

# THE TRIANGLE

of MU PHI EPSILON

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## Fraternity Mission Statement

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

## MUSICOLOGICAL RESEARCH

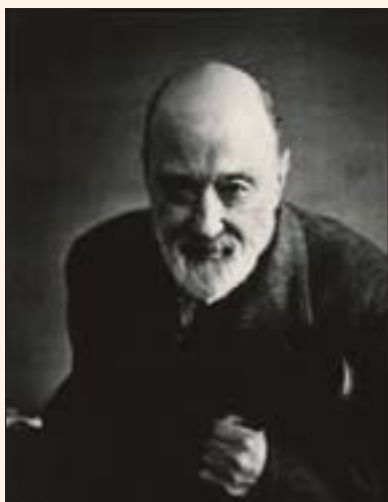
*The Triangle is pleased to present abstracts of the winning papers in Mu Phi Epsilon's 2006 Musicological Research Contest. To request complete papers with bibliographic references, please contact each author directly.*

### Charles Ives: Handle with Care

**Abstract of winning paper, 2006 Musicological Research Award, Category II (M.M. Dissertation)**

**By Keith Ford, *Alpha Kappa, Allied***

When I moved to England to study at the Royal Academy of Music, my thoughts were set around the issues of concert programming and audience development, and I connected with a piano teacher who had received awards for innovative, collaborative programming. It was around this time that I became preoccupied by the American composer Charles Ives. I was trying to play his songs, wrestling with his Concord Sonata, trying out his philosophies, nodding at his written observations about his own musical community, laughing at his analogies, amazed at his own improvisations and piano playing (there is at least one CD). And so started this journey with Ives that culminated at that time in a dissertation. Ives was someone who



Photographer: Smith, W. Eugene, MSS 14 photograph 135. Permission to reproduce granted by The Charles Ives Papers in the Irving S. Gilmore Music Library of Yale University.

could help formulate my thoughts on the performer's approach to his audience, and even now someone who gives me insight in how to compose – the relationship develops.

programme because of the time differences, but a greater awareness of what connected the music aesthetically. We live in a time where we have access to an enormous body of music spanning time and culture. As programmers, how would we handle all this music? How would we put it together in a programme so that it made sense?

I began my dissertation on Ives by commenting on some classical performers' programming choices that could be categorized as "crossover." One concert came across as trying to entertain an audience with Attention Deficit Disorder, with a patronizing discussion of the works and numerous costume changes. Another featured a dozen different composers over a 300-year period. There were riskier pairings in this

It was within this context that I introduced Ives. Ives was born in Connecticut in 1874. He was the student of two very different teachers: his father, a Civil War veteran and band leader with idiosyncratic views on musical practise, and his composition teacher at Yale, Horatio Parker, who held more traditional views on composition and ignored the largely-untapped musical material in his home country.

Ives lived comfortably or uncomfortably between these two tensions. Rather than making a choice to be a composer in an exclusively European tradition or a composer using only American music, he melded all these materials together, not in programmes, but in music that could well constitute its own programme.

It was his father, George, who set the foundation for his musical development. George shared his musical curiosities with his son, and both of them soaked up their musical surroundings: hymns they heard in church, band tunes, out-of-tune singing in the choir. And it didn't stop with that. Ives remembers how wacky it was: "My father had a weakness for quarter tones – in fact he didn't stop even with them. He rigged up a contrivance to stretch 24 or more violin strings and tuned them up to suit the dictates of his own curiosity. He would pick out quarter-tone tunes and try to get the family to sing them, but I remember he gave that up except as a means of punishment – though we got to like some of the tunes which kept to the usual scale and had quarter tone notes thrown in."

One of my main observations about Ives was that he does not fit nicely into the line of classical music composers. He is not easy to get to grips with, not easy to play, and not always easy to understand. And this is one of my points about classical music itself. Classical music shouldn't be just something only to elevate and enlighten and entertain people, but also should pose questions and issues that take time to digest and address. Because Ives has been placed in the classical composers' line-up, he brings classical music back to a place that is controversial, bold, and surprising, and we need that.

As someone with ambitions to be a musical leader, I find Ives to be someone who lived within differing worlds of music, managing to be excellent, and someone who held an inclusive and very ambitious understanding of the purposes of art. In my own work environment I also live within differing worlds of music and differing worlds of people. Ives is one of my models, supplying and articulating in his own irascible way much needed strategies and fresh thought for sharing and fusing together the music I love.



Contact Keith at [Keith.L.Ford@gmail.com](mailto:Keith.L.Ford@gmail.com)

## Finding Gustav Mahler

### An Examination of Psychoanalytic Studies of Gustav Mahler

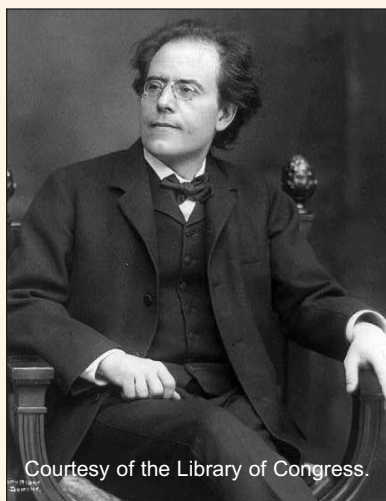
Abstract of winning paper, 2006 Musicological Research Award, Category III (Graduate Research Paper)

By Aaron Alon, *Phi Omicron, Houston Alumni*

The summer of 1910 found Gustav Mahler, legendary conductor and composer, in an unprecedented state of emotional turmoil. He was a self-declared outsider who had seen nearly every person who occupied a significant place in his life die, many throughout his childhood, and most before he had reached the age of thirty. In this summer, his fears of abandonment were reawakened when he discovered his wife Alma's adultery. Mahler's usual means of escapism—intellectual inquiry and music—proved insufficient and, on the verge of nervous collapse, he consulted with Sigmund Freud.

We know precious little of Mahler's brief consultation with Freud—Freud took most of these secrets to the grave—and after brief mention of Mahler at two meetings of the Vienna Psychoanalytic Society, Mahler disappeared from psychoanalytic research for over forty years. Interest was reawakened in 1953 by Theodor Reik's *The Haunting Melody*, where Reik disclosed a letter written to him by Freud in 1935 about his brief consultation with Mahler. Reik also proposed a tantalizing theory regarding the conclusion to Mahler's second symphony. After Reik, George Pollock became central to psycho-biographical research into Mahler's life, suggesting that Mahler suffered from "pathological mourning." Modern research has been spearheaded by Stuart Feder, who published three landmark articles as well as the most comprehensive psychoanalytic biography of Mahler to date: *Gustav Mahler: A Life in Crisis* (Yale University Press, 2004), all of which are analyzed in the paper.

Upon examining Mahler's life psychoanalytically, certain forces emerge as shaping Mahler's inner world and, in turn, his music. Guilt is certainly one of these: survivor's guilt, guilt related to his success, and possibly guilt related to his conversion to Christianity. A sense of isolation or alienation is another—not only the isolation of the creative personality, but also the sociopolitical isolation he himself claimed: "I am thrice homeless, as a native of Bohemia



"As Mahler himself claimed, there is a strong autobiographical element in his music."

in Austria, as an Austrian among Germans, and as a Jew throughout all the world." Mahler also struggled with fears of abandonment as well as a death fixation, which took the form of simultaneous fears of and wishes for death. But the

strongest theme of all in Mahler's life and work is, as Pollock suggested, that of mourning.

As Mahler himself

claimed, there is a strong autobiographical element in his music. Feder makes a persuasive case for how Mahler used composition as an attempt at mastery over death and loss, forces that inexorably shaped his entire life and made appearances in much of his music, from *Kindertotenlieder* (Songs on the Death of Children) to *Das Lied von der Erde*, where Mahler envisions a world without end.

The paper briefly disputes Dika Newlin's thesis that psycho-biography is an inappropriate tool for understanding the lives of the deceased. Examination of her claims reveals that they are ill supported and fueled more by derisive language than by persuasive arguments.

There still remains much to be understood of Mahler's life and music. The insight psychoanalysis can provide into his life can only enrich our understanding of his music, because ultimately, Mahler is the hero of his symphonies. His works all depict *his* struggles, principally with death and with mourning. They were his intimate autobiography, the story that was too intense to be told in words. In Mahler's music, we can hope to find Gustav Mahler, no longer "lost to the world."

Contact Aaron at [asalon@alumni.uchicago.edu](mailto:asalon@alumni.uchicago.edu).



## MUSICOLOGICAL RESEARCH

### Ever Trvely a Mvsician Connections Between Edward de Vere and the Development of English Madrigals

Abstract of winning paper, 2006 Musicological Research Award, Category IV (Undergraduate Research Paper)  
By Christopher Wang, *Mu Beta*

For centuries, scholars have questioned and debated the true identity of the author behind the Shakespearean canon. The leading challenger is poet Edward de Vere, 17th Earl of Oxford (1550-1604). Over the past eighty years many inquirers – including Freud, three Supreme Court Justices, numerous Shakespearean actors and directors, and others – have theorized that Oxford (Edward de Vere) was the true author of “Shake-speare’s” poems and plays.



Courtesy of the  
Library of Congress.

