

THE TRIANGLE of MU PHI EPSILON



Mu Phi Composers Meet the World in China



President's Message



Dear Mu Phi Members and Friends,

Quite some time ago one of our outstanding members made a profound remark about organizations and members: we have become a group-oriented society. It begins in preschool, when children play and learn together to socialize the young child. Often both parents work and grandparents are not near, so the school-age child attends a before/after school program. Even very young children are on sports teams, continuing throughout school years and often beyond.

Mu Phi Epsilon is such a group. Typically, future members begin to study and love music at an early age. In college they are invited to join our Mu Phi Epsilon group, offering opportunities to associate with talented musicians of varied plans and ambitions.

After leaving school – when a career, perhaps marriage and family, become life's focus – Mu Phi Epsilon serves as a networking system. Many young graduates would not think of going on in life without Fraternity contact.

At the other end of the spectrum are the dear, loyal Alumni. Until 1977 our fraternity was a sorority, so older alumni are mostly women – successful, comfortable, quite often still performing, teaching and writing. They “work smart,” get things done and do them well.

The vast majority of our members are somewhere in between, well past college but not yet near retirement, men and women established in careers. Many are selected to the honor of ACME membership and serve as mentors.

Young people are blessed with energy and enthusiasm; older people provide knowledge and experience. The most outstanding alumni chapters have discovered this secret to success. Perhaps one of the best examples of bridging generations through a mutual interest and activity was last summer's convention. Everyone there was appreciated, from the youngest collegiate to our oldest alumni delegate, who was ninety years old!

Music, Friendship and Harmony do not have a generation gap, and our Fraternity endures because of it. It is a beautiful inspiration to witness a talented collegiate giving a perfect performance of a difficult composition. It is the highest privilege to witness an elderly Mu Phi performing with technical mastery and tender interpretation for an audience totally immersed in the music. Can Music, Friendship and Harmony offer any more beauty and happiness? The convention theme of *Artistry and Action* served us well. May you all continue on this lifelong path.

With Mu Phi love,

A handwritten signature in cursive script that reads "Frances Irwin".

Frances Irwin, Ed.D.
International President

THE TRIANGLE of MU PHI EPSILON

Volume 102, Issue 4

Winter 2009

EDITOR

Melissa Eddy
editor@muphiepsilon.org

DESIGN & PRODUCTION

Corinne Lattimer
thetriangle@muphiepsilon.org

ADVERTISING

Jan Scott, 314/997-6262
advertising@muphiepsilon.org

CONTRIBUTORS

ACME Carolyn Hoover

BOOKSHELF Rona Commins

FINAL NOTES Wynona Lipsett

INTERNATIONAL CORNER Keith Ford

INTERVIEWS Marcus Wyche

UPON LISTENING Sherry Kloss

Send all material for publication to:

Melissa Eddy, editor@muphiepsilon.org

Fax 325/388-0914 or by mail to:

P.O. Box 10042, Austin, TX 78766-1042.

All materials submitted for publication become the property of MuPhiEpsilon.

Requests for return are accepted and must be accompanied with a self-addressed stamped envelope. Electronic transmissions are preferred. Photos must be scanned in at a minimum of 300 dpi.

Deadlines for submissions:

Spring — January 15

Summer — March 1

Fall — July 15

Winter — October 15

Change of address, renewals, notice of deceased members, requests for extra copies and subscription requests should be sent to:

Mu Phi Epsilon

International Executive Office

4705 N. Sonora Avenue, Suite 114

Fresno, CA 93722-3947

toll free: 888/259-1471

fax: 559/277-2825

email: executiveoffice@muphiepsilon.org

The Triangle is published 4 times per year by Mu Phi Epsilon, International Professional Music Fraternity. Subscription price is \$20.00 per year. Single copies are \$8.00. Periodicals postage paid at Fresno, California and at additional mailing offices. Printed in the United States of America.

Member, Professional
Fraternity Association.



(ISSN 0041-2600)(Volume 102, Issue 4)

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

© 2009 Mu Phi Epsilon. All rights reserved.

