

# THE TRIANGLE

*of MU PHI EPSILON*



## Librarians & Archivists

Music as Art and Career



Announcing 2007 Award Winners





# President's Message

Dear Mu Phi Members and Friends,

Welcome to another year of Music, Friendship and Harmony. The International Executive Board has just completed its annual meeting and this time we had the additional task of planning the 2008 convention. Our discussions evolved from “reaching for the stars” to decisions about the very best presentations, timing of events, and most importantly, producing the best possible convention with the funds available. We aim to have an event that all Fraternity members will want to attend. The 2007 Mu Phi Epsilon Foundation International Competition winner, cellist Ruslan Biryukov, will perform at the convention, so all chapters have an opportunity to hear this new talent and schedule a performance in their home cities.

Musicians work so intensely to master performance that they may have little opportunity to contemplate other aspects of our field. Which is why I was intrigued by a report\* last June about the economic impact of our country's nonprofit arts and culture industry. Of course we musicians have always known that the arts enhance quality of life. A symphony orchestra, opera, and ballet company are great attractions for a city. This study documents that cultural events are also economic growth generators that create jobs, bring business to hotels, restaurants and other related services, and increase local, state and federal tax revenues. Culture is an industry that is strengthening our country's economy, and doing it in an impressive way.

It is up to us to continue the Mu Phi tradition of quality musicianship, and along with this to be intelligent consumers and volunteers to support the arts. Our mission of service to school and community through music is important. We often think about our musical activity in altruistic terms, but now we have evidence that it also has economic impact.

*Artistry and Action* is the theme of the 2008 convention. Our music profession does indeed have importance. I hope that all of you plan to be in Jacksonville next summer where Artistry will be provided, and you supply the Action!



With Mu Phi Love,

Fran Irwin  
International President

\* *Arts and Economic Prosperity III: The Economic Impact of Nonprofit Arts and Culture Organizations and Their Audiences*. Available on the Americans for the Arts website [www.AmericansForTheArts.org/EconomicImpact](http://www.AmericansForTheArts.org/EconomicImpact).



**EDITOR**

Melissa Eddy  
editor@muphiepsilon.org

**DESIGN & PRODUCTION**

Corinne Lattimer  
thetriangle@muphiepsilon.org

**ADVERTISING**

Jan Scott, 314-997-6262  
advertise@muphiepsilon.org

**CONTRIBUTORS**

**ACME** Carolyn Hoover

**BOOKSHELF** Rona Commins

**FINAL NOTES** Wynona Lipsett

**INTERNATIONAL CORNER** Doris Braun

**INTERVIEWS** Marcus Wyche

**UPON LISTENING** Sherry Kloss

**Send all material for publication to:**

Melissa Eddy, editor@muphiepsilon.org  
Fax (512) 342-0515 or by mail to:  
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### Fraternity Mission Statement

Mu Phi Epsilon 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.

# New Honorees

by Carolyn Hoover, *Mu Pi, Tacoma Alumni*, ACME Chairman  
 Tel: (206) 463-4605 Email: ACME@MuPhiEpsilon.org

Educator and musicologist **Dr. Anne K. Gray**, *Omega Omega*, comes into the ACME honoree list with a newly published book entitled *The World of Women in Classical Music*. The monumental volume is the product of twelve years of research, writing, and dealing with the ups and downs of the publishing world. (See “Bookshelf,” opposite page, for a review.)



Born in London, England, Anne Gray was educated in the U.S., starting in New York with a B.A. degree from Hunter University. She continued her academic training with an M.A. degree from San Diego State University and later completed a Ph.D. in human relations at La Jolla University. A singer from elementary school through university, she also became involved with

choir directing, music education, drama, and English studies. Her deep involvement in music led her to become a special election member of Mu Phi Epsilon in 2003.

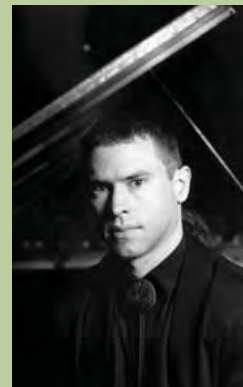
As an author, Dr. Gray has many publications to her credit: motivational texts, juvenile books, magazine and newspaper articles, and more. As a musician, she was the piano accompanist for her violinist son Adrian throughout his grade school to college years. She has received numerous literary, music, public speaking, and writing awards, and she has trained speakers in elocution and stage presence. Within this varied life she has also made the time to be a wife and mother of two sons.

In our phone interview Anne spoke about her latest challenges, especially those inherent in writing and publishing a thousand-page book. She seems to know that nothing just happens – there is a reason for everything, and her joy comes in following each event to its conclusion. She also talked about the great pleasure of becoming acquainted with the many interesting people who cross her path these days.

Anne’s dream is that *The World of Women in Classical Music* will become the foundation for a university course on the subject, and she is looking towards translations of the book into French, Spanish, German, Italian, Japanese, Chinese and Korean. She is also planning an update of her earlier book *A Popular Guide to Classical Music*, first published over ten years ago. Many other subjects interest her, so we may look for her byline in other books and articles to come. She is a Mu Phi treasure whom I encourage our members to meet, if not in person then on the printed page.

Dr. Anne Gray may be contacted at [annegrays@juno.com](mailto:annegrays@juno.com).

Pianist **Dr. Geoffrey Burleson**, *Phi Gamma, New York Alumni*, is our newest ACME honoree. Geoffrey’s career thus far has been outstanding, with promise of more to come. His degrees are in piano performance: a B.M. in 1986 from the Peabody Institute of Music, M.M. in 1988 from the New England Conservatory, and D.M.A. in 2002 from the State University of New York at Stony Brook. His teachers and mentors include Gibert Kalish, Leonard Shure, Veronica Jochum, Leon Fleisher, Malcom Frager, and Yefim Bronfman, along with many outstanding chamber music, history/theory, and collaborative piano coaches. The list of his academic and professional recognitions is lengthy. Among others, he received an Aaron Copland Recording Grant, was a semi-finalist in the Gaudeamus International Performers Competition, and was awarded the Peabody Career Development Grant (1991).



Since 2001 Geoffrey has been a professor of piano at Princeton University. Earlier teaching appointments included Queensborough Community College, the City University of New York, State University of New York at Stony Brook, Berklee College of Music, Massachusetts Institute of Technology, Harvard University, and the College of the Holy Cross. He has a full performance schedule that includes solo recitals, lectures, and recording, and he is involved with numerous chamber music collaborations. He has performed in Greece, Spain, France, Holland, and Mexico, as well as across the U.S. including Chicago, Boston, and New York City. His recordings can be found with New World, Centaur, and other labels.

Contemporary music is prominent in Geoffrey’s programming. In a review of his New York debut recital at Merkin Concert Hall in February 2000, the *New York Times* headlined the article, “A Pianist Who’s Happy with Today.” The program consisted of five diverse and bracing works by Boulez, Kirchner, George Walker, and Egyptian composer Riad Abdul-Gawad. Geoffrey has enjoyed many rave reviews of his solo piano performances and recordings. The *New York Times* wrote, “Mr. Burleson played with command, projecting a rhapsodic quality without loss of rhythmic vigor ... and an appropriate sense of fetching color.” *Fanfare* magazine declared, “Burleson plays with enormous flair and style ... superb.” The *Boston Globe* said, “Outright thrilling ... a first class instrumental presence.” Other reviews appeared in *Tempo* and *Fanfare*.

Dr. Burleson has much to offer the members of Mu Phi Epsilon. He can be reached at [burleson88@verizon.net](mailto:burleson88@verizon.net). For more information, please visit <http://www.bmv.org/bios/burleson/>.

# Bookshelf

Rona Commins, Alpha Delta, Sacramento Alumni

4331 Sierra Madre Drive, Sacramento, CA 95864 Phone: 916-487-2137 Email: ronacommins@yahoo.com

*The World of Women in Classical Music* is a massive undertaking. Author Anne Gray began eleven years ago by searching the treasure trove of the San Diego Public Library's art and music department. She continued via phone, fax, and e-mail to uncover contemporary female musicians in all fields. It is hard to imagine that one woman should choose to be so thorough – the 398 photos (most of them head shots) do not even begin to cover one-fifth of the women musicians featured in the 1001 pages of *The World of Women in Classical Music*.

The Introduction states Dr. Gray's thesis: information about gifted women in the field of music was "buried during ... centuries of male domination." Renaissance-period craftsmen's guilds barred women, and the Catholic Church forbade women to sing or play instruments in church. In the Classical period, women might be heard singing in the home or playing "ladylike" instruments such as the harpsichord or "virginal." Such instruments were thought to show off delicate fingers and not distort a pretty face as would blowing a horn or scrunching the chin under a stringed instrument. And heaven forbid the unladylike stance of the cello! In the Romantic period, women wrote music but most often published it under a husband's or brother's name. Women were still "kept in their place by fathers and husbands, labouring at home and in childbirth." Females now could be educated but were taught on separate days from males. It was assumed that they were to become teachers or collaborative performers, not composers, orchestrators, or solo violinists.

Fast forward to the end of the book and we find the opposite case for women today. In **Section Five**, "Women in the Business of Music," Dr. Gray sees women "rise to the top in what they do best: nurturing." They are experiencing unprecedented success as agents, orchestra and opera managers, executives in recording businesses and publishing companies, and myriad other positions involved in dealing with people.

*The World of Women in Classical Music* is so well written that one keeps turning the

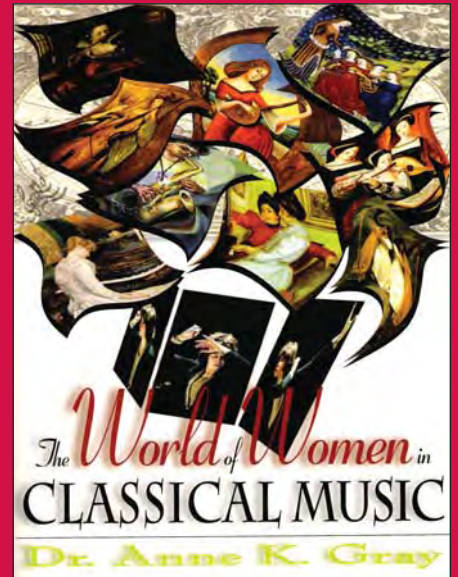
pages to discover more. The material is organized into five large sections. **Section One**, "Composers," is so comprehensive that it begins in 2500 B.C. with Eheduanna, the first female musician in recorded history – a composer, princess-priestess, and daughter of King Sargon of Ur – and continues 300 pages later to 21st-century film score composers. The reader is introduced to 418 women composers including Mu Phi Epsilon ACME members Barbara Kolb and Emma Lou Diemer. The globe is covered from Greece to Europe, from the Americas to Iceland, from Asia to Russia including Azerbaijan and Turkmenistan.

**Section Two** speaks of women conductors. Dr. Gray writes eighty-one biographies, introducing us to many women in the field today whom we would otherwise never have met. Avlana Eisenberg was a precocious eight-year-old conductor when Dr. Gray met her in 1984. Frederique Petrides is one of "several lady daredevils (who) have risked the mire and stigma of leaving home and hearth to brave the dizzying twelve-inch heights of the conductor's podium! The odds of a woman being appointed to lead one of the top ten orchestras in this country, let alone Europe or Asia, continue to be almost impossibly imbalanced."

**Section Three** covers female instrumental and vocal performers as soloists, section leaders in symphonies, and chamber musicians. (There are biographies of fully eighty-six female violinists who scrunch up their faces.) You must read the book to find out about the "instruments of mystery" – the theremin, ondes martenet, and synthesizer – and the ladies who play them. Performers listed in Section Three include three outstanding ACME members: organists Catharine Crozier and Diane Bish, and opera singer Marilyn Horne.

**Section Four**, relatively brief, focuses on musicologists.

Dr. Gray reminds us that although she has "gone around the world" in her effort to produce an up-to-date, accurate summary of women in classical music, that group is always in flux. "Composers will keep on



By Dr. Anne K. Gray, 2007.  
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opera glossary, bibliography,  
discography, and index.

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composing, conductors continue leading orchestras, singers keep singing, instrumentalists keep playing, musicologists continue teaching and writing, and women in the business of music will either remain in their positions, or move on." Nonetheless, she says, the "gargantuan exercise" had to come to an end. And this review must do the same, although I am certain there are many more Mu Phi Epsilon musicians in Dr. Gray's book than those I have mentioned.

This is a wonderful book of high quality, worthy of use as a college text in women's studies or music. It is destined to be a well-thumbed reference for many years to come.



## 2007 Mu Phi Epsilon International Competition Winner

Mu Phi Epsilon Foundation proudly announces Ruslan Biryukov as the winner of the 17th Mu Phi Epsilon International Competition held on Saturday, August 18, 2007, at California State University-Sacramento.

The 17<sup>th</sup> International Competition was judged by Richard Cionco, piano, Maquette Kuper, 1974 MΦE competition winner, and Burke Schuchmann, cello.



### RUSLAN BIRYUKOV, CELLO, *Mu Nu*

Cellist Ruslan Biryukov, known for his “superb artistry, passion and individuality,” represents a new generation of creative professional musicians whose artistic level is recognized not only by awards, but also by a worldwide audience. Mr. Biryukov has performed throughout the world, including countries in the former USSR, Europe, and in the United States.

Memorable chamber music experiences include performances with world renowned violinist Midori at Disney Hall in Los Angeles, cellist Kirill Rodin, and members of the Ysaye Quartet. Ruslan Biryukov has been a master teacher in music festivals in Europe and Russia and has held teaching positions at the Ippolitov-Ianov State Institute of Music in Moscow, Russia and the Music Academy in Lovran, Croatia.

His creative artistic ideas are based upon the tradition he learned from esteemed artists such as Kirill Rodin, Mstislav Rostropovich, Danill Shafran, Natalia Gutman, Janos Starker, Steven Isserlis, and Eleonore Schoenfeld. Mr. Biryukov received his formal music education at Baku Music Academy in Azerbaijan, Tchaikovsky Moscow Conservatory in Russia, and the USC Thornton School of Music. He earned international recognition by winning major awards in Azerbaijan and by the inclusion of his name in the Gold Book of Russia’s international program “New Names.”