In the last five years a sub-theory has also linked Oxford to another blossoming art form in Tudor England: the madrigal. This theory is the direct result of Dr. Eric Altschuler’s and Mr. William Jansen’s thorough

analyses of two monumental anthologies of Italian madrigals translated into English – *Musica Transalpina* (1588) and *Italian Madrigals Englished* (1590) – and of the works of English madrigal composer Thomas Weelkes (c. 1575-1623).

From the dedication pages of *Musica Transalpina* (*MT*), Altschuler and Jansen profiled the mysterious “Gentleman” who had given the translated manuscripts to the publisher, Nicholas Yonge (d. 1619). According to Yonge, the Gentleman had translated them for his personal use five years earlier, and the Gentleman also supplied Yonge a short Latin poem that was included in the dedication pages. Altschuler and Jansen concluded that the Gentleman was educated, interested in music, passionate about Italy, fluent in a number of languages – namely Italian, French, and Latin – and preferred to remain in the background.

This profile matches Oxford perfectly. Highly educated and fluent in many languages, he was fascinated with Italy. He was known to write lyrics and was praised by composer John Farmer (c. 1570-1601) as someone whose musical talent rivalled that of the professional musicians. According to *The Arte of English Poesie* (1598), Oxford was first of “many notable Gentlemen in the Court” who hid their names behind their published works because of stigma of print, an old unspoken social code that an aristocrat should not publish his name attached to his works.

Altschuler and Jansen’s examination of *Italian Madrigals Englished* (*IME*) found numerous connections between Oxford and the supposed translator of *IME*, Thomas Watson (c. 1557-92). For instance, Watson dedicated his sonnet collection, *Hectompathia: or Passionate Century of Love*, to Oxford in 1580, and the name T. Watson is hidden in Shakespeare’s Sonnet #76. Altschuler and

Jansen argue that not only did Oxford and Watson know each other, but Oxford might also have published works under Watson’s name, possibly including *IME*.

Thomas Weelkes’ madrigal publication career was very short – 1597 to 1600 – but, as Edmond Fellows describes, Weelkes’ madrigals are “mature work of the highest class.” Just like Shakespeare, Weelkes’ student works have not been found. Altschuler and Jansen’s investigation of Weelkes targeted the text author of his madrigals. They compiled convincing evidence to show the resemblance between some of Weelkes’ lyrics and the Shakespearean canon. They argue that the text author could be “Shake-speare.”

Following in their tracks, I conducted a word-count analysis. Oxford was known to pun his own name in his poems with the word “ever,” as in “E[dward] Ver[e]” or an anagram arrangement of “Vere.” Songs of composers Morley, Weelkes, and Wilbye were sampled, and the word “ever” and other possible punning words were counted. From the sample, the word “ever” not only appeared in Weelkes’ lyrics significantly more than the others, Weelkes was the only person to use the word “ever.”

In 1586 Queen Elizabeth granted Oxford an annuity of £1,000, which was renewed every year until Oxford’s death in 1604. The stingy Queen’s motive and the Earl’s service from the annuity are still unknown. But a simple observation can be drawn from a timeline of events. Before the annuity, Shake-speare and translated Italian madrigals were nowhere to be found; immediately after the annuity, artistic movement exploded in England. After Oxford’s death, this movement slowed down significantly. If Oxford indeed was “Shake-speare,” the “Gentleman” in *MT*, the real translator of *IME*, and a contributor to Weelkes’ success, he would be the person who single-handedly put England on the artistic map.

In Thomas Morley’s *First Booke of Consort Lessons* is a tune titled “My Lord of Oxenford’s Maske.” William Byrd published a keyboard version of the same tune titled “The Earle of Oxford’s Marche.” Maske (masque) is a dance, but is it a pun? “Marche” means “work” in French. So could it be “Oxford’s Work”? The mystery and the debate continue.



Contact Chris at  
mibtwo@hotmail.com

## Chapter Anniversaries

### 100 Years

KAPPA  
Butler University  
November 3, 1906

### 85 Years

Greater Des Moines Alumni  
August 1922

### 80 Years

PHI GAMMA  
Peabody Institute of  
Johns Hopkins  
June 11, 1927

Kansas City Day Alumni  
November 26, 1926

### 60 Years

Beverly Hills Alumni  
December 18, 1946

Wichita Alumni  
December 29, 1946

### 55 Years

EPSILON OMICRON  
Indiana University  
October 13, 1951

EPSILON PI  
Texas Tech University  
March 3, 1952

Eugene Alumni  
May 2, 1952

Sacramento Alumni  
January 27, 1952

Salt Lake City Alumni  
June 10, 1952

San Diego Alumni  
May 18, 1952

Tulsa Alumni  
February 19, 1952

### 45 Years

ALPHA PI  
Southwest Texas State Univ.  
October 29, 1961

ALPHA SIGMA  
Abilene Christian University  
March 31, 1962

Bloomington Alumni  
January 14, 1962

### 40 Years

BETA KAPPA  
Trinity University  
January 14, 1967

### BETA MU

Texas A&M University  
March 27, 1967

Houston Alumni  
January 15, 1967

Lawrence Alumni  
April 17, 1967

### 35 Years

GAMMA EPSILON  
Oral Roberts University  
May 2, 1972

GAMMA GAMMA  
Southwestern Oklahoma  
State University  
March 25, 1972

GAMMA ZETA  
Delta State University  
May 26, 1972

### 30 Years

GAMMA TAU  
University of St. Thomas  
December 5, 1976

GAMMA PHI  
Cleveland State University  
March 16, 1977

### 20 Years

DELTA ZETA  
Emory University  
April 22, 1987

### 5 Years

DELTA PHI  
Averett University  
April 22, 2002

### 1 Year

ZETA GAMMA  
Augusta State University  
May 11, 2006

*Congratulations!*



## From the Editor

**Melissa Eddy**  
Mu Theta, Austin Alumni

### Theme: Commercial Music

This issue's theme in our ongoing exploration of alternative music careers is "commercial music," a broad category that encompasses many kinds of activities. Loosely defined, we might say that commercial music is any form of musical endeavor that's part of a for-profit enterprise. So it could be anything from instrument manufacturing to music sales to venue operations, and much more.

In this issue you'll meet two artists who work – in different but related ways – in the area of recorded music and sound. John Neal, our 2006 Sterling Patron, enjoyed an illustrious career as a Hollywood audio technician and sound mixer, producing sound tracks for many popular films and television shows. He doesn't use his voice professionally but attributes much of his success to an ear for music.

Bettye Zoller, on the other hand, uses her voice – boy, does she use her voice! – not just to sing but also to speak, in a myriad of roles you probably never even thought about. As a voice-over talent, Bettye is heard as a voice of toys, reader of audio books, announcer of television blurbs, and more. You'll be fascinated to read about her wide-ranging work.

### Upcoming Themes

These two profiles just skim the surface of commercial music, and we'll feature other commercial music fields in future *Triangles*. Meantime, I'd like to announce the themes for upcoming issues:

#### Fall 2007

Instrument making, maintenance, and repair

#### Winter 2007-2008

Music archivist and librarian

#### Spring 2008

The business of music – sales, marketing, etc.

If you work in one of these fields, or know another Mu Phi who does, I'd like to hear from you soon.

*Melissa*

## ACME — ARTISTS, COMPOSERS, MUSICOLOGISTS, & EDUCATORS

# Meet Madeleine Forte

by Carolyn Hoover

*Mu Pi, Tacoma Alumni, ACME Chairman*

Our newest ACME honoree is Franco-American pianist Madeleine Hsu Forte, *Gamma Kappa, Allied*. Her career began at age thirteen at a Beethoven festival in Vichy, France, a debut about which *La Montagne* wrote: "A new star has risen in the firmament of artistic glory. A young girl, age 13, played with great brio Beethoven's 'Apassionata,' so that the audience stood and gave a lengthy ovation." Madeleine first studied piano with her aunt, then with master pianists Alfred Cortot and Wilhelm Kempff. She has won prizes in international competitions at Viotti, Italy; Maria Canals, Spain; and Guanabara, Brazil.

Madeleine earned a musicology diploma from the Ecole Normale de Musique in Paris in the class of Norbert Dufourcq; artist diplomas from the Ecole Normale and the Warsaw Conservatory in the class of Zbigniew Drzewiecki; and bachelor's and master's degrees from the Julliard School where she studied with Rosina Lhevinne and Martin Canin. In 1970 she received the Josef Lhevinne Memorial Award in New York. In 1984 she received the Ph.D. degree from New York University with a dissertation on the music of Oliver Messiaen.

Dr. Forte is Professor Emerita of Piano at the Morrison Center for the Performing Arts, Boise State University, and has given lectures and master classes at many colleges and universities in the U.S. and abroad. She was initiated to *Gamma Kappa* at Boise State and served for a time as the *Gamma Kappa* faculty advisor. She is also a member of the American Liszt Society and a Fellow of Stillman College, Yale University. She holds the Master Teacher Certificate of the Music Teachers National Association and is the author of several publications including the book *Oliver Messiaen, the Musical Mediator*.