Features

- 4 *Musicology Award Abstracts by Matthew Hoch*
Verlaine's "En Sourdine" Interpreted
Role of the Piano in Krämerspiegel, Op. 66
- 6 *Mu Phi Composers Meet the World in China*
- 10 *Foundation Board 2008-2011*
- 11 *Lei Weng, 2007 International Competition Runner-Up*
- 13 *Meet Sterling Patron Fritz Zschietzschmann*
- 13 *Joyce Castle, New Foundation Honorary Board Member*
- 16 *Ann Arbor Alumni Present American Composers Program*
- 17 *Chapter Anniversaries*



Photo credit: Carol Rosegg

Departments

- 8 *International Corner*
- 9 *Bookshelf*
- 12 *Upon Listening*
- 14 *Applause / Encore*
- 18 *Final Notes*
- 20 *District Directors with Chapter Listings*
- 23 *International Executive Board & Foundation Board*

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.

The Structural and Dramatic Role of the Piano in Richard Strauss's *Krämerspiegel*, Op. 66

Abstract of winning paper, 2008 Musicological Research Award, Category II, Dissertations

By Matthew Ryan Hoch

Dissertation for the DMA in Vocal Performance, Dr. Roger Graybill, Faculty Advisor
New England Conservatory, 2006

Abstract

Although widely neglected in scholarship and performance, Richard Strauss's song cycle *Krämerspiegel* is worthy of study primarily because of the unusual role of the piano accompaniment. The piano part in this cycle is unique in many ways: it possesses unusually long solo passages; it determines the compositional structure of both individual songs and the cycle as a whole; it articulates virtually every important theme within the cycle; and it assumes several personas throughout the cycle, the most powerful of which is that of Strauss himself.

Strauss's use of extended passages for solo piano clearly reflects the influence of Robert Schumann. Indeed, the solo passages for piano in Songs VIII and XII of *Krämerspiegel* pay direct homage to *Dichterliebe*'s postludes in the eighth and twelfth songs of that cycle. The fact that the final postlude of *Krämerspiegel* is in D-flat – the same key as the final postlude to *Dichterliebe* – is certainly no coincidence. Nevertheless, this study demonstrates that the piano takes on a far more prominent role in *Krämerspiegel* than in any of Schumann's song cycles; in fact, the piano now is *more* important than the voice. For this reason, *Krämerspiegel* assumes an important place in the evolution of the *lied* accompaniment.

The dissertation focuses in particular on the extended piano prelude to Song VIII and its varied return as the postlude to Song XII. This highly expressive music (designated as the *Krämerspiegel* theme in the dissertation) is clearly meant to evoke the sublime; as such, it contrasts strikingly with the rest of the cycle, which is essentially a satirical attack on music publishers of Strauss's time. It will be demonstrated that the *Krämerspiegel* theme embodies not only the struggle of the artist to overcome adversity, but also the timeless purity of art and music. At the end of his life, Strauss reprised this theme in his opera *Capriccio*, reiterating these timeless aesthetic principles.

Excerpt from Dissertation

Where the postlude to Song XII departs from the original *Krämerspiegel* theme is in the tonal and thematic complexity of the inner phrases of the passage. As was the case in Song VIII, these interior phrases increase not only in length, but also in thematic and tonal complexity.

However, while the internal 32 measures of the original theme were divided into three phrases, the internal 32 measures of the variation are divided into five shorter phrases. Tonally, the postlude also journeys into much more remote regions than the prelude.

In Song VIII, only one of the prelude's five phrases (Phrase #2) cadences in a key other than the tonic A-flat major, and this cadence (E=F-flat major) maintained a flat submediant relationship with the tonic, joined by the common tone A-flat (G-sharp). In Song XII, three phrases (Phrases 2–4) cadence in keys that are very distant from the tonic D-flat major: C minor (Phrase #2), C major (Phrase #3), and B major (Phrase #4). Increased use of diminished-seventh and augmented-sixth chords also adds greater harmonic intensity and heightens the drama of the fifth and sixth phrases.