*Lei Weng, piano, finalist, Keith Bohm, MPEIC Coordinator, Ruslan Biryukov, cello, winner*



*Lei Weng, piano, Lenita McCallum, President of Mu Phi Epsilon Foundation, Ruslan Biryukov, cello, Fran Irwin, President of Mu Phi Epsilon Fraternity*



*Finalists & Judges:: Lei Weng, piano, Burke Schuchmann, judge, Maquette Kuper, judge, Richard Cionco, judge, Ruslan Biryukov, cello*



*Foundation Board Members and Finalists:: Yvonne Sabine, Beverly Hoch, Lei Weng, Ruslan Biryukov, Nancy Hawkins, Jim Reilly, Lenita McCallum, Sandra Wiese, Fran Irwin, Marcus Wycbe*

Ruslan Biryukov is available to give concerts throughout the United States for the next three years. Chapters who wish to take advantage of this great opportunity should contact: **Jim Reilly, Concert Manager**, 709 West 25th Street, Minneapolis, MN 55405. Phone: (612) 870-4592 E-mail: reill084@umn.edu

# 2007 Individual Awards



## International Sterling Achievement Award

Jennifer Korff, *Epsilon Lambda*, GL1  
B.M.T., Eastern Michigan University



Jennifer served as President and Chorister of *Epsilon Lambda* and wrote the chapter's first official graduation ceremony. One of her many significant accomplishments was creating and implementing a project to make musical instruments for a summer camp that specializes in special education. In another project, she helped coordinate workshops to educate EMU music students about music education for grades 1-3. Jennifer also carried out many other volunteer activities and is a member of other organizations including the Music Therapy Association. While pursuing

her music therapy degree, she also performed in the university symphonic band, women's chorus, university choir, African percussion ensemble, and trombone choir. Jennifer received numerous scholarships including the MΦE La Verne Jackson Memorial Music Therapy Scholarship, and graduated with a Bachelor of Music Therapy degree, summa cum laude.

## Orah Ashley Lamke Award

Mary Manning Williams, *Gamma*, Dallas Alumni  
B.M., University of Michigan  
M.B.A., University of North Texas



Mary has had a multifaceted career, having worked as a music, art, and piano teacher; corporate trainer; business manager; and active volunteer. Her Mu Phi service is extensive. A *Dallas Alumni* member since 1961, she served as chapter president 1966-68. She currently writes and publishes the chapter's newsletter and maintains its award-winning website, which she originally developed. She frequently hosts chapter meetings and is also the chapter's photographer. Perhaps most notably, she served for twenty-five years on the committee that oversees the chapter's

long-running, popular Sunday concert series. She was chapter business delegate to the International Convention in Portland, Oregon, and is a Golden Triangle member. Mary's other volunteer service includes the Dallas Chamber Orchestra (board member, president), Friendship Force of Dallas (vice president, exchange host), and Unity Church (former accompanist, lay leader).

## Composition Contest

Division I, Class A  
Undergraduate Collegiate  
Members

Large works, no time limit.



Kevin Clark,  
*Phi Gamma*

"The Burial of the  
Dead" for Orchestra



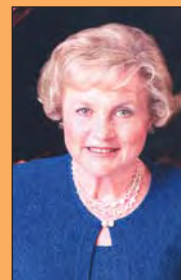
Division II, Class A  
Graduate Students &  
Alumni Members

Large works, no time limit.



Angel Lam,  
*Phi Gamma*

"Empty Mountain,  
Spirit Rain" for  
shakuhachi, violin,  
cello, double bass,  
marimba, crotales  
and dumbek



Deon Nielsen  
Price, *Gamma*,  
Los Angeles Alumni

"Dancing on the Brink  
of the World" for  
Orchestra

# 2007 Alumni Awards



## Outstanding Alumni Chapters

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

**Circle of Winners Award:**  
Boston

### **Alumni Province Chapter Achievement Awards**

Atlantic: Washington, D.C.  
Eastern Great Lakes: Alliance  
Great Lakes: Detroit  
East Central: Cincinnati  
Southeast: Atlanta  
South Central: Dallas  
Central: Springfield  
North Central: None eligible  
West Central: Denver  
Pacific Northwest: Portland, Spokane (tie)  
Pacific: San Francisco  
Pacific Southwest: Los Angeles

**Outstanding Noteworthy Project:**  
Cincinnati

**Alumni Community Service Project:**  
Boston

**Katherine Doepke Award for Creative Programming:**  
Terre Haute Area

### Communications Awards

**Outstanding Yearbook:** Denver  
**Outstanding Newsletter:** Washington, D.C.  
**Website of the Year:** Alliance  
<http://www.muphialliance.org/>

## **District Director** of the Year



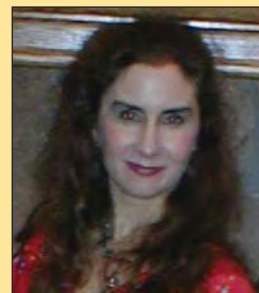
**Susan Owen Bissiri**  
*Lambda, Ann Arbor Alumni*  
GL1-2

## **Faculty Advisor** of the Year



**Dr. Norma McClellan**  
*Alpha Mu*  
Missouri State University

## **Chapter Advisor** of the Year



**Dr. Marika Kyriades**  
*Delta Pi*  
Tarleton State University





# 2007 Collegiate Awards

## Outstanding Collegiate Chapters

**International Collegiate Chapter of the Year**  
*Phi Xi*, Baylor University

### Province Alumni Chapter Achievement Awards

- Atlantic: *Phi Psi*, University of Mary Washington
- Eastern Great Lakes: *Mu Upsilon*, Eastman School of Music
- Great Lakes: *Epsilon Lambda*, Eastern Michigan University
- East Central: *Beta Omega*, Ball State University
- Southeast: None eligible
- South Central: *Phi Xi*, Baylor University
- Central: *Alpha Mu*, Missouri State University
- North Central: *Phi Zeta*, Morningside College
- West Central: *Epsilon Phi*, Friends University
- Pacific Northwest: None eligible
- Pacific: *Phi Mu*, San Jose State University
- Pacific Southwest: None eligible

**Outstanding Chapter Service Project to School**  
*Beta Omega*, Ball State University

**Outstanding Chapter Service Project to Community:**  
(dual award)  
*Epsilon Pi*, Texas Tech University  
*Phi Mu*, San Jose State University

### Outstanding Communications

**Website of the Year:**  
*Alpha Mu*, Missouri State University  
[http://organizations.missouristate.edu/muphiepsilon\\_alphamu/](http://organizations.missouristate.edu/muphiepsilon_alphamu/)

## Province Senior Achievement Awards



*Great Lakes*

**Jennifer Korff**  
*Epsilon Lambda*  
Eastern Michigan University



*South Central*

**Julie Renee Heller**  
*Delta Pi*  
Tarleton State University



*Central*

**David North**  
*Alpha Mu*  
Missouri State University



*North Central*

**Kelly Workman**  
*Mu Psi*  
Coe College

## The Ritual Cloth



Do you know that every chapter's ritual cloth is custom-made by hand? The cloth that's so important to a chapter's sense of bonding and ceremony is lovingly created following a set of detailed specifications. *The Triangle* asked past Executive Secretary-Treasurer and International President **Roberta O'Connell** (*Phi Mu*), maker of ritual cloths since 1983, to tell us a bit about how it's done. Here are some of her insights.

❖ One of the early decisions made by the thirteen original members of Mu Phi Epsilon was a design for the new sorority's coat of arms. The design adopted by those founding members has remained unchanged, with one exception. Mu Phi Epsilon voted in 1977 to become a fraternity and admit men to membership, and a change in the coat of arms (and therefore the ritual cloth) was desired to reflect inclusion of both genders. A revision showing the bass as well as treble clef on the scrolls was designed by James York (husband of Eddie Hankins York, National Eligibility Adviser 1980-83) and approved by the International Executive Board in 1983.

❖ In the 75-year historical record of Mu Phi Epsilon compiled by Madge Gerke, National President 1968-74, reference is made in 1919 to the cloth as a "scarf." In 1935 the reference is to the "Ritual Cloth, formally the Altar Cloth." So the terminology has changed over the years.

❖ Beth Kalmbach Shafe, a distinguished Mu Phi leader in many roles, also contributed to the ritual cloths. In

the 1970s, when her mother was making the cloths, Beth arranged for commercial manufacture of the felt strips with gold stars that make up the center cross. An inventory of those strips is still on hand and being used in newly created ritual cloths.

❖ A very early cloth in the Mu Phi Epsilon archives is made of white satin. In later years cotton and then a poly/cotton blend were deemed more practical.

When Roberta O'Connell began making the cloths in 1983, she needed a template of the newly redesigned coat of arms in the right size for the cloths. So she made one by tracing the coat of arms with a pantograph. The template, along with detailed directions for making the cloths, is part of the permanent files of the International Executive Office and the International President.

The maker of each ritual cloth must be skilled at both machine sewing and hand embroidery and able to follow minutely detailed instructions. An excerpt from the ritual cloth directions: "Step 3. Embroidery (all outline stitch): Scroll – 3 strands of purple. Letters in scroll – 3 strands of gold. Triangles and lyre – 2 strands of gold with a French knot, twice around the needle, at top of each string." Clearly this is a labor of love that requires nimble fingers and a patient heart.

In May 2007 Roberta O'Connell was working on her sixty-third ritual cloth, with material on hand for one more. After that, she plans to hang up her thimble and pass the mantle to Cathleen Woebling-Paul (*Phi Theta*) of St. Louis, Missouri. On behalf of each chapter that cherishes its ritual cloth, many thanks to these two dedicated Mu Phis who continue the tradition of handcrafting Mu Phi Treasures. ▲

The following "Technical Interpretation of the Mu Phi Epsilon Coat of Arms" was written by Alice Davis Bradford Peck (*Alpha*), Supreme Secretary 1908-11 and Supreme President 1911-13.

### Formal Description

COAT-OF-ARMS, PURPURE AND ARGENT, DIVIDED INTO FOUR CANTONS BY A CROSS, SABLE, CONTAINING THIRTEEN MULLET, OR: 1 AND 4 CANTONS, PURPURE, HAVING A SCROLL OF MUSIC; 2 AND 3 CANTONS, ARGENT, HAVING MU PHI EPSILON PIN.

### Explanation

In the Mu Phi Epsilon Coat of Arms the field or background is in our colors, purple and white – it is divided into four divisions, or "Cantons" by a black cross containing thirteen gold stars: thirteen, our Mu Phi number, for we were founded on the 13th of the month; stars, because our aim is high; gold, to denote our true worth. In a metal shield the cross would be made of fur, and a black fur was used both because of its value, and because it shows that Mu Phi high aims and golden aspirations can brighten the darkest background.

The Divisions or "Cantons" are "duplicated on the crosslets" as Heraldic description has it; divisions one and four are purple, having a scroll of music as our particular devise – for we stand for music primarily; and divisions two and three are white with our Pin – the Emblem worn by all Mu Phi Epsilon "retainers."

Mu Phi Epsilon being written in Greek letters is given as the motto of the Coat of Arms.

The Mu Phi Epsilon Coat of Arms has been pronounced a "Little Gem" on account of its simplicity and the directness of its design.



# International Corner

Doris Braun Alpha Kappa, Kansas City Alumni

Beautiful Dubrovnik! Suzanne Lord, *Alpha Gamma, St. Louis Alumni*, thought so when she first laid eyes on the Old City in Croatia. In her own words: "When I first walked through the gates of the Old City in May 2002, my heart stopped for a moment. It was the feeling people say they have when they fall in love at first sight, only with me it wasn't a person – it was a place. Over the next two years of visiting and obsessing, I knew I would never be happy anywhere else, and bought a small apartment. It wasn't easy. There's a lot of paperwork, and I had help from my Croatian friends and a Croatian lawyer." She is learning the Croatian language with the help of Nasja Boskovic-Meyer who teaches a Croatian-Bosnian language class in St. Louis.

Suzanne still works as associate professor of flute and music history at Southern Illinois University-Carbondale, but plans to retire next year and hopes to live in Croatia. Her degrees include a bachelor's from Brooklyn College Conservatory, master's from Louisiana State University, and doctorate from Florida State University. She was the Master Class Coordinator

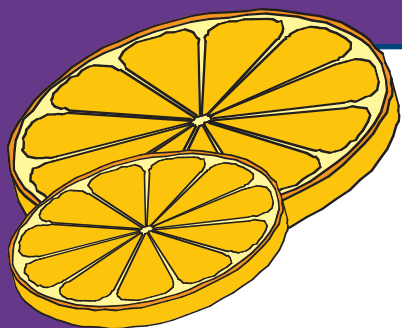


for the National Flute Association for five years. She has adjudicated flute competitions in Louisiana, Texas, Oklahoma, Florida, Tennessee, and Illinois, and last spring was adjudicator in Zagreb for the national competition there.

She has produced an instructional CD-ROM about the teaching methods of Peter Lloyd, with film and sound bites; put together a sourcebook of help for ornamenting Baroque music; and written *Music from the Age of Shakespeare* for the Greenwood Press. Last summer she worked on a book about medieval music and performed as guest flutist with several chamber groups including the Sorkocevic Quartet.

Suzanne's future plans include more writing, joining the Croatian Flute Society, seeing more of Croatia, and becoming fluent in the Croatian language. She plans to enjoy the mild winters without snow, seeing the palm, orange, and lemon trees flourish around her. She also wants to watch young musicians develop, go to as many concerts as possible, listen to Klapa singing, and learn to dance the Lindo. Sounds like she will still be a busy person, doing all the things she loves.

*Do you have a wonderful plan to share?  
If overseas work is in your future,  
let us know. dorrislu@aol.com*



## Artistry ACTION

Mu Phi Epsilon International Convention Jacksonville, FL - July 30-Aug 2, 2008

Make plans now to attend the first convention of Mu Phi's second century.  
Non-stop entertainment and educational presentations; top musicians in concert.  
Bring your whole chapter – you won't want to miss it!

### MAKE SURE YOUR CHAPTER IS READY

- Review the chapter checklist in the Summer 2007 Triangle.
- Reserve your chapter's ad in the convention program (see back cover).
- Decide what item(s) your chapter will donate to the silent auction.
- Read your fall mailing carefully for convention information.





# Music Librarians: Curators of Musical Knowledge

**D**o you ever need information to write a paper on a musical subject? Do you ever wish someone could give you suggestions for unusual repertoire? Have you ever wanted to know the birth date of an obscure composer? Then make a friend of your nearest music librarian!

*The Triangle* recently made friends with three Mu Phis who are music library professionals. We learned that for them, librarianship is an exciting way to put their musical knowledge to work. Think the music library must be a pretty boring place? Think again! Every day is a treasure hunt or a detective story for these intrepid musical explorers. Meet Rachel Barham, Ruthann McTyre, and Wendy Sistrunk.