Madeleine Forte has appeared as a recording artist on *Radiodiffusion-tellevision francaise* in Paris; Radio Warsaw; Television O Globo in Rio de Janeiro; Radio Television



Buenos Aires; and NBC Television in New York. She has given solo recitals and performed as a soloist with orchestras in Europe, South America, Asia, Canada, and the United States. She is a Yamaha Performing and Recording Artist and her compact disc recordings of the music of Ravel, Debussy, Messiaen, Chopin, and Barber have received worldwide distribution and positive critical attention.

Madeleine presently resides in Connecticut with her husband Allen Forte, Battell Professor of Music Theory, Emeritus, at Yale University and Fellow of the American Academy of Arts and Sciences. She is available to the membership of Mu Phi Epsilon in the arenas of performance, lectures, teaching, coaching, or personal advice on the process of music making and career building. You may learn more by visiting [www.madeleineforte.com](http://www.madeleineforte.com) where you will find photos, articles she has written, information shared with students, and more. She will be a delightful addition to your world of music discovery and study.



# International Corner

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

Tanya Scheer Deiter, *Phi Pi*, recently returned from Beijing, China, where she sang the soprano solos for Handel's *Messiah* at the Forbidden City Concert Hall. The Boeing Company sent the Deiter family to China for one year, during which Boeing sponsored the International Festival Chorus concert of *Messiah* in which Tanya performed. She says that China has a lot of talented people and the aim of the International Festival Chorus, directed by Nick Smith, is to share our Western music with them. The chorus provides Chinese singers the experience of performing music like Orff's *Carmina Burana*, *La Traviata*, and Puccini's *Messa di Gloria*.

While in Beijing, Tanya also coached Chinese soprano soloist Rachel Sun, a star pupil at the Chinese Conservatory, and taught privately. She hopes to aid Rachel in her efforts to study in America. A large scholarship is needed for that to happen and Tanya is working to help secure one.

Tanya's teachers have included Dr. George Gibson, currently teaching in New York, and W. Stephen Smith, now teaching at The Julliard School in New York. Tanya has performed with the Houston Grand Opera and Seattle Opera choruses and taken roles in several musical productions at Wichita State University. In 2001 she sang with the Houston Chamber Choir under the direction of Robert Simpson when the choir made a CD entitled *The Blue Estuaries*. The next year the choir competed at the Eisteddfod Festival in Wales, another exciting trip.

You will be interested to know that Tanya is one of seven women in the Scheer family and all are Mu Phi Epsilon members. Their mother is Ruth Scheer, also a *Phi Pi*. Imagine what fun they must have at family gatherings around the piano as they all perform together!

*Please share your experiences of making music in other countries.  
Send to dorrislu@aol.com.*



Tanya is wearing the Chinese Qi Pao dress made especially for her appearance in the *Messiah* concert. With Tanya are her husband and son.



## The Mary Alice Cox Fund for Lifelong Learning

As a result of a generous bequest from the late **Mary Alice Cox**, *Beta Omega, Muncie Alumni*, the Fraternity has established a fund whose purpose is the continued or renewed development or the mid-career transition of its members in any field of professional music. Each recipient of the competitively awarded gift will be chosen from Alumni who have maintained their affiliation for twenty (20) or more years whether through Alumni Chapters or Allied Membership. Whenever possible, the recipient will be announced at the International Convention, beginning in 2008.

Watch for the application form and other details in the Fall 2007 mailing and online at [www.muphiepsilon.org](http://www.muphiepsilon.org). January 31, 2008 will be the application deadline.

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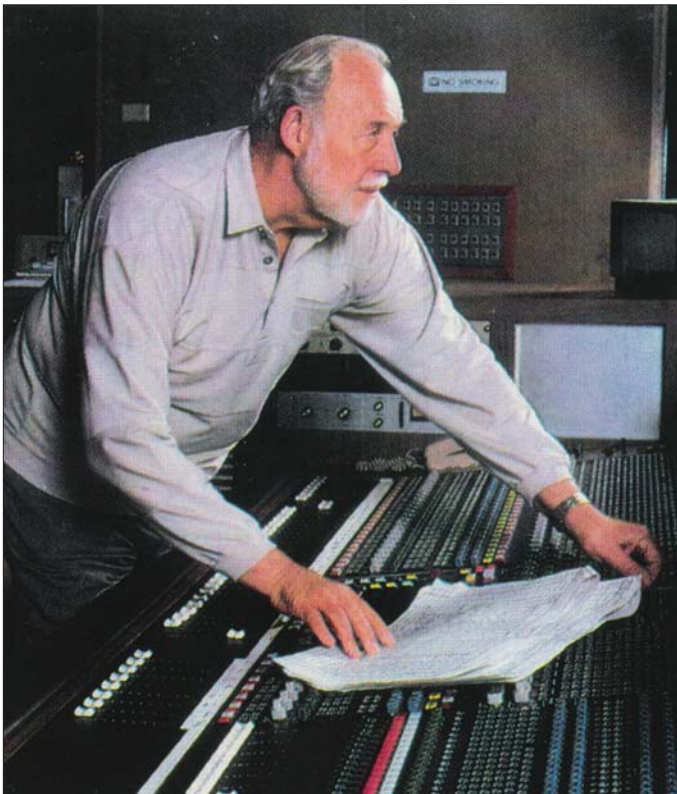
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## COVER FEATURE

# Meet 2006 Sterling Patron and Sound Professional Extraordinaire . . .

## John Neal

By Melissa Eddy  
Mu Theta, Austin Alumni



John, at Fox Studios, helped design this console table.

In the previous *Triangle* we introduced Mu Phi Epsilon's 2006 Sterling Patron, retired sound engineer John Neal of Ventura, California. This article explores Mr. Neal's extraordinary career in the dynamic, complex field of audio production. In Hollywood and other locations around the world, for movies, television, and live events, John Neal's skilled hand at the mixing console has produced the finished product of sound.

His career has been so multi-faceted that it's hard to pin down his professional title – “sound engineer” doesn't actually appear on his résumé. Audio technician, sound mixer, music editor, scoring mixer, inventor, wizard – well, that last one isn't on his vita, but it might as well be, given the aural magic his work has created. John was the person responsible for the groundbreaking sound in many top sci-fi and action films of the 1970s and 80s – including *Close Encounters of the Third Kind*, *Star Wars*, and *Raiders of the Lost Ark* – and iconic TV shows like *M.A.S.H.* and *The Waltons*. In pursuit of ever more realistic recorded sound, he invented and patented the “time-period modulation” system, the forerunner to audio digitizing, surround-sound, and other advances that revolutionized how we hear recorded music and film soundtracks.

### Getting started

John's interest in sound began when he was studying music at

Brigham Young University and Weber State College in the early 1940s. It grew while he was in the U.S. Army Air Corps in the mid-40s and stationed in the Los Angeles area, where he had opportunities to observe radio broadcasts. Upon leaving the service in 1947 he returned to college to seek coursework in sound, only to find that none was offered at the time. He studied a year at the Hollywood Sound Institute and then gained early expertise “on the job” as an audio technician, first in radio and then in the new medium of television. He also worked for a time in studio recording before finding his most lasting niche in film sound.

“On the job” was how most radio/television/film professionals learned their crafts even into the 1970s. John tells the story of how, when working on deadline on the *Star Wars* soundtrack, he noticed a young kid bringing in food and running errands. John assumed he was an enthusiastic assistant, only to learn later that the “kid” was budding director George Lucas himself, willing to do any kind of work to learn more and get the job done.

John has a strong family connection with Mu Phi Epsilon, starting with wife Dawn Phelps Neal, *Phi Nu, Los Angeles Alumni* and continuing with five Mu Phi daughters who are all professional musicians. Dawn and daughters performed together for a number of years and John recorded their first album, *The Phelps Family Musicians*, now in the Library of Congress.

### Art and science

Audio engineering is part science and part art. Practitioners must have an understanding of how the human ear and brain work together to perceive natural sound and process its qualities – what direction it's coming from, how loud or soft it is, whether it's harsh or pleasing, etc. – instantaneously and unconsciously. They must also know – or, most often, learn through experience – how to set up and run a recording session to replicate natural sound as closely as possible. Everything makes a difference, from number,



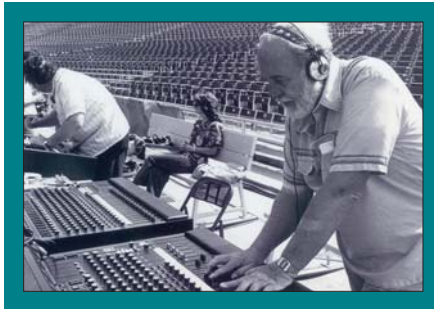
John worked his way through college with his own dance band. Here he is playing bass fiddle (which he played extremely well)! – Dawn Neal

placement, and type of microphones to the qualities of whatever is producing sound, be it a musical instrument or a motor. John says, “We know that two pianos don’t sound the same. In recording sound you always have to keep in mind the difference in the properties of the instruments, how they resonate in different octaves. It’s very complex.”