Published in Modern Music and Musicians, University Society, New York, 1918. (public domain)

An Analytical Comparison: Fauré's and Debussy's Settings of Verlaine's "En Sourdine"

Abstract of winning paper, 2008 Musicological Research Award, Category III, Graduate Paper

By Matthew Ryan Hoch

**Term Paper for the DMA Seminar in Music Theory, Dr. Deborah Stein, Faculty Advisor
New England Conservatory, 2005**

Abstract

Both Gabriel Fauré and Claude Debussy set the same six poems by Paul Verlaine during a nine-year period from 1882 to 1891. Although they both knew Verlaine personally and were certainly familiar with each other's songs, it is interesting to note their different interpretations of the same texts. This paper compares their respective settings of Verlaine's "En sourdine." Both Fauré and Debussy use their unique compositional languages to foster an aura of ambiguity that perfectly supports the atmospheric mood of Verlaine's poem.

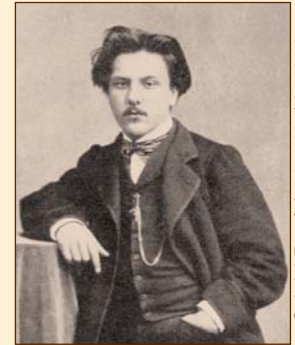
In spite of the fact that their settings of "En sourdine" were composed in the same year, each composer went about accomplishing his goal through completely different means. Fauré relies almost entirely on harmonic fluctuation to paint his mood, while still preserving a traditional melody, meter, and accompaniment pattern. Debussy pays less homage to the tradition of the French salon's *mélodie*, and while "En sourdine" is still an early work of his, we observe that he is beginning to branch out into new compositional directions. This is especially apparent in his layering of different melodic ideas and his treatment of the voice as being more recitative-like than melodic. A thorough examination of these two songs effectively demonstrates how these two French masters of two different generations both, in their own unique way, captured the essence of symbolism through their individual approaches to text-setting.

Excerpt from Full Paper

Fauré's postlude (bars 42–47) makes use of what one might call a "hidden progression." Essentially, the entire postlude is simply an elaboration of the E-flat triad originally heard at the beginning of the piece. Bars 42–27 are then, in essence, a prolongation of the tonic. This prolongation is achieved through the chronic presence of all of the notes of the E-flat triad, and also the recurring E-flat in the bass at every downbeat, functioning as a pedal tone for all of the notes above it. The E-flat triad is spelled out in its pure form in the first and fourth beats of bars 42 and 44, and in the final two chords of the song (in bars 46–47). The other harmonies present in the postlude may hint at a hidden progression imbedded under this tonic veil. The postlude is essentially a two-bar phrase that is repeated and then proceeds to a final chord.

Looking closely at bars 42–43, one might detect an implied standard tonal progression: I–(IV)–Ger+6–V–(I). However, this progression is obscured as the E-flat remains present in every beat of these two measures, and the G (also from the E-flat triad) is present in the first six of the eight beats in question. Thus, the listener hears a sustained tonic throughout the two measures in spite of all the other notes present. Two foreign notes are inserted in m. 42: an A-natural and a D-flat.

These notes fit into neither the E-flat triad nor the implied harmonic progression. How, then, are they to be interpreted? The A-natural can be explained linearly if one accepts that it is resolved on the fourth beat of the measure, moving to B-flat (which is a part of the chord). The D-flat is a bit more difficult to explain, but I believe that it is simply one of Fauré's wonderful harmonic ambiguities. Throughout the piece, he has a predilection for the use of seventh-chords, and here he has chosen to deepen the veil of ambiguity through the use of a major-minor seventh sonority instead of a major triad.



Gabriel Fauré (1845-1924) in 1864, composer. (public domain)



Claude Debussy, approximately 1908. (public domain)

Dr. Matthew Hoch is Assistant Professor of Music at Shorter College. He was initiated into Lambda Chapter of Ithaca College, and presently serves as the advisor for the Gamma Pi Chapter of Shorter College. He is the 1999 recipient of the International Sterling Achievement Award.





Carol Worthey by a Moon Gate on the way to the Forbidden City Concert Hall.