**Triangle:** What is your musical background other than as a music librarian?

**Rachel Barham:** I studied piano as a child and sang in choirs in high school. I went on to receive a B.A. in music at Millsaps College and I've since received my M.M. in voice from The Catholic University of America where I work, using the tuition benefit offered by the university. In addition to my library job, I am a professional singer.

**Ruthann McTyre:** I grew up taking piano lessons in elementary school until about the fifth grade, when horses became much more important. I played violin in junior high, then in ninth grade started singing in choir and taking voice lessons. I earned a B.M. in music education and an M.M. in voice from Southern Methodist University. I was considering a doctorate in musicology when I decided library school would be a better choice for me.

**Wendy Sistrunk:** I was involved with a lot of musical theater in college. With a bachelor's in applied vocal music from Kansas State University and a master's in vocal performance from Arizona State, I had a vague notion of becoming a vocal professor while also performing. My voice was big, and opera appealed

to me because of the costumes, travel, and hobnobbing with conductors. But opera singers often don't know where their next paycheck is coming from, auditions are stressful, and not everyone shared my ideal of collegial working relationships. Also, I loved having my books and recordings about me, so knew that a traveling profession was not going to be my style.

**Triangle:** How did you become interested in music library work?

**Wendy:** I never knew there was such a thing as a separate library for music materials until I went to ASU where I got a work-study job in the music library. It was great helping my friends find information and musical materials. I found out from the professional staff that one could get a library science degree and make librarianship a career. I soon knew that I wanted to concentrate on cataloging, because I saw all these wonderful boxes of stuff that no one knew about simply because they hadn't been cataloged yet.

**Ruthann:** I started working part-time in the music library as a graduate music student at SMU. After graduation I worked there full-time and kept my singing jobs. After several years I was invited to apply for a music librarian job at UNC Greensboro but discovered I needed a Master of Library Science degree. Ready employment appealed to me! I probably would have ended up a librarian anyway but receiving that invitation was the "light bulb moment" for me and I'm so glad it was.

**Rachel:** Honestly, I never had the slightest idea that this job was out there until it came along. College job fairs rarely include representatives from careers in the arts, and a lot of musicians assume that the only thing they can do with an undergraduate music degree is get another degree and then perform, teach, or keep music as a hobby. That's one reason I think relations between Mu Phi alumni and collegiate chapters are so important: students can see first-hand the variety of things they can do with their musical education and training.

**Triangle:** What are your training and credentials as a music librarian?

**Ruthann:** I have a Master's in Library Science from the University of North Texas. I took my music librarianship class from Morris Martin, head of the program who by now is probably teaching a third generation of students. My boss at SMU had been one of his students a few years before I was.



Rachel Barham, *Delta Nu Washington, D.C. Alumni*  
Music Library Assistant  
Catholic University

**Wendy:** I have an M.S. from Simmons College with an emphasis on music librarianship and cataloging. I receive continuing education annually at regional and national Music Library Association meetings and also attend training on copyright, metadata, computer applications, Internet resources, etc.

**Rachel:** My job is unique; there are few full-time music library jobs for someone without an MLS degree. My library job experience and my undergraduate music degree cinched the job.

## In the Stacks and Much More

**Triangle:** Tell us about your career in library work.

**Wendy:** I worked as a student assistant in library audiovisual departments and music libraries for three years, and was a library assistant at Arizona State University and Tufts University before becoming Acting Head Librarian of the Tufts University Music Library. In 1996 I began my current job and in 1998 I was appointed as the International Librarian for Mu Phi Epsilon and in 2003 as the Archives Chair.

**Ruthann:** My first professional job was as Public Services Librarian at the UNC-Chapel Hill music library. I've always called that "finishing school" – what an amazing place to start one's career. The collection was – and is – one of the best. Highlights of my time there were being sent to Rare Book School at Columbia University, poring over musical treasures at the New York Public Library and the Pierpont Morgan, and visiting the Library of Congress where I got to actually touch a Bach manuscript. I think it was Cantata 11. After Chapel Hill, I took a job as head of the music library at Baylor University, and in 2000 I started my present position.

**Rachel:** I worked for a year at the library of the National Gallery of Art, then landed my current job. Academic jobs are a great career path for musicians. A lot of colleges and universities offer a full or partial tuition benefit for staff members, and the academic environment is a great place to make professional connections and get performing experience.

**Triangle:** What is your workday like?

**Wendy:** I manage all the music library's cataloging projects and oversee the work of five paraprofessionals and several student assistants. Cataloging is a complex process and our daily workflow is down to a science.

For each item of music material owned by our library but not yet catalogued, staff library specialists search the national library database online for bibliographic records. If none are found, I do "original" cataloging, which means I create a new bibliographic record following nationally established standards. Sometimes bibliographic records are found but contain only partial information about the material: bits of data we call "access points." Access points are then searched in the "national authority file." If none are found, they are referred to me and I create an "authority record," which goes into both our local catalog and the national database so that others can benefit from the research.

In addition to cataloging (or, as the new phrase is, "metadata creation"), I attend management and project meetings, answer queries about music materials, and follow a couple of music library-related online discussion lists. I also work on local and national committees; for instance, I currently serve on the Music Library Association's Legislation Committee that is working on suggestions for amendments to the Federal copyright law.

**Ruthann:** As head of a busy branch library, the most important thing at the top of my list every morning is getting a big mug of coffee. Seriously. I am responsible for collection development, budget monitoring, planning, working through gift collections, and fielding reference questions. I do user education sessions for groups including voice and instrumental studios, music therapy research classes, and a graduate research class; it's neat to put together instruction for these different areas. I do one or two publications a year – usually a book review – and make presentations at Music Library Association meetings. Half of my workday is often spent in meetings, and I deeply appreciate my staff – when I'm away from my office, I know that the music library is in excellent hands.



Ruthann Boles McTyre, *Mu Chi*  
Music Librarian  
Rita Benton Music Library  
University of Iowa

**Rachel:** I always say my job is to do whatever isn't being done by someone else. We're a small operation with a staff of three. I interact with the patrons more than anyone else – I get to know the students and faculty very well. The head librarian (also a composer) and I both do reference work, helping people

with research questions and repertoire suggestions. I train and supervise library work-study students, which is a delight. I am in charge of stacks maintenance, so I send things for repair and supervise the students who do most of the reshelving. We have to teach everyone how to use the computer catalog to find what they're looking for. It gets pretty busy sometimes.

**Triangle:** How has your Mu Phi Epsilon membership con-

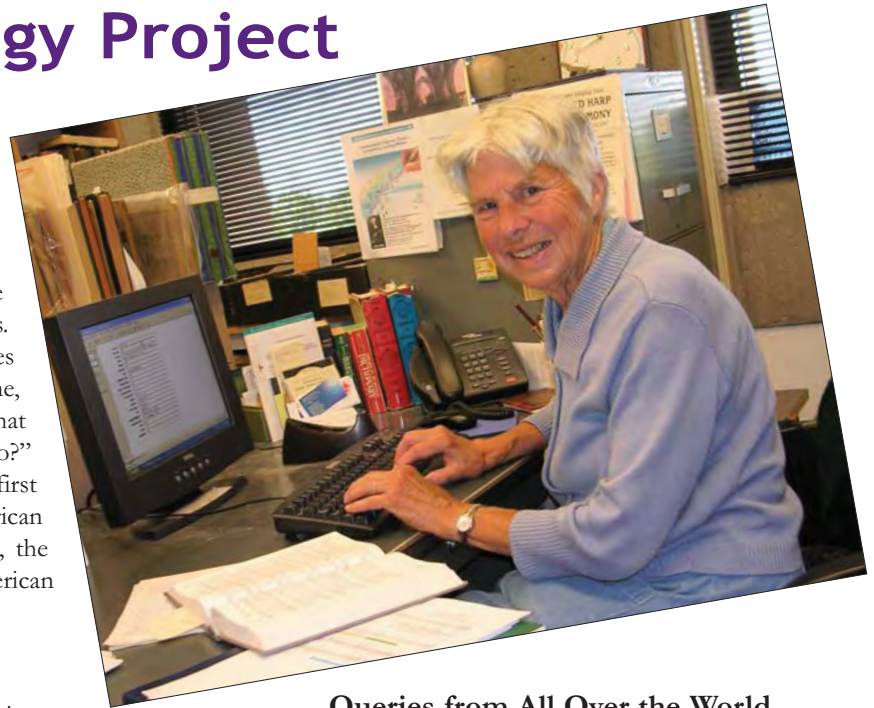
*continued on page 20*



# Mary Louise VanDyke and the American Hymnology Project

By Melissa Eddy, *Mu Theta, Austin Alumni*

Meeting Mary Louise VanDyke (*Kappa*), it's hard to imagine this vivacious woman with a ready smile sitting alone all day among stacks of old hymnals. But that's what she does, and she loves it. Of course, she does more than stare at those books, and she's not really alone, either. People contact her every day with questions like "What were Presbyterians in Pittsburgh singing a hundred years ago?" or "What year was Isaac Watts's *Hymns and Spiritual Songs* first published?" (answer: 1707). As director of the American Hymnology Project, Mary Louise knows, or can find out, the answers to these and almost any other question about American hymns.



## So Many Hymns, So Much History

The project, based at Oberlin College where Mary Louise is an affiliate scholar, was started fifty-two years ago by Leonard Ellinwood, acclaimed hymnologist and cataloger at the Library of Congress, as a project of the Hymn Society of America (now the Hymn Society of the U.S. and Canada). Its ambitious goal: to compile an index of every hymn published in America from 1640 to 1978. To do so, researchers combed through more than 5,000 hymnals at the Library of Congress, other institutions, and in private collections.

Mary Louise became the project's director in 1984 and found that much had been accomplished. Soon after settling into a tiny office in Oberlin's Mudd Library, she received a freight shipment of over 1.25 million file cards, each representing a single hymn. She also became custodian of the College's collection of hymnals, recordings, bibliographies, and related dissertations. While not an archivist or librarian by training, over the years she organized these massive materials and obtained donations of more. The collection now is invaluable to musicologists, church musicians, and anyone else with an interest in hymns.

With music education degrees from Oberlin Conservatory and Western Reserve University, Mary Louise taught piano and choral music privately, in public schools, and for a time at Butler University's Jordan School of Music where she joined *Kappa*. Also a children's church choir director, she became interested in church music and took a second master's degree at Kent State University. There she also did cataloging in the music library, which fueled her fascination with hymns. She says, "A hymn is not only a religious song, it's a historical document and a social statement of its time. A hymnal's index is a sociological record."

## Queries from All Over the World

A typical day finds Mary Louise fielding questions from around the globe. She says, "The range of people who consult this office is unique, I think: barely legible penciled notes on scraps of paper, highly formalized queries on business letterhead, e-mail questions from Spain or Sweden or Latvia, questions from denominational headquarters, academic questions from professors, researchers, authors, composers, librarians." Her greatest satisfaction is "being resourceful in matching people with questions with other people who may have the answers" – that is, when she doesn't have the answer herself.

When not answering hymn queries, Mary Louise might be writing, or planning a community sing. She is widely published as an essayist and historian on hymn-related topics and is in demand to write book prefaces. She indulges her love of choral music by producing the occasional "community sing," a participatory overview of hymns sung over time in a particular locale. For each "sing" she conducts hymnological research, coordinates participating choirs, and does administrative tasks. Her reward is hearing live congregational singing of the historical hymns she curates.

And what of those 1.25 million file cards? Mary Louise farmed them out to Hymn Society volunteers for data entry to digital form. She also personally compiled a supplement covering hymns from 1978 on. The resulting searchable database became the basis of the Dictionary of North American Hymnology. Not an actual book, the Dictionary is expected to be available online within a year. Will Mary Louise VanDyke relax when that's done? Don't count on it – as long as there's a hymn to be researched, she'll be in that little office doing the work she loves. ▲

To learn more, visit the Hymn Society at [www.thehymnsociety.org](http://www.thehymnsociety.org) and the Dictionary of North American Hymnology at [www.dnah.org](http://www.dnah.org).



# FOUNDATION GRANTS & SCHOLARSHIPS



## APPLICATION FOR ALL FOUNDATION GRANTS AND SCHOLARSHIPS

*Descriptions and additional requirements follow application*

Postmarked by March 1, 2008

Summer Scholarships postmarked by April 15, 2008

*Applicants must be affiliated members in good standing.*

*\*Previous winners are ineligible to apply for the same scholarship or grant, except for the Helen Haupt Chapter Project Grant.*

I am applying for the following grant/scholarship:

\_\_\_\_\_

Name in full (no initials) \_\_\_\_\_

Current address \_\_\_\_\_

Summer address \_\_\_\_\_ Date Effective \_\_\_\_\_

Current Telephone \_\_\_\_\_ Summer Telephone \_\_\_\_\_

E-mail address \_\_\_\_\_

Name at time of initiation \_\_\_\_\_

Chapter of initiation \_\_\_\_\_ Date of initiation \_\_\_\_\_

Chapter of current affiliation \_\_\_\_\_

(See Helen Haupt Alumni Chapter Project Grant for the only exception to the following request.)

### The following materials must accompany this application:

**Application fee of \$25 - Cashier's check or certified money order only, made payable to Mu Phi Epsilon Foundation. (No personal checks will be accepted. Application fees are non-fundable.)**

- Current resume, including Mu Phi Epsilon participation
- Official college transcript
- Two letters of recommendation, each sealed in an envelope and signed over the seal by the writer
- Two black and white photos, suitable for publication
- Any additional supporting materials noted in the grant /scholarship descriptions

### General Instructions:

- Send this application form and all supporting materials to the appropriate chairman.
- Clearly mark each item with your name.
- Include a self-addressed mailer with sufficient postage for return of materials, if desired.

Please list any summer festivals you plan to attend:

\_\_\_\_\_

### Agreement:

I, \_\_\_\_\_, agree that if I receive this award, I will send to the appropriate chairman a summary of what has been accomplished with the assistance of this award. I also agree to return the award to the Foundation if I decide not to use the money as intended.

Date \_\_\_\_\_

**This form may be copied as needed.**

# FOUNDATION GRANTS & SCHOLARSHIPS

## MU PHI EPSILON FOUNDATION GRANTS and SCHOLARSHIPS

### *Descriptions and Additional Requirements*

#### GRANTS

##### GENERAL

*All Grant applications to include the following:* Composers - score and compact disc recording of a recent composition; Performers - recent reviews, programs, compact disc recording; Theorists, Historians, and Educators - one recent paper or publication.