The sound mixer’s role begins after a raw recording is made or a film is shot and edited. Listening meticulously to each recorded track, sometimes note by note, the technician uses sophisticated equipment to remix the tracks channel by channel into the form ultimately heard by the listener. For film, the sound mixer also edits out unwanted ambient sound and oversees the recording (or use others’ recordings) of sounds that did not occur naturally – special effects, music score, replacement dialogue – to be included in the final mix. Mixing is creative work and John is one of its top artisans. One writer raved, “John Neal doesn’t just record and mix music. He massages and manipulates sound so that it becomes multi-dimensional and seems to wrap around you.”

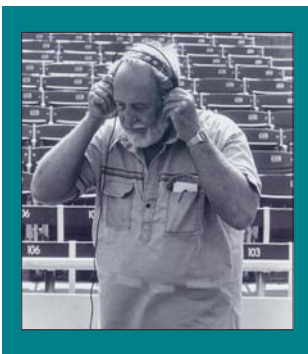
### Always on deadline

John says the frustrations of his career are few and can be summed up in one word: deadlines. Again *Star Wars* provides an illustrative example. The film’s post-production was running behind schedule and Twentieth Century Fox had given director George



*Rosebowl (Pasadena) before a big outdoor arena show.*

Lucas an ultimatum – finish the music mix in a week or lose the project. John was called in on a rush basis and sprang into action, setting up a sound stage and procuring equipment. He then led a sound production team in a three-day, sleepless mixing marathon, working note by note through the London Symphony Orchestra’s recording of the film score, editing and remixing it into a six channel music track that was then dubbed into the movie. They finished the soundtrack on time. While the 72-hour session was extreme, John’s wife Dawn adds that nonstop, no-sleep, 24-hour mixing sessions were common during his career.



### A good set of ears

A sound-mixing career would be a good fit for a musician with a bent for technology. John says, “The best requirement for a sound mixer is a good set of ears, which, hopefully, most musicians have.” Aptitude for electronic equipment is a plus and good teamwork skills are a must, as the audio technician works with a wide variety of other professionals in

the course of a project, from recording or filming to mixing and

final product. Exposure to people of many talents and skills is an intangible reward of the profession; John cites “working with talented musicians and creative people” as one of his career’s greatest pleasures.

When asked what advice he would give to someone starting out in the field, John says, “Do as George Lucas did – start as a go-fer and try to learn all aspects of the business from the ground up, keeping your ears open and your mind alert.” He adds that, unlike when he started out, today many excellent institutions offer a variety of courses in sound production with hands-on application. John contributed to the development of professional sound training; while an active audio professional, he taught sound production courses at the Grove School of Music and gave lectures and seminars at numerous other universities. Many audio professionals today count him as a mentor.

John Neal says, “Our capacity to hear is miraculous. We can hear whispers and roars, hear scores of sounds simultaneously and place them directionally, and we do it all without thinking.” John’s career in audio production has been dedicated to recording and mixing sound to be so natural that our miraculous hearing perceives it as real. It’s an art and science he hopes will interest some Mu Phis now and into the future. ▲

*Many thanks to Dawn Neal who supplied resource materials for this article.*



*John was honored the Sterling Patron award in November 2006, with wife Dawn Phelps Neal, Phi Nu, Los Angeles Alumni and his daughter, Jodie Neal, by his side.*

To learn more about careers in audio production and sound mixing, check out these resources.

**Audio Engineering Society**  
[www.aes.org/education](http://www.aes.org/education)

**Cinema Audio Society**  
[www.cinemaudiosociety.org](http://www.cinemaudiosociety.org)

**Motion Pictures Sound Editors**  
[www.mpse.org](http://www.mpse.org)



## COVER FEATURE



## Vox: Bettye Zoller

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

**H**ave you seen the Geico commercial featuring “that movie announcer guy”? Did you know there is a Mu Phi who does the very same thing for a living? There’s a good chance you have heard her voice in radio spots, coming from toys, and in advertisements for a host of products and companies ranging from Microsoft to No-Nonsense Pantyhose.

Meet **Bettye Volkhart Zoller Seitz**, *Alpha Kappa, Dallas Alumni*. A Midwest native (and daughter of Mu Phi composer Hazel Volkhart), Bettye enjoys reading biographies and literary classics when she is not dotting on her purebred chow Sammy. Ms. Zoller makes her career as a voice-over artist and coach, as well as an audio producer and engineer. Owner of her own recording studio, Ms. Zoller holds a bachelor’s in voice performance with piano minor, a master’s in vocal pedagogy and music history, and a master’s in music education with a harpsichord minor. The early stages of her career primarily involved singing commercial radio jingles and, as a young child, some time with the MGM studio. Then a colleague introduced her to the world of voice-overs, and since then she has devoted her professional life to voice work, audio engineering, and coaching select young talent in both sung and spoken voice.

How does she do it all? Read on...

**Q:** *How much of your time is on voice-over work compared to other projects?*

**Bettye Zoller:** About half is being voice-over talent – I’m the voice in narrations, commercials. I’m also the voice of toys; I recently did the voice of a train – “Stewart” in the dining car of the new 2007 Lionel trains. I do audio book narration. I narrate corporate films. I voice radio/TV station promos – you hear me on television. We’re the people who say, “You’re watching the Lifetime Channel, television just for women” or “You’re listening to the Weather Channel.” About a quarter of my time is teaching singing and voice-over acting. And the other fourth is my recording studio and my audio clients.

Now, [these commitments] move around during the year. For instance, if I get a huge recording project in-house, I have to tell everybody that I’m going to virtually disappear for about a month. Then when that project is over, I can take more students again. It’s interesting to me, because I’m one of those people that didn’t like regularity. I could never do the same thing every day. And that’s why I enjoy what I do – every month is different.

**Q:** *How did you get into voice-over work?*

**BZ:** I was singing jingles. I moved to Dallas to become a studio singer and did that for fifteen years. About the fifth year I was here, a girlfriend was singing in a six-voice jingle group with me in a studio. I asked her if she could go to lunch after the session was over, and she said, “No, [she] had another session.” I said, “Who are you singing for?” She said, “I’m not singing. It’s a voice-over session.” And I said, “What’s a voice-over?” I didn’t even know the word.

The following week she invited me to her house and played her voice-over demo for me. It was instant recognition. I said, “I don’t know why I’ve just been singing. I am an *actress!* I can do this!” So then I started to be a jingle singer/studio singer *and* a voice-over talent. Over the years, voice-overs have won out – you may notice that you don’t hear radio and TV jingles like you used to. Their heyday was probably the 1950s through the eighties. And so I think the good thing about being in voice-overs, now that I’m older, is that voice-overs don’t have an age. You can do a voice of a grandmother, or be the voice of a cartoon character, when you’re eighty-five – and people do.

**Q:** *What’s a typical day like for you?*

**BZ:** It starts with going into my studio to check e-mail and phone messages. I see what jobs are waiting for

me from clients and my agents, and they want me to call them right back. So I call everybody back, and by that time it's eleven o'clock, and I say, "Okay, I can do *you* today, I can do *you* today, it's going to be tomorrow before I can get to *that*." Maybe somebody doesn't want me until five days from now, but I still have to call or e-mail back. And then it may not be me doing the voice-over; I may have a studio client who's coming in.

**Q: What about for an audio book? How long does production and recording take?**

**BZ:** Oh, very long. It depends on the size of the book, but all take a lot of time. The best way to narrate an audio book is to get the book in hand and decide how many pages you can read in one session without totally tiring out. Then to estimate how long it will take to do the whole book, you read a certain number of pages aloud at the rate you think it should go, then multiply that times the pages in the whole book. Add ten hours to that figure, because you're not going to read it straight through; you're going to make a mistake and have to go back – you said the wrong word there, you had to cough, whatever.

We go by finished hours in the studio when we're doing audio books. A "finished hour" is what the listener hears in an hour. A finished hour is probably going to take you six hours to complete by the time you correct mistakes, put it all back together, and do your edits. It's very time consuming.

**Q: What advice would you give vocalists interested in voice-over work?**

**BZ:** I would definitely say don't just be a singer, be a singing actor. And don't just be a classical singer; you need to be what I call a "mass media singer," which means you may have a church soloist job and do some concert work, but you also sing in other types of music such as musicals, jazz, the recording studios. To be able to do more than one style is an absolute must to make a living in today's world. And try to do voice-overs too because they will really help you pay the bills.

**Q: Please tell us about how you came to be a member of Mu Phi Epsilon.**

**BZ:** I went through pledging. I was courted by Sigma Alpha Iota and Mu Phi and so on, but there was never any doubt that I would be a Mu Phi because I came from a Mu Phi mother who just thought Mu Phi was wonderful. But I *wanted* to join Mu Phi; I loved all the girls and it was a great chapter. Mother was an Alumna in Kansas City, and I knew all of them, too, because I used to go to meetings with her when they had a tea or something. It was a natural that I would join Mu Phi. It's a wonderful organization.