**GRANT-IN-AID:** \$500 for a specific purpose essential to completion of an exceptional musical project or undertaking well beyond the planning stage. Enclose a concise statement of the purpose for which this grant will be used. *Chairman: Reilly\**

**MERLE MONTGOMERY DOCTORAL GRANT:** \$1,000 awarded on the basis of evidence that an applicant is a bona fide doctoral candidate whose advanced work toward the degree is at a significant stage of completion. Enclose letter or document showing acceptance as a doctoral candidate; a concise statement of the purpose for which this grant will be used. *Chairman: Reilly\**

**MABEL HENDERSON MEMORIAL GRANT FOR INTERNATIONAL STUDY:** \$1,500 to study outside the United States in a country other than the country of an applicant's birth or citizenship on the basis of high achievement in an applicant's major field. Applicants must be 21 years of age by June 1, 2008. Enclose letter or document showing acceptance by proposed teacher or institution; a concise statement of the purpose for which this grant will be used; a letter attesting to your language proficiency. *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. Enclose a detailed proposal (no more than 500 words) describing the project, its significance, and the extent of member participation in the project. Include a procedure, a timeline, a detailed budget including any other sources of funding, and any additional pertinent information that will support the proposal. \*Previous winners of this grant may re-apply for consideration of a significantly different project. Final disbursement of funds may be withheld until significant progress toward completion has been demonstrated. Chapter must be in good standing to receive funding.

**Please use generic application form, noting the following modifications:**

**Name in full:** indicate chapter name and name of project leader

**Current address, etc.:** for project leader

**Initiation information:** leave blank

**College transcripts:** unnecessary

**Current résumé:** send a summary of chapter activities

**Letters of recommendation:** unnecessary

**Two black and white photos:** send group pictures suitable for publication

**Agreement:** to be signed by the project leader on behalf of the chapter. *Chairman: Sandness*

#### COMPOSITION & THEORY

**LILLIAN HARLAN RAMAGE GRANT FOR GRADUATE STUDY IN COMPOSITION:** \$400 to a graduate student in composition. Enclose proof of current registration or acceptance into a graduate program; score and high-quality compact disc recording of one recent composition. *Chairman: Sandness*

**ELLEN JANE LORENZ PORTER GRANT FOR GRADUATE WORK IN COMPOSITION:** \$1,000 to a graduate student working on an advanced degree in composition. Enclose proof of current registration or acceptance into a graduate program; scores and high-quality compact disc recording of two recent compositions. *Chairman: Sandness*

**RUTH DEAN MORRIS SCHOLARSHIP:** \$1000 to a student majoring in Music Theory or Composition. The student must be an active member of Mu Phi Epsilon, having contributed to the advancement of the Fraternity. (One of the letters of recommendation must be from a Music Theory or Composition professor. The application should include evidence of theoretical work, for example, an analysis, an essay, etc.) *Chairman: Sandness*

#### SCHOLARSHIPS

##### CONDUCTING

**THE JAMES AND LOLA FAUST CHORAL CONDUCTING OR SACRED MUSIC SCHOLARSHIP:** \$3,000 for study in choral conducting or sacred music. Open to the study of music of all faiths: organists, cantors, choir directors, organist/choir directors, soloists, or researchers in sacred music. Conductors must send a video and performers a CD of two contrasting works which demonstrate familiarity and command of conducting or sacred music performance. Enclose a list of the recorded repertoire with exact titles, composers' names and timings and recent reviews and programs. If not enrolled in an institution of higher learning enclose a detailed statement outlining how the award would be used.

*Chairman: Curea*

**JOHN AND MARY VIRGINIA FONCANNON CONDUCTING/COACHING SCHOLARSHIP:** A maximum of \$7,000 to support a scholarship for study of conducting/coaching. Enclose a detailed description of the proposed project (250-500 words); a statement of financial need; a detailed budget; a high quality video of a rehearsal or performance; a list of the recorded repertoire with exact titles, opus numbers, composers' names, and timings; and any additional supporting documents relevant to the specific field of conducting/coaching. *Chairman: Curea*

##### INSTRUMENTAL

##### **GERKE COLLEGIATE ARTIST SCHOLARSHIPS:**

**Woodwinds, Brass, Percussion, Strings.** Two \$500 awards for undergraduate music majors with at least a B average in music and a C average in all other subjects. Enclose a high-quality compact disc recording (15-30 minutes) which includes a contemporary work written after 1980, a contrasting work from a different stylistic period, and other works as needed to fulfill the time requirement; a copy of the score of the contemporary work, if unpublished; a list of the recorded repertoire with exact titles, opus numbers, composers' names, and timings; recent reviews and programs. *Chairman: Wyche\**

# FOUNDATION GRANTS & SCHOLARSHIPS

**ALBERTA DENK SCHOLARSHIP FOR VIOLIN, VIOLA, CELLO:** \$500 to a music major for study in music performance. Enclose a high-quality compact disc recording (15-30 minutes) which includes a contemporary work written after 1980, a contrasting work from a different stylistic period, and other works as needed to fulfill the time requirement; a copy of the score of the contemporary work, if unpublished; a list of the recorded repertoire with exact titles, opus numbers, composers' names, and timings; recent reviews and programs. *Chairman: Wyche\**

**BETH LANDIS VIOLIN SCHOLARSHIP:** \$5,000 for undergraduate or graduate study in violin. Along with resume, enclose a short biographical sketch; a statement detailing how these funds would support attainment of career goals, including a detailed budget; and a high quality compact disc recording (30-45 minutes), demonstrating familiarity and command of the instrument, which includes a contemporary work written after 1980, a contrasting work from a different stylistic period, and other works as needed to fulfill the time requirement; a copy of the score of the contemporary work, if unpublished; a list of recorded repertoire with exact titles, opus numbers, composers' names, and timings; recent reviews and programs. *Chairman: Wyche\**

**THE JEAN LOUISE MARTIN SCHOLARSHIP:** \$2,000 to a graduate or undergraduate instrumentalist (brass, woodwinds, strings or percussion) for study in music performance. Enclose a high quality CD recording (15 - 30 minutes) of at least two contrasting works which demonstrate familiarity and command of the instrument. Enclose a list of the recorded repertoire with exact titles, composers' names and timings and recent reviews and programs. *Chairman: Wyche\**

## CHAMBER MUSIC

**JOHN AND MARY VIRGINIA FONCANNON CHAMBER MUSIC SCHOLARSHIP:** A maximum of \$7,000 to a person involved in a chamber group that can demonstrate a performance history of at least two years. Enclose a detailed description of the proposed project (250-500 words); a statement of financial need; a detailed budget; a high quality CD recording (30 - 45 minutes) which includes an American contemporary work written after 1980, a contrasting work from a different stylistic period, and other works as needed to fulfill the time requirement; a copy of the score of the contemporary work, if unpublished; a list of the recorded repertoire with exact titles, opus numbers, composers' names, and timings; recent reviews and programs. *Chairman: Curea*

## JAZZ/COMMERCIAL

**JAZZ/COMMERCIAL SCHOLARSHIP:** \$500 to a musician (vocal or instrumental) who is seeking a career in jazz or commercial music. Enclose a high quality compact disc recording of two contrasting works which demonstrates familiarity and command of jazz or commercial techniques and style. Open to all members of Mu Phi Epsilon. If not enrolled in an institution of higher learning, enclose a detailed statement outlining how the award would be used. *Chair: Curea*

## MUSIC BUSINESS

**EDYTHE G. BURDIN SCHOLARSHIP:** \$1,000 to a student studying music business. Enclose a concise summary of current program of study and future career plans. *Chairman: Hoover*

## MUSIC EDUCATION

**MADGE CATHCART GERKE SCHOLARSHIP:** \$400 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. Enclose short biographical sketch and statement of goals as an educator. Letters of recommendation to be from recent supervisor of student teaching and college music faculty member with whom applicant has studied. *Chairman: Reilly\**

**BETH LANDIS MUSIC EDUCATION SCHOLARSHIP:** \$5,000 for undergraduate or graduate study in music education. Enclose short biographical sketch and statement of goals as an educator. If not currently enrolled in a music education program, enclose proof of acceptance into a graduate program. Letters of recommendation to be from a recent supervisor of professional or student teaching, or from music faculty. *Chairman: Reilly\**

**HAZEL B. MORGAN SCHOLARSHIP:** \$400 for graduate study in music education. Enclose short biographical sketch and statement of goals as an educator. Letters of recommendation to be from recent supervisor of professional or student teaching and college music faculty member with whom applicant has studied. *Chairman: Reilly\**

**NADINE WILLIAMS SCHOLARSHIP:** \$600 to an applicant currently enrolled in an accredited program of graduate study in music education. Enclose proof of current registration or acceptance into a graduate program; short biographical sketch; statement of goals as an educator; short essay (500 words) on one of the following topics: (1) My Most Recent Teaching Experience, (2) Contemporary Issues Facing the Music Education Teacher of the Future. Letters of recommendation to be from recent supervisor of professional or student teaching and college music faculty member with whom applicant has studied. *Chairman: Reilly\**

## MUSIC TECHNOLOGY

**BETTYLOU SCANDLING HUBIN SCHOLARSHIP FOR MUSIC TECHNOLOGY:** \$1,250 in memory of Lucie Benefiel Scandling for a project or study involving music technology. The applicant must submit a proposal and relevant supporting materials. *Chairman: Hoover*

## MUSIC THERAPY

**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 and will be doing a pre-internship/internship with a special population. Enclose letter or document showing acceptance from pre-internship/internship clinical training director; a written paper stating reason for pursuit of music therapy career, personal strengths in this area, pre-internship/internship project, and population preference. Letters of recommendation should be from a music therapy professor and a clinical training or on-site work supervisor. *Chairman: Sandness*

## KEYBOARD

**BERNSTEIN-CROSMAN SCHOLARSHIP:** \$1,000 piano scholarship for foreign study outside the United States in a country other than the country of an applicant's birth or citizenship. Enclose a detailed description of the proposed project (250-500 words); a detailed budget; a high-quality compact disc recording (30-45 minutes) which includes a contemporary work written after 1980, a contrasting work from a different stylistic period, and



# FOUNDATION GRANTS & SCHOLARSHIPS

other works as needed to fulfill the time requirement; a copy of the score of the contemporary work, if unpublished; a list of the recorded repertoire with exact titles, opus numbers, composers' names, and timings; recent reviews and programs; a third letter attesting to your linguistic ability for study in the foreign country. *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).* Enclose a detailed description of the proposed project (250-500 words); a detailed budget; a high-quality compact disc recording (30-45 minutes) which includes a contemporary work written after 1980, a contrasting work from a different stylistic period, and other works as needed to fulfill the time requirement; a copy of the score of the contemporary work, if unpublished; a list of the recorded repertoire with exact titles, opus numbers, composers' names, and timings; recent reviews and programs. *Chairman: Hawkins\**

**HELEN HAUPT PIANO SCHOLARSHIP:** *\$1,000 to a pianist.* Enclose a résumé; a short biographical sketch; a statement detailing how these funds would support attainment of career goals, including a detailed budget; and a high-quality compact disc recording (15-30 minutes) which includes a contemporary work written after 1980, a contrasting work from a different stylistic period, and other works as needed to fulfill the time requirement; a copy of the score of the contemporary work, if unpublished; a list of the recorded repertoire with exact titles, opus numbers, composers' names, and timings; and any additional supporting documents relevant to specific field of piano study (i.e., pedagogy, performance, music education, etc.). *Chairman: Hawkins\**

**WIHLA HUTSON ORGAN SCHOLARSHIP:** *\$800 to an organist.* Enclose a resume; a short biographical sketch; a statement detailing how these funds would support attainment of career goals, including a detailed budget; and a high-quality compact disc recording (15-30 minutes) which includes a contemporary work written after 1980, a contrasting work from a different stylistic period, and other works as needed to fulfill the time requirement; a copy of the score of the contemporary work, if unpublished; a list of the recorded repertoire with exact titles, opus numbers, composers' names, and timings; and any additional supporting documents relevant to specific field of organ study (i.e., pedagogy, performance, music education, etc.) *Chairman: Hawkins\**

## WORLD MUSIC

**BETTYLOU SCANDLING HUBIN SCHOLARSHIP FOR WORLD MUSIC/MULTICULTURAL MUSIC:** *\$1,250 awarded in memory of Lucie Benefiel Scandling.* The applicant must submit a proposal and relevant supporting materials. This may focus on study, travel, publication or performance. *Chairman: Hoover*

## VOICE

**ELIZABETH BOLDENWECK VOICE SCHOLARSHIP:** *\$400 for undergraduate study in voice.* Enclose high-quality compact disc recording (not to exceed 15 minutes) which includes two contrasting works; list of the recorded repertoire with exact titles, opus numbers, composers' names, and timings; recent reviews and programs. *Chairman: Hoch\**

**MIKANNA CLARK TAURMAN VOICE SCHOLARSHIP:** *\$500 for graduate study in voice.* Enclose proof of current registration or acceptance into a graduate program in voice; high-quality compact disc recording (not to exceed 15 minutes) which includes two contrasting works; a list of the recorded repertoire with exact titles, opus numbers, composers' names, and timings; recent reviews and programs. *Chairman: Hoch\**

**SARA EIKENBERRY VOICE SCHOLARSHIPS:** *Two \$1,000 awards to two deserving mezzo-soprano or contralto voice students, one a graduate student and one an under-graduate student.* Enclose a high-quality compact disc recording (not to exceed 15 minutes) which includes three art songs or arias of contrasting style in three different languages; a list of the recorded repertoire with exact titles, opus numbers, composers' names, and timings; recent reviews and programs. *Chairman: Hoch\**

**INES PRATT JAMISON SCHOLARSHIP:** *\$2,000 to a music education major who is studying voice.* Enclose a high-quality compact disc recording (not to exceed 15 minutes) which includes three art songs or arias of contrasting style in three different languages; a list of the recorded repertoire with exact titles, opus numbers, composers' names, and timings; recent reviews and programs; brief statement which identifies the ways that continuing vocal study will enhance your Music Education degree. Include a detailed budget of how this money will be used. *Chairman: Hoch\**

**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.* Enclose a high-quality compact disc recording (not to exceed 15 minutes) which includes three art songs or arias of contrasting style or periods in English and one other modern language; a list of the recorded repertoire with exact titles, opus numbers, composers' names, and timings; recent reviews and programs. Include a detailed budget of how this money will be used. *Chairman: Hoch\**

## SUMMER SCHOLARSHIPS

*Six \$1,000 awards for study at any American or International Summer Music Program.* Enclose a high-quality compact disc recording (15-20 minutes) which includes at least two contrasting works; a list of the recorded repertoire with exact titles, opus numbers, composers' names, and timings; recent reviews and programs; a copy of the acceptance letter\*\* from the specific summer program; a descriptive brochure from the summer program outlining its curriculum. *Chairman: Hawkins\**

*\*\*Applications may be made prior to acceptance.*

**MU PHI EPSILON FOUNDATION** is also proud to support, through our philanthropic gifts, the following summer programs:

- Aspen Music School
- Banff Center for the Arts
- Brevard Music Center
- Chautauqua Institution
- Encore School for Strings
- Inspiration Point Fine Arts Colony
- International Festival at Round Top
- Music Academy of the West
- Tanglewood Music Center

## Non-Board Scholarship Chairmen

**Marie Brown (Ginger) Curea**

489 Wynola St, Pacific Palisades, CA 90272-4244  
(310) 459-5150 or (310) 454-1614, shogasan@msn.com

**Dr. Jeffrey Hoover**, Associate Dean - Arts & Communication  
Illinois Central College, One College Drive, East Peoria, IL 61635  
309-694-5113, Fax: 309-694-8505, jhoover@icc.edu

**Marilyn Sandness**

6872 Rose Glen Drive, Dayton, OH 45459  
937-434-2636, Fax: 937-434-8645, sandness@erinet.com

\* See page 27 for Foundation Board Scholarship Chairmen addresses.