**Q: And you're with the Dallas Alumni now?**

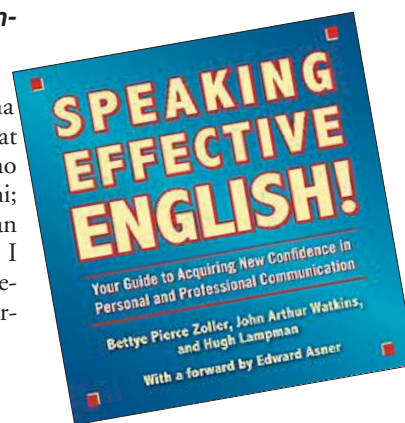
**BZ:** Yes. The Chapter has been written up in the *Dallas Morning News* for giving – we kind of chuckle about it – the best free music concerts in all of Texas (*laughs*). And they are, too! They give a concert almost every Sunday at the downtown public library. We get to use the library hall, where they have the grand piano. They do everything – wind quintets, voice, piano recitals, string quartets, you name it. It is pretty well known around the city and people do come to hear the concerts. I'm going to give the music history lecture there in April.

**Q: With the Mu Phi Alumni population graying, does your Chapter face membership challenges as other Chapters often do?**

**BZ:** We totally face the same challenges. And we're very, very aware of it. It's not germane to just Mu Phi, though. I belong to several other organizations that have exactly the same problem.

But I want to say that I was up in Kansas City in 2005 to be honored by the University of Missouri/Kansas City at the hundredth anniversary of its Conservatory of Music. I gave a ninety-minute convocation as the alumna with the most unusual career. And the Mu Phis came out. I couldn't believe it. There were fifty or sixty Mu Phis in that audience. Quite a few came up afterwards and said, "We knew your mother," and spoke of how they remembered her, and oh, it was just wonderful. I cried buckets of tears. I have got to say, Mu Phis – aren't they supportive? They get out and support their people. I think they do.

*For more information on Bettye Zoller and her voice-over work, upcoming schedule, audio clips, and much more, visit her websites at [www.voicesvoices.com](http://www.voicesvoices.com) and [www.yourphonevalet.com](http://www.yourphonevalet.com). Also be sure to check out her new Simon and Schuster audio book, a two-CD set entitled "Speaking Effective English," available at all major bookstores, libraries, and online. ▲*



**Product Details**  
Simon & Schuster Audio,  
December 2006  
2 Compact Disks (Abridged)  
ISBN-10: 0-7435-6412-X  
ISBN-13: 978-0-7435-6412-0



## FOUNDATION

### Mu Phi Epsilon Foundation Receives Large Gifts

The Foundation is pleased to announce two significant donations to our endowment funds to further our granting of scholarships to members of the Fraternity.

#### Beth Landis



Mu Phi Epsilon Foundation is offering two new scholarships as the result of the generosity of Beth Landis. Beth earned a BA from the University of Denver. She continued her studies earning a MMus at the University of Michigan where she was initiated into the Gamma Chapter of Mu Phi Epsilon in 1943.

After teaching at Eastern Michigan University for awhile, Beth moved to Riverside, CA for fifteen years. She wrote twenty-two textbooks for music teachers that were used throughout the United States. Most of them were published by Holt, Rinehart, & Winston. Beth also did free-lance work. Among other places, Beth taught for two years in the American Schools in Heidelberg, Germany. Beth currently resides in the state of Washington.

The scholarships that are being offered are the *Beth Landis Music Education Scholarship (\$3,000)* for undergraduate or graduate study in music education and the *Beth Landis Violin Scholarship (\$3,000)* for undergraduate or graduate study in violin.

#### Lola Saunders Faust & James Faust

Lola Saunders Faust was initiated into Phi Gamma Chapter at the Peabody Institute on November 24, 1945. Her major was voice and Music Education, with emphasis on choral conducting. Her husband, James Faust, was a patent attorney. For many years they lived in Chevy Chase, Maryland, where they were both active in the music life of their church. Lola was not only choir director, but also soprano soloist. James was tenor soloist. Lola was also a performing member of the Friday Morning Music Club in Washington, D.C.

While a member of the Washington, D.C. Alumni Chapter, Lola served as President from 1962-1965 and was an active leader in fund raising for the Chapter's scholarship program. Her successful fund raising events were often held in foreign embassies.

Lola served as chairman for the Mu Phi Epsilon National Artist Members from 1966-1972. She was also Convention Chairman for the 1970 convention that was held in Washington D.C. Her interest in and funding of young musicians was evident in her contributions to the Mu Phi Epsilon Foundation at several conventions. The Fausts were honored by the Foundation at the Atlanta convention (1986) for their generous gifts.

The money received from the Faust Estate is being used for the following: *The James and Lola Faust Choral Conducting or Sacred Music Scholarship (\$3,000)*, funding for *The Mu Phi Epsilon International Competition & Artist Concerts*, and an endowment fund for publicizing the many scholarships and philanthropies supported by the Foundation.

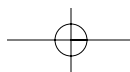
### Mu Phi Epsilon International Competition

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

**Where:** University of California  
Sacramento, CA

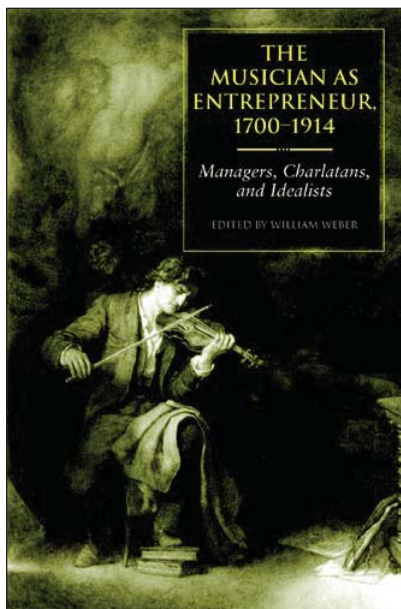
**When:** August 18, 2007  
Competition 1:00 p.m.  
Concert 8:00 p.m.

**For more information visit our website: [www.mpefoundation.org](http://www.mpefoundation.org).**



## Bookshelf

Rona Commins, Alpha Delta, Sacramento Alumni



Edited by William Weber, 2004.

Cloth, 280 pp, \$44.95  
ISBN: 0-253-34456-5

Illustrations: 24 black and white plus notes, appendix, and index.

Indiana University Press  
601 North Morton Street  
Bloomington, Indiana 47404  
Call 1-800-842-6796 to order.

How much of the success of Liszt and Paganini, or even of Beethoven and Mozart, is the result of self-promotion and charlatanism? How did the exploitation of mass markets from Monteverdi to Wagner give rise to the dichotomy of “serious/popular” music? How, in fact, do musicians change musical taste and social history?

*The Musician as Entrepreneur* answers these and other intriguing questions in a compilation of essays edited by William Weber, professor of history at California State University, Long Beach. The book is the outcome of a June 2001 conference, “The Musician as Entrepreneur and Opportunist 1600-1900,” sponsored by UCLA’s Center for Seventeenth and Eighteenth Century Studies.

Organized in four sections, *The Musician as Entrepreneur* has chapters written by seven musicologists, two historians, and one sociologist. After an overview chapter by edi-

tor Weber, humanities professor Richard Leppert continues Part One with an analysis of how the expansion of market economies changed the musician’s social position. Leppert uses a series of artist’s portraits of musicians – then the only form of picture taking – to illustrate the change from submissive court musician (Marain Marais) to flamboyant showman (Berlioz).

In Part Two, historian Tanya Kevorkian draws fascinating pictures of musical life in Leipzig from 1699 to 1750. When the number of churchgoers in the increasingly cosmopolitan city outgrew its two main churches, St. Thomas and St. Nicholas, the Neue Kirche (New Church) was built. New Church was financed by pew subscriptions. Records tell us who the pew subscribers were, their occupations, how much they paid for their pews, and where their pews were located. Kevorkian shows how these were the people who influenced musical change in Leipzig. Music in New Church became much more modern, using a more operatic style and larger forces of choir and instrumentalists. In 1730 even J. S. Bach complained, “It is, anyhow, somewhat strange that German musicians are expected to be capable of performing at once and *ex tempore* all kinds of music, whether it come from Italy or France, England or Poland.”

Part Three is titled “Concert Management in the Nineteenth Century.” Around 1800 a concert artist would perform virtually all the business aspects of his own tour, from securing the hall to printing the programs and sending out publicity. By 1900 a concert manager took over these activities, leaving the artist (such as Liszt) free to work on his public image, search out repertoire suitable to the mass audience he wished to attract, and cultivate journalist’s support: that is, to be a self-promoter.

Part Four, “Women as Entrepreneurs,” concludes the book with three chapters by and about women. First, sociologist Tia DeNora shows how in early nineteenth century Vienna, when the virtuoso pianist came to be the norm, women pianists were nearly eclipsed because of Beethoven’s new “masculine” music that was deemed unsuitable for female performers. For example, in 1796 piano teacher Andreas Streicher suggested, “There are new things in [Beethoven’s music] which the ladies do

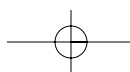


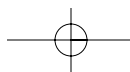
Send submissions to:  
Rona Commins  
4331 Sierra Madre Drive  
Sacramento, CA 95864  
916-487-2137  
ronacommins@yahoo.com

not wish to play because they are incomprehensible and too difficult.” Up to this time the keyboard had been *the* musical venue for women, a place where “feminine propriety was not compromised, and where, therefore, men and women could perform as equals.” No lady wanted to be seen in a blowing, puffing, spitting performance on a wind instrument!