# Upon Listening

Sherry Kloss, *Epsilon Upsilon, Muncie Alumna*  
3510 West University Ave, Muncie, IN 47303

Phone: 765-287-8469

Email: sherkl@excite.com

Lyric soprano Martha Bennett Oneppo and pianist-arranger Allen Forte are the artists featured in *Songs of Yesterday for Today: American Popular Songs of the Golden Age*, a joyful celebration of the American song. Our country's most beloved composers are represented, including George Gershwin, Cole Porter, Jerome Kern, Leonard Bernstein, Irving Berlin, Richard Rogers, and many more. The beautifully melodic, heart-warming songs contain catchy texts by equally well-known lyricists. It's a powerful reminder of the legacy of brilliant songwriters in the U.S., and the listener cannot help but become immersed in the language of romance, promise, philosophy, and yearning that pervades these melodies.

Experiencing *Songs of Yesterday and Today* is both uplifting and thought provoking. You may ask yourself why it seems so difficult to hum even one phrase of a Broadway or Hollywood musical written after 1970. In many cases, lyrics make the difference. To illustrate this point, let us examine a few of the simple but magnificent lyrics from earlier songs included on this CD:

"I'm gonna love you like nobody's loved you, come rain or come shine."

"Ev'ry time we say goodbye, I die a little ..."

"Love is funny or it's sad, or it's quiet or it's mad ... but beautiful."

Such lyrics truly resound within us. Even if you believe that you have no voice, don't be surprised to find that you are singing along with this recording. To quote Irving Berlin, "There's an element of truth in every idea that lasts long enough to be called corny."

One might suggest that the artists' individual styles are not completely matched. The lovely operatic voice seems somewhat constrained in this idiom, while the pianist "swings" in realization of sparking arrangements on a superbly tuned instrument. However, the compatible interpretations and the overall sonorities present a joyful partnership well worth the listening. The performers successfully accomplish their mission in communicating these treasured songs, and the CD deserves a "Bravo!"

Produced by Romeo Records, *Songs of Yesterday and Today* exemplifies excellence in concept and recording quality. The erudite and interesting program notes complete a winning package. A suggestion for future output: for more clarity, the order of the program notes should follow that of the songs on the recording.



## Product Details

Romeo Records #7230

\$14.95

tel: 917-613-8865

email:  
info@romeorecords.com

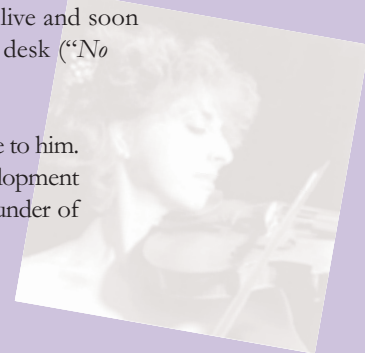
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"Upon Listening" columnist Sherry Kloss was featured in a June article in the *Pittsburgh Post-Gazette*. The story focused on Sherry's close relationship with the great violinist Jascha Heifetz in the years before his death in 1987 and her ongoing efforts to continue his legacy. As a budding violinist, Kloss first heard a Heifetz recording at age eight and, enthralled, immediately taught herself to play the same piece by ear. As a young adult she heard Heifetz perform live and soon received the opportunity to join his master class. After three sessions she boldly approached his desk ("No one approached his desk") and announced that she loved his class.

She subsequently studied with Heifetz for five years, became his assistant, and virtually dedicated her life to him. Now she performs on the Tononi violin he willed to her and directs a yearly program, the Music Institute for Development of Personal Style, to introduce musicians of all ages to his violin transcriptions and interpretations. She is co-founder of the Jascha Heifetz Society, has written a book about him, and recorded two albums of his transcriptions.

To read the full *Post-Gazette* story, visit <http://www.post-gazette.com/pg/07168/794212-388.stm>  
To learn more about Sherry Kloss's work, visit [www.klossclassics.com](http://www.klossclassics.com).



continued from page 13

tributed to your music library work?

**Ruthann:** As a student, Mu Phi membership got me involved with a larger group of musicians, both older and younger. That has broadened my library work, since it made me aware of the research and teaching needs of a wide variety of library users.

**Rachel:** Mu Phi Epsilon encourages musicians to mingle outside of their own specialties. I remember hearing Keith Bohm perform a classical saxophone recital as the winner of the International Competition. Having concentrated on vocal music, I had never heard classical saxophone before, and it was a revelation. Another example was an unaccompanied flute recital at a D.C. Alumni chapter meeting. My reference work is enhanced by exposure to repertoire and specialties that I would not otherwise know.

**Wendy:** I have been fortunate to be associated with Mu Phi Epsilon and serve as the International Librarian. It was (and is) gratifying to update the Mu Phi Epsilon Composers & Authors publication. The 2003 Centennial edition – a two-volume, 648-page bibliography with thousands of entries from over 635 composers – more than doubled the number of names in previous versions. I also want to create authority records in the national database for as many Mu Phi composers and authors as possible.

**Triangle:** What is most satisfying to you about this work?

**All:** Helping patrons find the music information and resources they need.

**Triangle:** Most challenging?

**Ruthann and Wendy:** Making the budget stretch.

**Rachel:** Educating patrons in how to access and filter information they find online.

**Ruthann:** Keeping up with technological changes as they go whizzing by.

**Wendy:** Media stereotypes tend to characterize librarians as bun-wearing, shushing old ladies who are out of date and irrelevant, when in fact, we are on the forefront of information access and preservation. We take very seriously our responsibility as the curators of knowledge.

**Triangle:** What has been the greatest advance in your profession in the past 25 years?

**All:** Online resources and digital technology.

**Triangle:** What do you predict will be the greatest advance in the next ten years?

**Ruthann:** The way we listen to music is changing greatly and the way we deliver information will change too.

**Rachel:** I hope that digital information will be faster, better, cheaper, and easier to use. Right now there are competing databases and sites with incompatible interfaces, and I spend a lot of time trying to figure them out.

**Wendy:** Hopefully, we can do away with all these proprietary computer programs and applications so there can be “one-stop shopping” from any computer anywhere in the world.

**Triangle:** Anything you’d like to add?

**Ruthann:** If readers are interested in music librarianship as a career, talk with a music librarian or go to the MLA website ([www.musiclibraryassoc.org](http://www.musiclibraryassoc.org)). This profession is a great way to keep involved with the musical community and to be a lifelong learner. I never intended to become a music librarian but I’m thankful every day for being nudged in this direction.

**Wendy:** As International Librarian, I strongly encourage our membership to perform music of Mu Phi Epsilon composers. If you don't know any, contact me! There's lots of great stuff. Too, members who would like to donate materials to the Mu

Phi Epsilon Music Library or the Archive are invited to contact me. We would be glad to receive these items! ▲



Wendy A. Sistrunk, *Mu Mu*,  
Kansas City Alumni  
Music Catalog Librarian  
University of Missouri-Kansas City

*For more information about the music library profession, visit [www.musiclibraryassoc.org](http://www.musiclibraryassoc.org).*



# Applause & Encore

## Applause

*News from Members*

**Adrienne Albert**, *Phi Nu, Los Angeles Alumni*, writes, “Forgive my blowing my own horn but thought you might enjoy reading this article that came out in our local newspaper ([http://www.palisesadepost.com/content/index.cfm?Story\\_ID=2802](http://www.palisesadepost.com/content/index.cfm?Story_ID=2802)). My new work *Between the Dark and Daylight* has a universal theme of mothers and daughters and children of all cultures. In this disturbing world, it is wonderful that we have music to reach across boundaries and touch the humanity in all of us.” Adrienne was recently awarded a National Endowment for the Arts grant through The American Composers Forum. She is former composer-in-residence for the Wagner Ensemble and The Los Angeles Doctors Symphony Orchestra. She is current co-vice president and past president of the Los Angeles Alumni Chapter and has just been selected as an ACME honoree. Watch for a complete ACME profile in the next *Triangle*. Meantime, learn more about Adrienne’s work at [www.adriennealbert.com](http://www.adriennealbert.com).

**Annette Albright**, *Theta*, was honored as Outstanding Volunteer for 2007 by the City of Lake Placid, NY. She was recognized for thirty years of volunteer work at the Lake Placid Center for the Arts, more than fifty years for the Lake Placid Sinfonietta as librarian among other tasks, and volunteering with Students for Literacy and Uihlein Mercy Nursing Home. Annette is also International SERV Chairman for Mu Phi Epsilon.



2006 Sterling Patron **Christine Brewer** has been named one of the top twenty greatest sopranos of all time by England’s most respected opera and music critics. According to the St. Louis *Post Dispatch*, “The list was featured in the April issue of the British publication *BBB Music Magazine*. Maria Callas topped the list; Brewer was No. 17.” In May, Brewer received an honorary doctorate from

Connecticut’s Trinity College. Also in May, International President Fran Irwin heard Brewer perform in Berlioz’s *War Requiem* and dropped her a note praising her perfect entrances under difficult conditions. Brewer’s gracious reply said in part, “You are right about some of those pitches. I’ve sung the piece so many times now that I just think they are in my muscle memory!”

Pianist **Angelin Chang**, *Epsilon Omicron, Cleveland Heights Alumni*, won a 2007 Grammy® award for Best Instrumental Soloist Performance with Orchestra. She won for her rendition of Olivier Messiaen’s *Oiseaux Exotiques* with the Cleveland Chamber Orchestra, conducted by John McLaughlin Williams. An internationally acclaimed concert pianist, Dr. Chang has first-hand knowledge of the music that she performed: she studied with Yvonne Loriod-Messiaen and Olivier Messiaen at the Paris

Conservatoire, where she was the first American awarded the coveted Premier Prix for Piano and Premier Prix for Chamber Music in the same year. Dr. Chang is Associate Professor of Piano at Cleveland State University, where she is head of keyboard studies and coordinator of chamber music. She may be reached at [a.chang75@csuohio.edu](mailto:a.chang75@csuohio.edu) or visit [www.angelinchang.com](http://www.angelinchang.com).



Earlier this year soprano **Ruth Cuccia**, *Gamma Sigma, Palos Verdes Peninsula Alumni*, sang a solo recital, accompanied by Veronika Sapienza on piano and the Fort MacArthur Chapel Choir. Open to the public, the program included a variety of sacred music from Handel to Mozart, Fauré to Rutter.

The Debussy Trio, with harpist **Marcia Dickstein**, *Phi Nu*, celebrated its twentieth year in 2007 with an official recognition of the anniversary from University of Southern California on March 25th. The trio has performed concerts on three continents, including more than 1,200 programs for schoolchildren, and appeared on radio, television, and recordings. They have received awards from the NEA, CAC, Cultural Affairs Los Angeles, Copland Fund and U.S. Fund for Artists at International Festivals. They just released two full albums of new music on CD and MP3.

The University of Southern California’s Flora L. Thornton School of Music honors the 20th anniversary of the Debussy Trio. Left to right: Angela Wiegand, flute, David Walther, viola, and Marcia Dickstein (*Mu Nu*), harp. Presenting USC’s Certificate of Appreciation is USC and Curtis alumna Diana Steiner (*Epsilon Psi*).



Distinguished composer **Emma Lou Diemer**, *Mu Delta*, was honored with an “Emma Lou Diemer Musicale” at Georgia College & State University in April 2006. Performers were GCSU faculty and student soloists and ensembles. Another festival of Diemer’s music was presented at Meredith College in Raleigh, NC, in March 2007. These are but two of Dr. Diemer’s many new compositions, recordings, and performances in 2006-2007.

Composer **Nancy Bloomer Deussen**, *Mu Nu, Palo Alto Alumni*, is pleased to announce many recent performances of her works at venues around the country from Connecticut to California, including the world premiere of her composition “A Field in Pennsylvania,” on February 17. It was performed by the Diablo Symphony, conducted by Joyce Johnson-Hamilton, at the Dean Leshner Center for the Performing Arts in Walnut Creek, California. Visit [www.nancybloomerdeussen.com](http://www.nancybloomerdeussen.com).

# Applause & Encore

Soprano **Susan Dietz**, *Phi Nu, Los Angeles Alumni*, began her 07-08 SERV hours by organizing a July benefit concert for local oboist Linda Muggeridge, who had lost her home, possessions and pets in a devastating fire. Susan also performed in the concert along with others including harpist Dorothy Victor, who also gave a performance for the chapter in April.

**Madeleine Hsu Forte**, *Gamma Kappa, Allied*, and her musicologist husband Allen have a new web site, [www.forte.music.unt.edu](http://www.forte.music.unt.edu), which includes videos, lecture-concerts, and unpublished papers.



**Joyce Geeting**, *Tau, Los Angeles Alumni*, cellist and author of *Janos Starker, King of Cellists*, has an interesting set of early fall performances. "Body Notes," composed by pianist Hector Rasgado Flores, is a fascinating musical interpretation of human life and physiology. Rasgado and Geeting perform this work for cello and piano on September 9 in Thousand Oaks, California, and September 22 at the Mozarteum in

Salzburg, Austria. Other U.S. performances are planned in Chicago and Long Beach as well as internationally in Japan, Germany, Mexico, and Venezuela. Dr. Geeting also performs in September in the San Francisco area and southern California with harpist Dan Levitan. The repertoire includes a set of French Impressionistic works with pieces by Fauré and Saint Saens, as well as compositions by Bruch, Castelnuovo Tedesco, and Bantock. Joyce currently teaches at California Lutheran University where she maintains a class of thirty cello students. (818) 340-3940 for more information, or visit [www.JoyceGeeting.com](http://www.JoyceGeeting.com).

**Lois Ayers Gordon**, *Phi Pi, Wichita Alumni*, received the first annual Lois Gordon Distinguished Cello Teacher Award on March 17 from the Wichita State University School of Music. Flowers and a plaque were presented to Lois during "Cello Day" activities in Miller Concert Hall, in recognition of her lifetime achievement in cello teaching. The namesake award will be given in future years to others who demonstrate similar excellence. A gathering of many former students and other local cellists serenaded her with two numbers celebrating her establishment of Wichita's first cello choir in 1963. Lois also has served Mu Phi Epsilon with distinction, holding office in both the Fraternity and the Foundation in the 1960s and 70s. She received the Wilson-Speciale Lifetime Achievement Award at the 2001 International Convention in San Antonio.

Music educator **Shirley Grossman**, *Mu Beta, Spokane Alumni*, received a Lifetime Achievement Award in Arts Education from the Spokane Symphony Orchestra in January 2007. Shirley taught music in elementary schools in Canada and Spokane Valley, and, after taking time off to raise her two daughters, she opened

her home to create a music school for 3-7 year olds. Starting with 32 students, she presently is teaching about 200 students in her Kindermusik school. Thousands of children have passed through her loving hands through the years, inspired to go forward musically in many diverse ways. (*Shirley Grossman pictured here with student, Kaitlyn German.*)



Composer **Alice Yost Jordan**, *Omega*, was awarded an honorary Doctor of Fine Arts degree by her alma mater, Drake University, in May 2006. Jordan is the distinguished composer of more than 200 choral and organ works and has received many commissions. Drake University's Sheslow Auditorium is home to the Jordan Stage, named for Alice and her late husband in honor of their many contributions to the musical arts.

Pianist **Bonnie Kellert**, *Phi Psi, Washington, D.C. Alumni* and Grace McFarlane performed a benefit concert at the National



Presbyterian Church in Washington, D.C. last November. Ms. Kellert performed solo piano works by Rachmaninoff, Scriabin, Mendelssohn, and Chopin. For the concert's second half, Ms. McFarlane joined Ms.

Kellert for piano four hands music by Mozart, Schubert, and Rachmaninoff. Three encores and a post-concert reception capped off a successful event which raised more than \$3000 toward the Washington, D.C. Alumni Chapter's annual scholarship competition for worthy college and university music students studying in the Washington metro area.

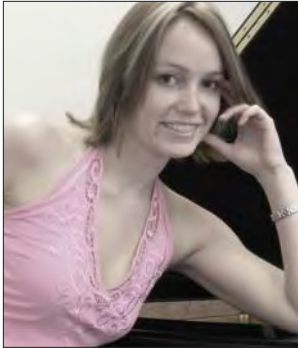
Classical guitarist **Aaron Larget-Caplan**, *Beta, Boston Alumni*, had several East Coast concerts this summer. In July he played solo concerts of Spanish music in Provincetown, and in August he teamed up with cornetist Geoff Shamu in Boston for a spirited night of Spanish & Argentine music. In September in Ogunquit, Maine, he performed the world premiere of *Disturbed, a Lullaby* by New York composer/guitarist David Leisner along with works by Bach, Albéniz, Barrios, Torroba, and Dyens. The *Washington Post* has written of Larget-Caplan, "[He] is a riveting artist whose musical styling begs immediate attention. His classical guitar performance was a treasure."

Congratulations to **Dr. John McIntyre**, *Gamma Psi*, who received a 2006-07 ASCAP PLUS Award in the Concert Music Division. The American Society of Composers, Authors and Publishers (ASCAP) award recognizes excellent work by composers who write for non-commer-





cial performance, such as concert and church music. Dr. McIntyre is a faculty member in the Department of Performing and Visual Arts and Coordinator of the Music Area at Saint-Mary-in-the Woods College. He has just been selected as an ACME honoree; watch for a complete ACME profile in the next *Triangle*.



**Noreen Murdock**, *Phi Lambda, Salem Alumni*, has been named general manager of the Salem Chamber Orchestra. For the past year she was orchestra manager, in addition to being assistant conductor and accompanist with the Salem Girl Choir. Noreen is also staff accompanist at Willamette University, working with many voice students on their senior recitals. Noreen learned her administrative skills in summer 2005 when she interned at the Glimmerglass opera company in New York state.

**Howard Richman**, *Phi Nu*, owns Sound Feelings Publishing, a catalog and online company based in California and in business since 1984. The firm publishes music, health, and education audio and e-books, specializing in music medicine, music instruction, weight loss, alternative therapies, and film scoring. Visit [www.soundfeelings.com](http://www.soundfeelings.com).

Singer and pianist **Annette Warren Smith**, *Gamma Sigma*, Palos Verdes Peninsula Alumni, presented a full-scale performance of her show "Could've Been Famous" on May 4 at the George Nakano Theatre in Torrance, California.

Pianist **Monica Verona**, *Omega Omega, New York Alumni*, performed with sopranos Mary Schiefen and Mary McClain at the Bloomingdale School of Music in New York City in February 2007. The program consisted of songs by two of the most prominent American composers of the 20th century, Aaron Copland and Samuel Barber. Monica is artist-in-residence at the Bloomingdale School of Music. She also serves as president of the New York Alumni chapter.

**Beverly A. Whitney**, *Phi Upsilon, Boston Alumni*, directs an auditioned community handbell ensemble, the Merrimack Valley Ringers. She writes, "This group contributes a great deal to the conflicts in my schedule, but I really enjoy working with them." Beverly was the massed conductor for two selections at the Boston Handbell Festival on May 15th and her Ringers are producing a CD. For information about the ensemble, including upcoming performances, visit [www.mvringers.com](http://www.mvringers.com).

**Melanie Zupan**, *Zeta, Portland Alumni*, recorded three French Christmas carols for an "International Celebration" program that aired last December on public television. Music of South Africa and Scotland was also featured.

## Encore

*News from Chapters*

*Boston Alumni* recently congratulated members **Edith Stearns Trask** and **Patricia Callan**, both *Phi Upsilon*, for fifty years of membership in Mu Phi Epsilon.

## Phi Gamma's Junior Bach Program

The *Phi Gamma* Chapter at Peabody Conservatory has seen its Junior Bach program become a course taken for credit by Peabody composers. Founded by Kevin Clark in Spring 2006, the program teaches composition lessons in an inner city middle school and performs the student pieces at Peabody. After three successful concerts, fourteen students and twenty-eight world premieres, the Junior Bach program has grown from a student group's enterprising community service project into a full-fledged part of the Peabody curriculum. This will ensure the program a long life and and give as many Baltimore students as possible the chance to hear their first composition performed at Peabody.



Pictured with Junior Bach participants are Phi Gammas Jenny Beck, Kevin Clark, and Caitlin Donovan.

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# Applause & Encore

*Cleveland Heights Alumni* are pleased to announce the winner of their annual scholarship. **Cellist Lillia Keyes** is a senior at the Cleveland Institute of Music and 2006-07 president of *Phi Omicron*.

*Denver Alumni* member **Nell Wainwright**, *Phi Sigma*, has become a sixty-year Mu Phi Epsilon member.

The *Detroit Alumni* were pleased to award 2007 scholarships totaling \$2700 to eight talented students from Michigan State, Wayne State, and Oakland Universities. Recipients are four pianists, two



clarinetists, one violinist, and one trumpeter. Seven of the eight are pictured following their performances at the chapter's Patrons' Tea in April.

*Palos Verdes Peninsula Alumni* report that their May wine tasting & silent auction fundraiser was a great success. About eighty guests attended and \$4,800 was raised to benefit the Peninsula Symphony, El Camino College's spring concert, scholarships for local high school students, and Mu Phi Epsilon projects. The chapter also celebrates milestones of two chapter members in 2007: **Pearl Kim** (*Mu Eta*) has been a Mu Phi for sixty years, and **Lenita McCallum** (*Phi Iota*) for fifty years.

The Spring 2007 newsletter of the San José State University School of Music and Dance contained news about several members of *Phi Mu*. Award-winning choral conductor **Anne-Marie Katemopoulos** is director of the San José State University Jazz Singers and also teaches vocal jazz, choral music, electronic music, and musical theater at a local arts magnet high school. Soprano **Erie Mills** is SJSU's area coordinator for vocal studies, the first singer member of Opera America's board of directors, an adjudicator for Metropolitan Opera regional auditions, and an active recitalist and recording artist. New endowed scholarships have been established at the School of Music and Dance honoring faculty members **Aiko Onishi** and **Irene Dalis**. Ms. Onishi coordinated the SJSU keyboard area and had a brilliant performing career. Miss Dalis, a mezzo soprano, sang in leading opera houses worldwide including the Met, and received an honorary doctorate from SJSU in recognition of her leadership in founding Opera San José.

Allesandra Cionco, 2006-2007 president of *Phi Mu*, sent greetings in Spring 2007. She writes:



Dear Brothers and Sisters of Mu Phi Epsilon,

It has been an eventful year for the Phi Mu chapter here at San Jose State. As our group has more than tripled in size over the last two years, we have really begun working on large group social activities over winter and summer breaks. This summer we are formulating a trip to Pasadena, California, to see a performance of Eric Whitacre's opera *Paradise Lost*. In addition to the group bonding, we have begun a strong commitment to a local elementary school. Over the past year we have been developing a music program at Horace Mann Elementary. Prior to this they had no established music program. Beginning in the spring, we have had nine of our members volunteering in classrooms twice a month. At the school, we teach in classrooms of kindergarten through fourth grade, introducing them to various musical concepts including rhythm, melodies, dynamics, instrument families, how to be an active listener, and cultural music. We are making plans for this to be a long term commitment between our Phi Mu chapter and Horace Mann Elementary.

In the fall, we plan on having an elaborate chamber music concert, premiering works by our own Mu Phi composers. The proceeds of this performance will be donated to Horace Mann to help fund our efforts. If time allows, we would like to work with another Mu Phi chapter in the area to put on a collaborative performance. We are very excited and look forward to all of our events in the upcoming year.

*Salem Alumni* sends news of two Special Election members: **Rosalie Karelekas** was named by the Oregon Symphony Association as a 2007 Music Teacher of the Year. Rosalie, a 30-year music educator, works in Salem-Keizer public elementary schools and holds adjunct status at Willamette University and Western Oregon University. **Ann Papworth** has embarked on an eighteen-month music ministry mission in Sao Paulo, Brazil. Before her departure, she gave a solo vocal recital that culminated several years of private study with **Dr. Myra Brand**, *Phi Lambda*, also a *Salem Alumni* member.

## From the Editor

Melissa Eddy, *Mu Theta, Austin Alumni*

You might notice that this issue's theme is different from the one previously announced. We wanted to profile Mu Phi instrument makers and technicians, but couldn't find any! You'll be fascinated to read instead about the music library profession. But I'd still like to focus on musical instruments in a future issue, so if you're acquainted with a Mu Phi in that field, please let me know.

### Write for *The Triangle*

We have a wonderful group of regular writers for the *Triangle*. Their talent and dedication to journalism as well as music help make this publication fresh, informative, and timely. But we still need more! First, we need writers to interview outstanding Mu Phis and write articles like the two about music librarians and archivists, this issue.

Second, if you've conducted original research or implemented a unique project, or if you've already written a paper, submit an abstract for publication consideration. Interested? Contact me!

We prefer electronic submissions to *The Triangle*, but fax or mail is acceptable. Color photographs are welcome; electronic format (300 dpi) is best but prints may be mailed. Include a SASE if you wish a photo print to be returned. Please identify any individual in a photo by name, chapter of initiation, and current chapter affiliation.

### *Triangle* Now in EBSCO Database

I'm pleased to announce that, beginning with this issue, *The Triangle* is now part of the searchable database operated by EBSCO Publishing. EBSCO delivers online research databases to public, academic, medical, corporate, and government libraries, which in turn make the databases available to their users. Many prestigious magazines and journals are listed, and *The Triangle's* inclusion will enhance our publication's reputation and readership.

Melissa

## Founders' Day Message

November 13, 2007

Dear Mu Phi Epsilon Members and Friends,

We are again observing the anniversary of our fraternity. Just as everyone has a birthday once each year, Mu Phi Epsilon regularly observes its special day. There is a well-known joke about the three stages of life: **Young, Middle-aged, and You Look Wonderful!** Certainly we can celebrate Mu Phi Epsilon with this same tribute.

In 1903 Dr. Winthrop Sterling and Elizabeth Mathias established Mu Phi Epsilon Sorority with thirteen young women at the Metropolitan College of Music. In 1913, when the tenth Convention had an enrollment of seventeen chapters, the Mu Phi Epsilon constitution was amended to direct that November 13 be celebrated as Founders Day rather than Alumnae Day. **Young** years were when the official song "Our Triangle" was premiered, rituals established, and alumnae chapters formed. Our official publication *The Triangle* began, and our social organization became an honorary music society. This young music society also endured World War I.

In Mu Phi's **Middle Age**, many contests and awards were established, music therapy was emphasized, the Memorial Foundation came into existence, and Mu Phi Epsilon became an international organization. In addition to these highlights, individual members continued to be recognized for achievements in the music profession.

The **You Look Wonderful** years have changed us to Mu Phi Epsilon International Professional Music Fraternity for women and men all over the world. Along the way our fraternity has kept up with changing times. The Memorial Foundation is now the Mu Phi Epsilon Foundation. Many scholarships and awards are available for both collegiate and alumni members. Fraternity members remain true to their promise to be loyal, generous, and self-sacrificing. Every area of the music profession includes outstanding Mu Phi Epsilon artists. It is almost impossible to count the ways Mu Phi members give service to schools and communities through their music.