Humanities professor Paula Gillette writes about a diverse group of four generations of women musicians in England who created musical careers for themselves from the 1790s to early 1900s. Gillette surveys the practices they used to gain access and advantage from patrons, public, and markets, and how those practices differed from their male colleagues. Finally, music professor Jann Pasler looks at the life of Countess Greffulhe, a major female impresario in Paris at the turn of the twentieth century.

Massive changes occurred in musical culture between 1700 and 1914. Musicians as far back as Palestrina and Monteverdi were as actively seeking new professional possibilities for themselves as were the later Handel, Gluck, and Cherubini. William Weber speculates that even John Cage might have been looking back when he began to build his world of avant-garde music. The entrepreneur mixed with a bit of the charlatan brings success in today’s world as much as it did three hundred years ago. So we conclude with one more question: should the subject of this book become a required course for the music major?





## Upon Listening

Sherry Kloss, *Epsilon Upsilon*, Muncie Alumni

# The Joy of Playing the Piano

*The Joy of Playing the Piano*, performed by 88-year-young pianist Sylvia Marie Muehling (*Mu Upsilon*) is testament to a life devoted to high-level musicianship. Presenting a diverse program that covers a broad spectrum of musical styles and composers, this CD provides a delightful listening experience. Music of Bach, Beethoven, Barber, Blythe Owen, Schubert, Bartok, and Brahms – as well as “Sesquicentennial,” a hymn composed by the artist – come to life with energy, personal interpretation, fluent execution, and fine taste. This CD is an inspiration for all musicians who believe in the Mu Phi credo that “music can be a best friend for life.”

Bach’s Toccata in E Major, a journey in rhythmic precision, intelligent pedal work, and expressive phrasing, stylistically captures the improvisational intent of the composer. The Op. 13 “Pathetique” Sonata by Beethoven is performed in an honest and straightforward manner, characteristic of the early classical period. There is much attention to detail and dynamic contrast in this musically intuitive performance.

The opening introduction of Barber’s “Nocturne” could pass for Chopin, but quickly enters dissonant territory. Colorful modulations and embellishments are expressively interpreted, always driving to musical high points. After significant

journeys through multiple key centers, the composer returns to A-flat Major. Blythe Owen’s four-minute work comprises four movements titled “Serially Serious,” “Capriciously,” “Slow,” and “Lively.” Written with tongue-in-cheek humor and consummate compositional skill, its playful spirit creates an atmosphere of captivating fun.

Two familiar piano showpieces, Schubert’s “Impromptu” Op. 90 No. 2 and “Moment Musicaux,” are played with fluidity and panache. “Moment Musicaux” bristles with rhythmic drive while emphasizing the Schubertian harmonies of interest. Bartok’s “Diary of a Fly” is a charming parlor piece that conjures a dazzling image of a busy, buzzy insect. Two Brahms works, Op. 19 and the “Rhapsodie,” are interpreted with seriousness of purpose, depth of musical integrity, and harmonic understanding. There is a sense of enjoyment as the artist uncovers the rich harmonies and compound rhythms that lurk within. Listen for wonderful phrasing and color in the various voicings of the melodies.



Send submissions to:  
Sherry Kloss  
3510 West University Ave  
Muncie, IN 47303  
765-287-8469  
sherkl@excite.com

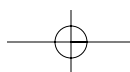
### Product Details

#### Available through:

Sylvia Muehling (Joy CD)  
PO Box 84415  
Fairbanks AK 99708  
<http://www.playingpianoforjoy.com/>



**Sylvia Muehling**, a musical freethinker, demonstrates both her artistry and her wisdom in having sought an exceptional education. She was a pupil of Cecile Genhart at the Eastman School of Music, then studied at the Juilliard School, followed by further study with Robert Casadesus in France and Arthur Schnabel at the University of Michigan. Her career has been recognized with grants and awards including the PRISM and MMTA-Kalamazoo Music Teacher of the Year. Having devoted her life to education, Sylvia Marie Muehling has had a positive impact on all whose lives she has touched.





# MU PHI EPSILON TREASURES

## Created Just for You Mu Phi Epsilon Jewelry

The Mu Phi Epsilon badge is precious to every member, and many take pride in wearing other varieties of Fraternity jewelry as well. If you've ever looked closely at your badge, whether basic or jeweled, you can see it's truly a miniature work of art. Did you ever wonder how your Mu Phi badge or other jewelry came into being?

Mu Phi Epsilon uses Herff Jones, a respected manufacturer of recognition jewelry and related items for over a hundred years. As the Fraternity's official jeweler, Herff Jones produces each piece one at a time; its skilled artisans create each badge for one unique customer.

### Hand Crafted

An individual badge is produced in either 10K solid yellow gold or gold gloss (plate). Twenty-two individual hand operations are required. The process begins when the chosen metal is die-struck — that is, formed by being forced into a steel die that, like a mold, retains the badge's precise detail — to create the base. After the base is made, a pin and clasp are hand-soldered to the back and, if a jeweled badge has been ordered, it is prepared for stone setting.

A jeweled badge holds fifteen genuine pearls that are crown set, not glued, in the base of the badge. Each stone is selected to meet exacting tolerances for color, shape, and consistency, and is hand set to ensure correct alignment and aesthetic individuality of the piece. A baked black futron (enamel) mounting is riveted onto the center of the pearl base. For a non-jeweled badge, the lyre insignia mounting is attached at this stage.

Every fully assembled badge is polished by hand for maximum brilliance, then goes through yet another hand buffing to add luster and highlight its detail. After a final inspection, the badge is boxed and sent on its way to the initiate-to-be.

### Highest Standards

The Herff Jones manufacturing process meets not only Mu Phi Epsilon's own precise specifications for Fraternity jewelry, but also stringent environmental-quality guidelines of the International Organization for Standards (ISO). Herff Jones is the only U.S. jewelry producer to have applied for and received the prestigious designation of "ISO status manufacturer." As such, the company submits to periodic independent evaluation to verify that its quality standards and processes are maintained.

Mu Phi Epsilon members can be proud of our official jewelry in several ways. Our badge is a tiny but beautiful artwork, produced individually by skilled hands. We can feel pleased that it was made in an environmentally friendly way. But most of all, we cherish the badge as a symbol of our own fraternal ideals and high standards.



*International President Fran Irwin with Herff Jones Production Supervisor Frank Italiano in Providence, Rhode Island.*



*Various castings required to make one Mu Phi Epsilon legacy piece.*

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Legacy Jewelry or  
to get a current catalog  
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1-800-542-3728  
www.herffjones.com  
njstevens1@herffjones.com

# Applause & Encore

## Applause

*News from Members*

**Aaron Alon**, *Phi Omicron, Houston Alumni*, a doctoral student composer at Rice University's Shepherd School of Music, reports numerous recent performances of his works nationally and abroad. Noted oboist Ian Davidson performed Aaron's solo oboe piece *Córdoba* in Texas, Hawaii, Slovakia, and Brazil. Flutist Catherine Branch performed his solo flute piece *Hibakusha* several times in Houston, including at its premiere at the Society of Composers 2006 Region VI Conference. His *Spring and Fall* for mezzo-soprano, cello, and piano was released on CD by the National Association of Composers and received its Houston premiere in March 2006. Coming up in 2007 are premieres of new works for solo piano (commissioned by the Renée B. Fisher Foundation) and baritone and string quartet (commissioned by baritone Colm Estridge). Visit Aaron online at [www.aaronalon.com](http://www.aaronalon.com).

**Ann Marie Brooks**, *Alpha Mu*, graduated in 2006 from Missouri State University with a musical theater degree and now works as a performer at Disney World in Orlando, Florida. She writes: "In my senior year of undergrad, as many performers do I went around and auditioned for different venues of work – theatre, theme parks, touring children's shows. I was offered a job from Walt Disney World Resort over my spring break and accepted it on the spot. I would be entertaining through "meet and greets" and dancing in the parades. I have been lucky enough to be in the regular daytime parade at MGM studios as well as Mickey's Very Merry Christmas Parade, Disney's Enchanted Adventures Parade, and MGM Studio's Nighttime Spectacular Fantasmic. As an actor, singer, and dancer I love my current job. But I am always pushing myself for more. I plan to audition for more singing roles within the park and around the Orlando area. My advice to fellow Mu Phi performers is practice your material and go to as many auditions as you can so you have some nice choices. Walt Disney World was the right choice for me; you too will know what the right choice is when it is presented."

Bassoonist **Julie Feves**, *Phi Nu, Los Angeles Alumni*, was soloist with the Long Beach Symphony in November. She stole the show in a demanding program that included the Weber Bassoon Concerto, the bassoon movement of David Mewman's *Wind Concerto in Five Movements*, and the bassoon solos in Shostakovich's Ninth Symphony.

**Madeleine Forte**, *Gamma Kappa, Allied*, and Allen Forte, Yale University Battell Professor of Music Theory, Emeritus, are performing programs of piano duets in Connecticut as The Hamden Duo. Composers include Brahms, Dvorak, Mahler, Schoenberg, Fauré, and Debussy. This program was previously presented in the French medieval castle Chateau de Goulaine and at the Leopoldskron Schloss in Salzburg. Ms. Forte also performs with violinist Pedro Pinyal as the Bel-Etre Ensemble, presently touring a program of music by Jewish composers including Bloch, Gershwin, Heifetz, and others.

**Jane A. Gouker**, *Epsilon Omicron, Bloomington Alumni* (President), was honored as an Outstanding Educator by the Greater Bloomington Chamber of Commerce last November. Jane has for many years been director of the entire string program from elementary through high school, as well as orchestra director in two high schools, for the Monroe County Community School Corporation.

Eastern Washington University keyboard professor **Jody Graves**, *Epsilon Iota*, and two fellow artists toured Kuwait, Bahrain, Oman and Saudi Arabia in May 2006 as cultural ambassadors for the U.S. Jody gave a presentation about the tour for the Spokane Alumni and guests in January.

**Amanda Grooms**, *Zeta, St. Louis Alumni*, sang selections from *La Traviata* as the featured soloist at Opera Theatre of St. Louis' fundraising event in November.

**Betty Hensley**, *Epsilon Phi, Wichita Alumni*, is the 2007 nominee from Kansas for a Citation from the National Federation of Music Clubs. The Citation is a biannual award for service to music both nationally and internationally. The national Citation winner will be announced at NFMC's June 2007 convention in Salt Lake City.

**Beverly Hutton**, *Phi Pi, Wichita Alumni*, was honored with her 60-year Diamond Triangle Certificate at the chapter's 2006 Founder's Day ceremony. She is a longtime piano teacher, vocal music instructor, and choir director. Her many years of Mu Phi service include President of Phi Pi while in college, President of Wichita Alumni 1988-90, and West Central District Director for six years.

Composer, poet, and award-winning electric-violinist **Mary Lou Newmark**, *Mu Chi, Los Angeles Alumni*, received rave reviews for the December world premiere of her multi-media work "Street Angel Diaries" at the Boston Court in Pasadena. Commissioned by her artist friend Robert Fisher to complement his paintings of the homeless, the work includes Newmark's original music, projections of Fisher's paintings, dance, and acting. The *Los Angeles Times* noted Newmark's "haunting score" and described her performance as "modernist musical sketches on her neon-lit electric violin – picture Laurie Anderson on a good hair day, but aiming more at emotions than intellect."

**Julia Scherer**, *Alpha Kappa, Kansas City Alumni*, traveled to Las Vegas in February as a winner of the Yamaha Dream Ticket Promotion. She won the trip by being a top Disklavier salesperson for Schmitt Music, where she has worked since October. A trip highlight was Elton John's Red Piano show at Caesar's Palace.

Flutist and Western Illinois University senior **Farah Zolghadr**, *Beta Omicron*, was selected as WIU's recipient of the Lincoln Academy of Illinois Student Laureate Award. The prestigious award, which recognizes academic excellence and extracurricular activities, is presented annually to an outstanding senior from each of Illinois' four-year degree-granting institutions. Visit [http://www.wiu.edu/newsrelease.sphp?release\\_id=4901](http://www.wiu.edu/newsrelease.sphp?release_id=4901).

# Applause & Encore

## Encore

### News from Chapters

**Alpha Tau, Philippines**, held a Founder's Day celebration in November. Although the chapter has been inactive, it is working to reactivate in time for its 45th anniversary later this year. Organizer Sheryl Ann de Dios reports that many students are interested in joining.

**Austin Alumni** hosted a reception after the Austin Chamber Ensemble's February concert "Romantic Winds," featuring a 13-piece wind orchestra. Clarinetist Martha MacDonald, *Phi Xi*, Second International Vice President, the Ensemble's executive director, planned and performed in the concert.

In Fall 2006 **Beta Kappa** held its fourth successful Trinity Idol competition, a singing contest in the style of "American Idol." Over 450 students came to watch ten of their peers compete for the title. Contestants could choose to perform any type of song, and they did – rock, jazz, show tunes, and R&B were all represented. Winner Mary Grace Bayer performed "Taylor, the Latte Boy"



From left to right, modeling the "Trinity Idol IV" t-shirt: Analeasa Lopez (President), Jill Reddish, Becky Musser, Caitlin McGuire, Meredith Moretz, April Hays, Sarah Franco, Susan Yager, Libby Wardla.

to great applause and laughter. After the competition the previous year's winner, sophomore Mu Phi member Candace Hawkins, sang "The Wonder of It All" before passing on her title to the newest Trinity Idol.

After the competition the previous year's winner, sophomore Mu Phi member Candace Hawkins, sang "The Wonder of It All" before passing on her title to the newest Trinity Idol.

The **Dayton Alumni** had a March program – rescheduled from January due to weather – entitled "Flams, Rolls, and Paradiddles." (Chapter president Marilyn Sandness wrote in the chapter newsletter, "I remember those descriptions from percussion class some 50 years ago, but I surely wouldn't want to be tested on them now.") Performers were percussionists and Dayton chapter members Marguerite Bowden (*Alpha Alpha*) and Jane Varella (*Mu Upsilon*).

**Detroit Alumni** held a program to remember the legacy of legendary composer, librettist, and organist Wihla Hutson, *Delta*, a chapter member until her death in 2002 just a few days short of her 101st birthday. Among many accomplishments, Wihla was an active collaborator of Alfred Burt and wrote lyrics for many of his popular Christmas carols. Wihla made a bequest to the Detroit Alumni Chapter with which the chapter has established the Wihla Hutson Organ Scholarship, to be available through the Mu Phi Epsilon Foundation in 2007. To read more about Ms. Hutson, visit [www.muphiepsilon.org](http://www.muphiepsilon.org).

In February the **Palos Verdes Peninsula Alumni** presented their annual "Musical Mosaic" fundraiser concert to support music in the schools. Over a dozen artists and ensembles on the program included several Mu Phi members as well as guest performers.



Alpha Tau Sheryl Ann Botabara-deDios and husband Dong celebrate Founders Day

## Zeta Delta Chapter Installed

**Zeta Delta** at the **University of La Verne** is the newest collegiate chapter of the Mu Phi Epsilon International Professional Music Fraternity, installed March 3, 2007. The initiation of members, the installation of the chapter and the installation of the founding officers was conducted by the fraternity's 4th Vice-President and Music Advisor, David Champion. Also present and assisting with the ceremonies were Gloria Debatin, Executive Secretary-Treasurer of the fraternity, Ann Nicholson, District Director of the Pacific Southwest Province and president of the Fullerton Alumni Chapter; Marjorie Shelly, Fullerton Alumni member, and Athena Guzman, Stacey Ulmer and Marissa Peshkepia of *Beta Alpha* Chapter at California State University, Fullerton.



Founding members of **Zeta Delta** are collegiates Steven Andrews, Sarrie Fleming, Nicholas Gonzalez, Eva Hinojoza, Jaime Pulido, Rebecca Tuttle, Kristina Vaughn and Faculty Advisor/Music Department chairman, Reed Gratz. All newly initiated members will serve as officers under the presidential leadership of Eva Hinojoza.

The installation ceremonies were followed by a musical recital that demonstrated the accomplished musicianship of these new members of Mu Phi Epsilon.

**Correction:** Dr. Carol Cannon was incorrectly identified in the Fall 2006 "Applause." Our apologies for the error. The correct information is: Dr. Carol Cannon, *Phi Gamma*, has been approved as an artist on the South Carolina Art Commission's Arts in Education roster.

# Applause & Encore

## Three Outstanding Gammas

District Director Sue Owen Bissiri, *Lambda*, of *Ann Arbor Alumni* recently wrote, "Could the *Triangle* profile three *Gamma* members who are outstanding doctoral students at the University of Michigan?" Yes, we could, and we are pleased to introduce these three talented keyboard artists to *Triangle* readers.



DMA Student at the University of Michigan

**Christine Chun**, President, *Gamma*, is a doctoral candidate in organ performance, studying with Marilyn Mason and Jean Randall. Christine previously earned a bachelor's of music in piano performance, with honors, from the University of Michigan and a master's of music in piano performance from Indiana University at Bloomington. In July 2006

she received a research grant and scholarship to participate in U. of M.'s Historic Organ Tour in France, where she visited and played more than thirty different organs in Paris, Strasbourg, Orleans, and other cities. Just a few of the great organs she experienced were St. Sulpice, St. Clothilde, La Madeleine, La Trinité, and the Royal Chapel of Versailles.

In addition to her own studies, Christine teaches private piano students in the Ann Arbor area and is organist/pianist at St. Mary's Student Parish in Ann Arbor. She is also a fervent chamber music advocate and her piano trio, the Michigan Trio, gave its debut recital in October 2006 at the 46th Organ Conference at Hill Auditorium, playing music of Brahms and Piazzolla. She is active in several music organizations; besides serving as *Gamma* president, she is a member of the Organ Historical Society, National Pastoral Musicians, and American Guild of Organists.

**Angela Wu**, Vice President, *Gamma*, did her undergraduate studies at the National Taiwan Normal University where she majored in piano and minored in percussion and voice. As a percussionist she performed with her own ensemble and toured with the university's symphonic band to Macau and Australia, where she performed in the Sydney Opera House. She received a full scholarship to



DMA Graduate at the University of Michigan

complete a master's degree at the University of Michigan, where she stayed on and in August 2006 earned a doctorate in piano performance. She continues to reside in the Ann Arbor area where she studies privately with Arthur Greene, teaches at Schoolcraft College, serves as organist/pianist at St. Andrew Church in Saline, freelances as accompanist in the U. of M. School of Music, and performs in recitals and competitions around the region. In September 2006 she played a fundraising concert – featuring her own arrangements of Taiwanese and Chinese folk songs – for the university's Asian outreach program.