So in 2007 we can say with confidence and delight – Mu Phi Epsilon, You Look Wonderful!

With Mu Phi Love,



Dr. Frances Irwin  
International President

# Final Notes

Wynona Wieting Lipsett, *Mu Chi*  
Immediate Past International President

Phone/Fax: (254) 562-9397

Email: wyndon@nctv.com



Mu Phi Epsilon lost a shining star with the death of **Marilyn Neeley Gerle** on May 30, 2007. A 1956 *Mu Nu* initiate at the University of Southern California, Marilyn became an internationally acclaimed concert pianist who directed piano and chamber music studies at Catholic University and was a former dean of its music school. She won prizes in the Michaels and Geneva

International Competitions, receiving first prize in the 1958 Geneva chamber music category where she performed with cellist Joanna de Keyser, also a *Mu Nu*. She was a prizewinner in the first Van Cliburn International Competition and a finalist in the Leventritt Foundation competition, both in 1962.

Marilyn was born in Los Angeles and began playing piano at age three, giving recitals by age six. When she made her New York Town Hall debut two years later at age eight, she was featured in *LIFE* magazine. After receiving her music degree, she pursued a master's degree, also from USC; she liked to point out that this advanced degree was in philosophy and religion rather than music. Professor Jean M. Barr at the Eastman School of Music commented that Marilyn "knew a great deal about many things. She was quick-witted and extremely observant and had a remarkably dry, stiletto-like sense of humor."

For many years Marilyn appeared in duo concerts with her husband, violinist Robert Gerle. In 1970 they recorded the complete Beethoven sonatas for violin and piano for public television and received an Emmy award. According to her son Andrew Gerle, a musical theater composer and pianist in New York, she was most comfortable in the repertoire of the Romantic period. She had a passion for teaching and maintained a busy concert schedule. She spent many summers on the piano faculty at Brevard Music Center in North Carolina.

An active *Mu Phi*, Marilyn was a long-time member of the Washington D.C. Alumni Chapter and listed in ACME. She received the coveted Sterling Senior Achievement Award and performed at the convention in Santa Monica, both in 1960. In 1977 she was appointed as a preliminary judge for the Sterling Staff International Competition (now known as the *Mu Phi Epsilon* International Competition). In 1978 she was asked to serve as Artist Chairman of the competition, responsible for competition procedures, repertoire regulations, selection of required American works, and selection of preliminary and final judges. She was artistic manager of the 1980 and 1983 competitions in Indianapolis and Wichita.

## Member Remembered

### Mary Elizabeth "Betty" Abbot

*Phi Xi*, March 25, 1946

Died August 29, 2006

Music education, cello, and piano. Betty taught cello at several universities and played in orchestras and chamber groups.

### Virginia M. Sellars Cochran

*Phi Gamma*, December 19, 1937

*Boston Alumni*

Died April 22, 2007

Virginia, *Boston Alumni*, was a member of the "Amethyst Triangle" as a 70-year member of *Mu Phi*. Winner of numerous vocal competitions including the RCA Victor "Best of 1,000 Voices" award, she was a soloist with the Boston Pops under the direction of Arthur Fiedler. She was active in her church choir for over 30 years.

### E. Marie Miller Fortier

*Mu Beta*, November 15, 1941

*Tacoma Alumni*

Died April 4, 2007

Marie was a music educator, mentor, patron of the arts in Tacoma/Pierce County, participated as a member of orchestras and choirs, and was an accomplished accompanist who played for hundreds of students in concerts and competitions. In 1947 Marie was a founder of the *Tacoma Alumni* Chapter, in which she held many leadership positions, and chapter advisor to the *Epsilon Sigma* at Pacific Lutheran University.

### Corrine Holm Gregg

*Mu Mu*, November 9, 1947

*Greater Des Moines Alumni*

Died February 17, 2007

Corrine was a piano teacher.

### Ethel P. Grossman

*Omega Omega*, May 17, 1998

*San Diego Alumni*

Died May 19, 2007

Pianist.

### Willa Redfield Harrington

*Mu Delta*, February 9, 1937

Died January 3, 2006

She was a concert pianist and member of the Westside Los Angeles Philharmonic.

### Mary McGregor Hazeltine

*Alpha Lambda*, June 14, 1983

*Portland Alumni*

Died February 3, 2007

Pianist. Mary graduated from the Juilliard School of Music in 1935 and taught at the Manhattan School of Music. She had a special interest in the piano music of Ernest Bloch and Federico Mompou and





gave many lecture-recitals about them. Well known in the Portland music community as a piano teacher and supporter of the arts since the 1950s, she taught at the Community Music Center in Portland and was a member of both OMTA and the Beaux Arts Society.

**Carol Larson Hemker**

*Mu Phi*, May 24, 1984

*Cleveland Alumni*

Died July 15, 2005

Carol directed church choirs and worked at the Baldwin Wallace College music library.

**Audrey McAnulty Jennings**

*Phi Theta*, December 1, 1932

*Detroit Alumni*

Died March 21, 2007

Earning degrees in piano and organ, Audrey taught at the Detroit Conservatory of Music. She was a church musician, piano teacher, and served on the Grosse Pointe Symphony board. She wrote and performed original musicals for various organizations.

**Abbie Marie Slentz Kenagy**

*Phi Pi*, January 4, 1946

Died April 5, 2007

Abbie had a music education degree, was an accomplished pianist and taught privately.

**Madeline Fudim Krisnowich**

*Phi Mu*, January 15, 1974

Died February 4, 2007

Outstanding soprano, cantorial soloist, voice faculty member at California Music Festival, and a staff member of Summer Song in Contra Costa County.

**Helen Irene Houseman Latta**

*Phi Mu*, June 14, 1942

*Fresno Alumni*

Died April 28, 2007

Helen was a violinist and charter member of the Fresno Philharmonic.

**Melody Cecile Lord Lundberg**

*Phi Sigma*, April 21, 1968

*Chicago Alumni*

Died January 18, 2007

Faculty member at DePaul University over 25 years, teacher and composer, Melody

was pianist for the Chicago Symphony Chorus, Metropolitan Opera's Regional Auditions, Chicago Opera Theatre and performances throughout the world.

**Merry Adele Marcotte**

*Alpha Omega*, December 10, 1989

Died December 29, 2006

"Merry was passionate about her faith, family, friends and music. She loved working with the choir students, and it was important that her students learned leadership and life skills while developing musically. Merry was the music teacher that we all strive to be."

**Marion Fillous Matyi**

*Phi Omicron*, June 17, 1939

Died March 2, 2007

Violin, viola, educator, orchestral player.

**Christine Fink McDonald**

*Xi*, March 8, 1931

*San Diego Alumni*

Died July 9, 2007

Christine taught piano in her home studio in La Jolla for many years.

**Mary Barbara Miller**

*Phi Omicron*, April 18, 1961

*Cleveland Alumni*

Died March 25, 2007

An executive secretary and past president of the *Cleveland Alumni*, Mary was a performing member of *Mu Phi Epsilon*, The Fortnightly Musical Club and the Music and Drama Club.

**Hildred "Hildy" Kronlokken Norman**

*Gamma*, February 12, 1956

*Minneapolis-St. Paul Alumni*

Died May 13, 2007

A soprano regional finalist in the Met auditions, Hildy studied at the Hochschule für Musik in Hamburg in the mid 1950s. She served many years as treasurer of her *Minneapolis Alumni* chapter and was a well-known soloist in the area.

**Marian Sill Philp**

*Mu Eta*, December 3, 1942

*Sacramento Alumni*

Died June 12, 2007

Marian was listed in the 2003 centennial publication of *Mu Phi Epsilon Composers and Authors*. Some of her compositions

are *Discovery* and *Mother's Song*, both for piano and voice; *Song of the Christ Child* for SATB with piano; and *Theme and Variations* for piano.

**Joyce Elaine Schroeder**

*Phi Epsilon*, May 12, 1956

*Wichita Alumni*

Died April 24, 2007

Talented in both piano and voice, Joyce was active in church work and teaching early childhood and kindergarten education.

**Dorothy B. Fleisch Smith**

*Mu Omicron*, February 25, 1953

Died February 14, 2007

Faculty Associate in voice at Wright State University where she taught vocal technique and diction, German and French pronunciation for singers, vocal repertoire class, and applied voice. She taught private lessons at home, and sang with Grace United Methodist Choir as a soloist, the Dayton Opera chorus, the Opera Funatics, and community theater.

**Rebecca Corwin Snider**

*Phi Gamma*, February 17, 1935

Died July 13, 2006

Pianist, piano teacher, carillonneur who was on faculty at Chautauqua and listed in ACME.

**Dr. Jeanne Foster Wardian**

*Alpha Psi*, February 28, 1965

Died February 4, 2007

Jeanne was a published author of numerous books and articles. She was a music educator, vocalist, and the first female full professor in the history of Gonzaga University where she founded the Women's Glee Club. She served as president of the Association of Jesuit Colleges, Teachers Education; chairperson of the Board of Trustees for the American Baptist Seminary of the West; member of the American Association of Colleges of Teacher Education, and was past president of the Washington State Council of Deans.



## Alumni Chapter Presidents

\* Noted chapters have co-presidents

**ALLIANCE, OH**  
Russell Newburn  
330.821.7877  
rslnbn@yahoo.com

**ANN ARBOR, MI**  
Nancy Murphy  
734.665.2008  
N\_Murphy@designtest.com

**ATLANTA, GA**  
Julia Torbert  
770.939.7180  
jbtorbert@yahoo.com

**AUSTIN, TX**  
Elda Garcia  
512.289.7113  
mezzoallegra@yahoo.com

**BERKELEY, CA\***  
Karen Ashford  
925.682.6412  
hautboisgal@gmail.com

Susan Waller  
925.829.4922  
piccolosue@aol.com

**BEVERLY HILLS, CA**  
Margery McKay  
805.777.7383  
margery1@juno.com

**BLOOMINGTON, IL**  
Jane Gouker  
812.332.0058  
jgouker@mccsc.edu

**BOSTON, MA**  
Judith Goff  
508.653.7511  
judyb1047@rcn.com

**GREATER CHICAGO AREA**  
Uvon Tucker  
773.272.1026  
thatniceyoungman@gmail.com

**CINCINNATI, OH**  
Willena Schlueter  
513.825.6608  
azuckerman@princeton.k12.oh.us

**CLEVELAND, OH**  
Nancy Gray  
330.688.7990  
bobgrayz@aol.com

**CLEVELAND HEIGHTS, OH**  
Bonnie Lake  
216.932.8895  
No E-mail

**DALLAS, TX**  
Mary Ann Taylor  
972.780.7366  
Mataylor7@juno.com

**DAYTON, OH**  
Marilyn Sandness  
937.434.2636  
sandness@erinet.com

**DENTON, TX**  
Martha Whitmore  
940.321.2711  
mamadiva@att.net

**DENVER, CO\***  
Kirsten Forbes  
720.870.2020  
Kirsten\_Forbes@msn.com

Jane Tirey  
303.756.8056  
No E-mail

**DES MOINES, IA**  
Janis Bowden  
515.710.8186  
janis.bowden@dmps.k12.ia.us

**DETROIT, MI**  
Joann Wright  
313.982.9923  
joannwri@concentric.net

**EUGENE, OR**  
Sharron Smith  
541.688.2778  
rosyturn@comcast.net

**FRESNO, CA**  
Gayane Korkmazian  
559.255.5803  
No E-mail

**FULLERTON, CA**  
Gerri Flynn  
714.891.8186  
GerriFlynn@aol.com

**HOUSTON, TX**  
Carolyn Kassarian  
713.977.5913  
johnk@netscape.com

**INDIANAPOLIS, IN**  
Brooke Sweets  
317.885.3955  
Mamma9704@yahoo.com

**KANSAS CITY, MO**  
Dorothy Brandwein  
913.262.7614  
dorothymichelle@juno.com

**LAWRENCE, KS**  
Lynn Basow  
785.843.3616  
lynbasow@sunflower.com

**LINCOLN, NE**  
Jean Henderson  
402.327.9708  
jeh@nebrwesleyan.edu

**LOS ANGELES, CA**  
Marie Brown Curea  
310.459.5150  
310.454.1614  
shogasan@msn.com

**MINNEAPOLIS-ST. PAUL**

Narissa Bach  
612.925.0056  
narissavabene@yahoo.com

**MUNCIE, IN**

Chapter contact:  
Mary Hagopian  
765.288.5500  
mhagopia@bsu.edu

**NEW YORK CITY**

Monica Verona  
212.663.7808  
mjverona@yahoo.com

**CENTRAL OKLAHOMA**

Jennie Cleaver  
405.842.2780  
gkhedges@cox.net

**PALO ALTO, CA**

Velva Rowell  
650.302.4799  
vlrowell@covad.net

**PALOS VERDES PENINSULA,  
CA**

Helen Ruth Cuccia  
310.832.7433  
cuccia4@sbcglobal.net

**PHILADELPHIA, PA**

Linda Child  
610.296.7878  
clarkchild@aol.com

**PHOENIX AREA, AZ**

Neeltje Gingerich  
480.883.1698  
NeeltjeG@aol.com

**PORTLAND, OR\***

Patti Duthie  
503.297.7681  
patti.duthie@comcast.net

**Arletta O'Hearn**

503.644.1892  
daohearn@webtv.net

**ROCHESTER, NY**

Sarah Christine DeBoer  
315.597.3805  
cscdeboer67@usadatanet.net

**SACRAMENTO, CA**

Nancy Metzger  
916.422.5168  
nmetzger@rcip.com

**ST. LOUIS AREA, MO**

Cathy Paul  
314.567.3281  
cpboe@netscape.net

**SALEM, OR**

Michelle Wardrip  
503.391.9966  
mdwvoice@open.org

**SALT LAKE CITY, UT**

Carolin Crosby  
801.277.8558  
cantoconbrio@yahoo.com

**SAN ANTONIO, TX**

Nancy Laine  
210.764.1125  
intreble@swbell.net

**SAN DIEGO, CA**

Caroline Lasker  
858.459.2495  
chlasker@worldnet.att.net

**SAN FRANCISCO, CA**

Ruth Koenig  
415.479.0807  
RNRKoenig@yahoo.com

**SAN JOSE, CA**

Margaret West  
408.238.1273  
pggyjoy@yahoo.com

**SEATTLE, WA**

Carol Campbell  
206.524.2750  
ccdshop@aol.com

**SPOKANE, WA**

Janice Whaley  
509.448.5645  
whaleyj2618@comcast.net

**SPRINGFIELD, MO**

LeAnn Girshner  
479.586.3731  
maestro\_lmm@yahoo.com

**TACOMA, WA**

Margaret (Peggy) Thorndill  
253.566.8031  
mthorndill@ups.edu

**TERRE HAUTE, IN**

Elizabeth Davis  
765.828.9213  
elizabeth@cedavis.net

**TOLEDO, OH**

Martha Amstutz  
419.874.7117  
john\_nancy@wcnnet.org

**TULSA, OK**

Joyce Bridgman  
918.742.4555  
jbridgman@oru.edu

**URBANA-CHAMPAIGN, IL**

Madeline Ignazito  
217.384.1525  
madii@consolidated.net

**WASHINGTON D.C.**

Marcus Wyche  
301.484.3652  
VideoAuth@aol.com

**WICHITA, KS**

Marjorie Walton  
316.631.1271  
bwalton11@cox.net

For a complete list of districts and the chapters  
in them, please go to the Fraternity website,  
[www.muphiepsilon.org](http://www.muphiepsilon.org)



# District Directors

▶ New District Director or added a district

## ATLANTIC DISTRICT A1

Beverly Whitney  
8 Phillips Drive  
Westford MA 01886-3409  
(978) 692-7353  
Beverly158@msn.com

## DISTRICT A2

Elizabeth White  
3158 Gracefield Rd.  
Silver Spring, MD 20904  
(877) 801-2808  
dandewhite@comcast.net

## EASTERN GREAT LAKES

### DISTRICT EGL1

Signe Zale  
709 Whittier Road  
Spencerport, NY 14559  
(585) 594-8422  
sigbobzale@aol.com

### DISTRICT EGL2

Shannon Engle  
447 Millbridge Drive  
Lebanon, PA 17042  
(717) 279-7399  
daizhan@verizon.net

### DISTRICT EGL3

Nancy Jane Gray  
3070 Orchard Rd  
Silver Lake Village, OH  
44224-3126  
(330) 688-7990  
bobgrayz@aol.com

## GREAT LAKES

### DISTRICT GL1 & GL2

Susan Owen Bissiri  
2828 Hawks Avenue  
Ann Arbor, MI 48108  
(734) 971-1084  
slbissiri@sbcglobal.net

### DISTRICT GL3

Rosemary Schroeder  
3020 Majestic Oaks Lane  
St. Charles, IL 60174  
artws@aol.com

## EAST CENTRAL

### DISTRICT EC1

Marva Rasmussen  
5520 Homecrest Ln  
Mason, OH 45040  
marvarasmussen@aol.com

## DISTRICT EC2

Barbara Medlicott  
2530 Chaseway Court  
Indianapolis, IN 46268  
(317) 879-0999  
bmedlicotti@aol.com

## DISTRICT EC3

Director: TBA

## SOUTHEAST

### DISTRICT SE1

Kiyoshi Carter  
1015 Idlewood Drive  
Greensboro, NC 27408  
(336) 337-4937  
carterk@gcsnc.com

### DISTRICT SE2

Director: TBA

### DISTRICT SE3

Melissa Voshell  
12428 Hickory Forest Rd.  
Jacksonville, FL 32226-4204  
(904) 714-9553  
melflutey@bellsouth.net

### DISTRICT SE4 & SE5

Kimberly Richardson Gross  
16334 Mockingbird Lane  
Baton Rouge, LA 70819  
(225) 266-8631  
krgross1@cox.net  
choklatcitee@yahoo.com

## SOUTH CENTRAL

### DISTRICT SC1

*Co-Directors*  
Jediah Spurlock  
2200 Pleasant Valley Rd., #327  
Austin, TX 78741  
(512) 487-5013  
sistas0ul@aol.com  
muphil@yahoo.com

Elda Garcia

911 Battle Bend #224  
Austin, TX 78745  
(512) 289-7113  
mezzoallegra@yahoo.com

### DISTRICT SC2

Sandra McMillen  
306 Shorewood Drive  
Duncanville, TX 75116  
(972) 298-5910  
skmcmillen@yahoo.com

## DISTRICT SC3

Cloyce Kuhnert  
4 Cherrywood Square  
Canyon, TX 79015-2035  
(806) 655-7920  
Cloyce@sbcglobal.net

## CENTRAL

### DISTRICT C1

Cathy Woebling-Paul  
11852 Gold Leaf Drive  
St. Louis, MO 63146-4813  
(314) 567-3281  
cpoboe@netscape.net

### DISTRICT C2

Charlotte Brown  
12578 Barkley St.  
Overland Park, KS 66209  
(913) 345-8999  
Charannbro@prodigy.net

## NORTH CENTRAL

### DISTRICT NC1

Director: TBA

### DISTRICT NC2

Narissa Bach  
5021 Oliver Ave S  
Minneapolis, MN 55419  
(612) 925-0056  
narissavabene@yahoo.com

### DISTRICT NC3

Joan Reist  
801 Driftwood Dr  
Lincoln, NE 68510-4319  
(402) 488-0718  
jreist@unl.edu

## WEST CENTRAL

### DISTRICT WC1

Director: TBA

### DISTRICT WC2

Marilyn Hitchcock  
2016 Joann Street  
Wichita, KS 67203-1111  
(316) 942-6607  
flutetutor@cox.net

## PACIFIC NORTHWEST

### DISTRICT PNW1

Sharon Straub  
206 W High St.  
Spokane, WA 99203-1521  
(509) 838-2144  
sstraub@soe.gonzaga.edu

### DISTRICT PNW2

Director: TBA

### DISTRICT PNW3

Dorothy Stewart  
1443 Southwood Ct SE  
Salem, OR 97306-9555  
(503) 364-3969  
dstewart854@msn.com

## PACIFIC

### DISTRICT P1

Lestelle Manley  
4812 Alexon Way  
Sacramento, CA 95841-4306  
(916) 485-0415  
ms5cents@myway.com

### DISTRICT P2

Kira Dixon  
2223 Foxworthy Ave.  
San Jose CA 95124  
kiwiberrie0527@yahoo.com  
(408) 439-6076

## PACIFIC SOUTHWEST

### DISTRICT PSW1

Jamie Caridi  
1541 Wedgewood Way  
Upland, CA 91786  
psw1dd@muphiepsilon.org

### DISTRICT PSW2

Ann Nicholson  
611 Forest Lake Dr  
Brea, CA 92821-2849  
(562) 694-4007

## District Directors Still Needed

At this writing there are still district director openings in five 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).

# Directory of Executive Officers

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#### International President

**Dr. Frances Irwin**  
*Epsilon Upsilon*  
6464 Rhodes Avenue  
St. Louis, MO 63109-2849  
Tel: (314) 752-2585  
Fax: (314) 353-8388  
president@muphiepsilon.org

#### First Vice President, Extension Officer

**Dale D. Griffa**  
*Epsilon Mu*  
187 Flax Hill Road #B4  
Norwalk, CT 06854-2849  
Tel: (203) 838-6615  
extensionofficer@  
muphiepsilon.org

#### Second Vice President, Collegiate Advisor

**Dr. Martha MacDonald**  
*Phi Xi*  
8909 Wildridge Drive  
Austin, TX 78759-7355  
Tel: (512) 345-3399  
collegiateadvisor@  
muphiepsilon.org

#### Third Vice President, Alumni Advisor

**Dr. Kurt-Alexander Zeller**  
*Mu Chi*  
1872 Central Park Loop  
Morrow, GA 30260-1291  
Tel: (770) 961-4400  
alumniadvisor@  
muphiepsilon.org

#### Fourth Vice President, Music Advisor

**David Champion**  
*Gamma Sigma*  
229 15th Street  
Manhattan Beach, CA 90266  
Tel: (310) 545-3442  
musicadvisor@  
muphiepsilon.org

#### Fifth Vice President, Eligibility Advisor Sister Martha Steidl

*Gamma Psi*  
Woodland Inn  
St. Mary-of-the-Woods, IN  
47876-1099  
Tel: (812) 535-5230  
eligibilityadvisor@  
muphiepsilon.org

#### Editor

**Melissa Eddy**  
*Mu Theta*  
P.O. Box 10042  
Austin, TX 78766-1042  
Tel: (512) 342-2785  
editor@muphiepsilon.org

#### Executive Secretary- Treasurer

**Gloria Debatin**  
*Phi Chi*  
International Executive Office  
(IEO)  
4705 N. Sonora, Ste. 114  
Fresno, CA 93722-3947  
Tel: (559) 277-1898  
Fax: (559) 277-2825  
Toll Free: 1-888-259-1471  
executiveoffice@  
muphiepsilon.org

### HONORARY ADVISORY BOARD

#### Katherine Guldberg Doepke

*Phi Beta*  
8300 Golden Valley Rd. #329  
Golden Valley, MN 55427  
Tel: (763) 513-1352  
Katdoepke@usfamily.net

#### Wynona Wieting Lipsett

*Mu Chi*  
148 LCR Cedar B-1  
Mexia, TX 76667  
Tel: (254) 562-9397  
wyndon@nctv.com

#### Lee Clements Meyer

*Phi Xi*  
8101 Club Court Circle  
Austin, TX 78759  
Tel: (512) 345-5072

### INTERNATIONAL CHAIRMEN

#### ACME

**Carolyn (Lyn) Hoover**  
*Mu Pi*  
7618 SW 259th Street  
Vashon Island, WA 98070  
Tel: (206) 463-4605  
ACME@MuPhiEpsilon.org

#### Bylaws

**Catherine van der Salm**  
*Phi Lambda*  
3707 100th Circle  
Vancouver, WA 98686  
Tel: (360) 258-0387  
Cathjoy@aol.com

#### Finance

**Kirsten Forbes**  
*Beta Sigma*  
7755 S. Duquesne Way  
Aurora, CO 80016-1345  
Tel: (720) 870-2020  
Kirsten\_Forbes@msn.com

#### International

**Doris Braun**  
*Alpha Kappa*  
12897 Prospect  
Kansas City, MO 64146  
Tel: (816) 942-5533  
dorrislu@aol.com

#### Membership

**Verna Wagner**  
*Epsilon Iota*  
1114 W Rosewood Pl.,  
Spokane, WA 99208  
Tel: (509) 325-3641  
Vjwagner@visionsprings.net

#### Music Librarian & Archives

**Wendy Sistrunk**  
*Mu Mu*  
1504 S. Ash  
Independence, MO 64062  
Tel: (816) 836-9961  
sistrunkW@umkc.edu

#### SERV

**Annette Albright**  
*Theta*  
53 Elm Street  
Lake Placid, NY 12946  
Tel: (518) 523-3169

### Mu Phi Epsilon FOUNDATION BOARD

#### President, Lenita McCallum

*Phi Iota*  
933 Via Rincon  
Palos Verdes Estates, CA 90274  
Tel: (310) 375-8769  
Fax: (310) 375-9504  
lbandcb@cox.net

#### Vice President, Recording Secretary, Marcus Wyche

*Delta Delta*  
2729 Nicholson St., Apt. 103  
Hyattsville, MD 20782  
Tel: (H) (301) 484-3652  
(W) (202) 393-6342  
VideoAuth@aol.com

#### Treasurer, Sandra Wiese

*Zeta*  
9099 Regency Woods Dr.  
Kirtland, OH 44094  
Tel: (440) 256-5212

#### Chairman,

**Nancy Rutherford Hawkins**  
*Mu Mu*  
1405A Lawrence Ave.  
Lawrence, KS 66049  
Tel: (785) 842-1731  
Fax: (785) 838-4682  
nhawkins@ku.edu

#### Vice Chairman, Jim Reilly

*Epsilon Alpha*  
709 West 25th St.  
Minneapolis, MN 55405  
Tel: (612) 870-4592  
reill084@umn.edu

#### Coordinator, International

**Artists Competition  
Beverly Hoch**  
3819 Monte Carlo Lane  
Denton, TX 76210-1413  
Tel: (940) 591-6782  
beverlyhoch@hotmail.com

#### International President

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

#### Non-Board Scholarship Chairmen

#### Marie Brown (Ginger) Curea

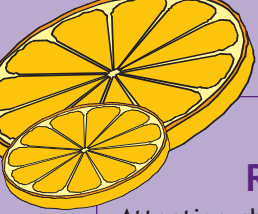
Tel: (310) 459-5150  
shogasan@msn.com

#### Dr. Jeffrey Hoover

Tel: (309) 694-5113  
Fax: (309) 694-8505  
jhoover@icc.edu

#### Marilyn Sandness

Tel: (937) 434-2636  
Fax: (937) 434-8645  
sandness@erinet.com



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Some of our smaller or newer chapters may need financial assistance to send their business delegate to convention. An alumni chapter (or even an individual member) could "adopt" a collegiate chapter by sponsoring its delegate's attendance. Don't know what chapter needs help? Contact IEO for a referral.

## Convention Business

There's a lot for chapters to do in preparation for convention. Please refer to the checklist in the Summer 2007 *Triangle* (paper copy or online). Chapters are reminded to submit **nominations for international officers, requests for bylaws changes, and special awards nominations**. Forms for convention business items will be in the Fall mailing, online at [www.muphiepsilon.org/convention2008](http://www.muphiepsilon.org/convention2008), or available through the IEO.

## More from ACME

ACME chairman Carolyn (Lyn) Hoover has been pleased to receive a number of recent nominations for new ACME honorees. They will be profiled in upcoming *Triangle* issues. Alumni chapters are still invited to nominate outstanding members; please review the Summer 2007 *Triangle* for nomination procedures.

Current ACME honorees are encouraged to send career updates to Lyn Hoover. See directory, page 27, for her contact information.

## Banners



Now available!

Official Mu Phi Epsilon banners. \$75  
The polyester banners are 3x5 feet and silk-screened with the fraternity crest. Grommets are in each corner for easy hanging. The banner is suitable for indoor or outdoor display, making them appropriate for all chapter functions. Purchase from the Mu Phi Epsilon International Executive Office, 1-800-259-1471.

## Convention 2008 Updates

<http://muphiepsilon.org/Convention2008.htm>

Special Insert — Foundation Grant & Scholarship Applications

## Advertising Opportunity

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

## Notice of Change of Address or Name

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



## Mu Phi Epsilon

International Executive Office  
4705 N. Sonora Ave., Suite 114  
Fresno, CA 93722-3947

[www.MuPhiEpsilon.org](http://www.MuPhiEpsilon.org)  
1-888-259-1471