Pianist **Xiaofeng Wu**, a native of China, received a bachelor's degree from Shanghai Conservatory of Music. He then came to the U.S. on full scholarships from Texas Christian University and the University of Michigan. He has studied with numerous distinguished piano artists and currently is working on his DMA at University of Michigan.



DMA Student at the University of Michigan

Xiaofeng has been a prize-winning performer since childhood, winning a young pianist competition at age eight and the First State Mozart Piano Competition at twelve. More recently, in 2006 he won first prize at the prestigious Spanish competition X Concurso Internacional de Piano Fundación Guerrero, first prize in the 2006 Young Artist Piano Competition sponsored by the Ann Arbor Society for Musical Arts, and the University of Michigan Concerto Competition. These wins led to concert tours in the United States and Europe, a promotional CD recording, and a television appearance in Europe. Xiaofeng has also toured and performed in China's major cities.

Mr. Wu has performed by invitation in numerous festivals including Morningside Music Bridge (Canada) and TCU's Cliburn Institute of Piano (Texas). In May 2006 he was honored to perform in a special U. of M. forum featuring artists from twenty-one major Chinese universities. Besides solo performance, Xiaofeng's artistic interests include collaborative repertoire, contemporary programming, and accompanying. An active Mu Phi, Xiaofeng has performed several times for the *Ann Arbor Alumni*.



## Final Notes

**OBITUARIES SUBMITTED BY:**  
**Wynona Wieting Lipsett, Immediate  
 Past International President**  
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### **Margaret Battelle Brooke**

*Mu Upsilon*, May 10, 1959

Died January 26, 2002

Margaret was a cellist who spent her career teaching at several colleges and playing with several regional orchestras.

### **Jean Fraser Burt**

*Mu Beta*, January 22, 1933

Died January 8, 2006

Born April 14, 1912, the day the Titanic went down, Jean graduated from high school at 15, studying violin and piano from early childhood. She taught music and English many years and loved to travel. As vision problems developed in her later years, she read and annotated hundreds of books from the Library for the Blind.

### **Dr. Evelyn H. Johnson Davis**

#### **Culbertson**

*Phi Iota*, May 27, 1935

*Tulsa Alumni*

Died August 4, 2006

Professor Emerita at Oral Roberts University where she was director of the music education program that she developed, active in state and national MENC, church musician, choral director, performer and teacher of voice and piano, composer, author and authority on the composer Arthur Farwell, 1972 recipient of *Mu Phi Epsilon* Grant-in-Aid.

### **Dorothy Wassum Ellsworth**

*Mu Gamma*, March 31, 1928

Died October 17, 2006

Dorothy taught vocal and instrumental music in Nebraska, Iowa, Indiana and Colorado, and in summer sessions in choral technique and literature at Northwestern University. Her Denver high school choirs won accolades with national radio broadcasts and she won recognition as a widely sought choral clinician. After marrying Dr. A. Eugene Ellsworth, retired chairman of the music theory department at Southern Methodist University and a long-time minister of music, she "transformed her professional career into a life of service by tirelessly working by her husband's side."

### **Martha Ellen Wing Erwin**

*Alpha Epsilon*, May 16, 1993

*Berkeley Alumni*

Died January 16, 2007

Music educator and pianist, Martha taught piano for over 40 years. She was very active in her alumni chapter since her special election in 1993 including a term as president. She was a certified Suzuki instructor and was active in the local Music Teachers Association.

### **Jerene L. Johnson-Hartl**

*Beta Alpha*, December 14, 1967

Died August 27, 2006

Piano teacher.

### **Elaine Rich Hill**

*Mu Iota*, May 8, 1927

Died January 25, 2007

Elaine taught piano and was a librarian in the music library at the University of Illinois. She lived nearly 102 years.

### **Leora Nylee Dretke Klotz**

*Phi*, June 24, 1948

*Alliance Alumni*

Died November 23, 2006

As a music educator, she was a certified vocal teacher, a soprano soloist, elementary music supervisor, high school vocal director, church musician and composer. She belonged to AGO, ASCAP, PEO, Eastern Star and numerous other civic and professional organizations. A composer of choral octavos, she was recognized as Outstanding Young Ohio Composer in 1959.

### **Sr. Susanne Krupp**

*Gamma*, June 2, 1946

Died July 14, 2006

A music teacher 48 years, she was an associate professor at Marygrove College teaching such courses as theory, harmony, music history, orchestration and piano. In more recent years she was administrative assistant in the continuing education program.

### **Laila Elmey Mack**

*Phi Omicron*, June 1, 1940

Died October 9, 2006

Laila was principal violist in the North Port Concert Orchestra in Florida.

### **Opal L. Moore**

*Sigma*, May 31, 1923

*Greater Chicago Area Alumni*

Died December 22, 2006

Professor of music for 33 years at North Park University, Opal was recognized at the 2003 Centennial Convention as an 80-year member. She served her alumni chapter as president 1953-1955.

### **Dorothea Saunders Ralston**

*Lambda*, March 27, 1931

Died April 19, 2006

Music teacher in public and private schools for the Department of Education.

### **Doris Dye McKamy Skelton**

*Mu Chi*, April 27, 1935

Died September 3, 2006

After receiving a degree in violin performance, Doris went to work for Dallas Power & Light. Very active in social and philanthropic activities, she supported the fine arts of Dallas.

### **Margaret L. Spiller**

*Beta*, June 6, 1938

*Berkeley Alumni*

Died December 2, 2006

Pianist, public school music teacher in band and orchestra, contributor to local arts organizations. She joined *Mu Phi* in 1938 along with her piano teacher Dorothy Guiron at the New England Conservatory of Music.

### **Harriet Janeanne Laughlin Stuck**

*Phi Omega*, January 9, 1968

Died November 24, 2006

"Harriett played the French horn. She taught music and loved to play at church."

### **Shirley Mae Brown Swedlund**

*Xi*, May 22, 1948

Died November 24, 2006

Pianist, physical therapist, Realtor, she enjoyed playing golf, bowling and bridge and was active in church work.

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or added a district

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## District Directors Still Needed

You'll note that "Director: TBA" appears in fewer districts than in the previous Triangle. Many thanks to the dedicated members who have stepped up to fill those vacancies! At this writing there are still District Director openings in six districts. Serving as a District Director is a wonderful networking experience and an opportunity to inspire and be inspired by fellow members. If you live in one of these districts and would like to serve – or nominate a member – please contact President Fran Irwin (president@muphiepsilon.org).

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nhawkins@ku.edu

**Coordinator, International**

**Artists Competition**  
**Dr. Keith Bohm**  
*Alpha Delta*  
2 Pompano Place  
Sacramento, CA 95835  
Cell: (916) 213-4085  
dr.keithbohm@sbcglobal.net

**International President**

**Dr. Frances Irwin**  
Tel: (314) 752-2585  
president@muphiepsilon.org

## Chapter Reports Due Soon

Attention all chapter presidents! Please remember that Collegiate chapters' required annual reports are due by May 31 and Alumni chapters' reports by June 15. Timely completion is vital to keep your Collegiate and Alumni Advisors, other International Executive Board (IER) members, and District Director up to date about your chapter's activities and accomplishments. It also ensures that the chapter is eligible to be considered for annual awards when the IER meets in mid-summer. If you have questions about chapter reporting, contact your District Director or IER Advisor for guidance.

## Advertising Opportunity

To advertise in The Triangle contact Jan Scott at 314-997-6262 or [advertise@muphiepsilon.org](mailto:advertise@muphiepsilon.org)

## 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).



## National Affiliations

To build networks and enhance collaboration in the music community, Mu Phi Epsilon belongs to a number of other related associations. Our Fraternity's current membership in the following organizations serves Mu Phi members by creating opportunities for members and improving our own operations.

American Classical Music Hall of Fame  
 American Music Conference  
 American Music Therapy Association  
 International Women's Brass Conference  
 Music Teachers National Association  
 National Association for Music Education  
 National Association of Composers  
 National Association of Schools of Music  
 National Federation of Music Clubs  
 National Interfraternity Foundation  
 National Interfraternity Music Council  
 National Music Council  
 Professional Fraternity Association  
 Society for American Music

**Convention 2008 Updates** see page 2  
<http://muphiepsilon.org/Convention2008.htm>

**International Competition** see page 14  
<http://mpefoundation.org/competition.html>



All Fraternity Luncheon at the NASM Annual Meeting - Fairmont Hotel, Chicago - November 18 - 20, 2006:  
 Ryan Ripperton, Executive Director, Phi Mu Alpha Sinfonia;  
 Elizabeth Nordling, National President, Sigma Alpha Iota;  
 Dr. Frances Irwin, Int. President, Mu Phi Epsilon, and  
 Dr. Jonny Ramsey, National President, Delta Omicron.

## Notice of Change of Address or Name

*Click on new Alumni Update Form at [www.MuPhiEpsilon.org](http://www.MuPhiEpsilon.org)*



### Mu Phi Epsilon

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