Mu Phi Composers Meet the World in China

By Carol Worthey, *Phi Nu, Los Angeles Alumna, ACME*

The Los Angeles Alumni Chapter received a Helen Haupt Chapter Grant from the Mu Phi Epsilon Foundation to support members' travel to the April 2008 International Congress of Women in Music (ICWM) in Beijing. Participating chapter members were composer-performers Adrienne Albert (*Phi Nu, ACME*), Deon Nielsen Price (*Gamma, ACME*), Berkeley Price (*Mu Upsilon*), and project leader Carol Worthey (*Phi Nu, ACME*). Carol subsequently sent a detailed report to the Foundation, which is excerpted here so *Triangle* readers may share in the adventure.

The Beijing Congress exemplified in every way the watchwords of our fraternity: Music, Friendship, and Harmony. Composers, performers, and educator-scholars from twenty-four nations were in attendance, making it a truly international forum for greater understanding via the powerful medium of music. The concerts, seminars, and activities were unforgettable. Imagine the energy, brilliance, and understanding generated by:

- Four orchestral concerts in world-class venues like the gorgeous Forbidden City Concert Hall and the resplendent new National Center for the Performing Arts in Tiananmen Square
- Five magnificent chamber music concerts, with a kaleidoscope of worldwide music, at the lovely Recital Hall at China Conservatory of Music
- A trip to the Great Wall, sponsored by the Beijing Women's Federation
- Seminar sessions delivered in English and Chinese, all with written translations provided in both languages.

The Beijing ICWM was jointly sponsored by International Alliance for Women in Music and the China Conservatory of Music in Beijing. **Deon Nielsen Price** worked tirelessly with Congress host Li Yiding in Beijing and with the China Conservatory on the extensive planning, and was an invaluable advisor for the entire Congress. It is my great pleasure to "walk you through" the five extraordinary days.

Arrival: Warm Welcome

We were warmly greeted by our hosts at the China Conservatory of Music with banners, lovely accommodations, and English-speaking personal assistants. We each received a satchel full of useful and beautiful books, in which the entire program, composer and performer biographies, and program notes for all works were documented in both English and Chinese. A second book contained Chinese and English translations of all seminar papers – impressively done with great care and hard work. On the eve of the Congress, the Price Duo (**Deon** and **Berkeley**) performed a recital with the Three Chai Tenors, a performance that promoted a congenial atmosphere as everyone began to become acquainted.

Day One:

Magical Music by the Lake

The Congress began with an opening ceremony at which Deon was thanked for her role as advisor. After that we enjoyed a splendid Chinese chamber music concert featuring performers in beautiful traditional garb. The day's highlight was the opening concert by the China National Symphony at the National Center for The Performing Arts, a glass-and-light hemisphere framed inside a huge reflecting lake. The program included the world premiere of **Deon's** *Yellow Jade Banquet*, with **Berkeley** playing three different solo clarinets, to outstanding audience response. (It is noteworthy that Deon found patrons to fund all the orchestral concerts of the Congress – a heroic effort)

Day Two:

Exotic Musical Rain-Making

The next day we thrilled to several chamber music concerts and a World Instrumental Music concert featuring works from India, Argentina, Israel, Korea, Costa Rica, U.S. and New Zealand, with sitar, South American double flute, carved plucked instruments, and other instruments exotic to Americans. One performer utilizing



Left to right: Berkeley Price, Deon Nielsen Price, the Three Chai Tenors (father Fei Chiao, sons Ping and James), and Cui Junzhi, reviver of the konghou (Chinese harp).

Maori instruments must have invoked the rain god, as a cleansing rain happened the next day, clearing some of the city's pollution.

Day Three: East Meets West

The third day was important for me, as I delivered my "East Meets West" seminar, enlightening about 85 participants about how to combine Chinese traditional and Western instruments, including tips I had received from several Chinese master instrumentalists. My handout contained many references on how to research Chinese culture, history, art, music, and instruments.

Later that day, the Price Duo pulled off a *tour de force*, performing an entire concert of challenging, beautiful chamber works for clarinet and piano in combinations with violin, cello, and soprano. They performed works by our very own **Adrienne Albert** (China premiere of *Windswept*), **Deon's Clariphonia**, and a number of other China premieres by other international composers. That evening we enjoyed a string orchestra concert by the China Youth Philharmonic Orchestra featuring several more world and China premieres.

Day Four: International Musicology, Exquisite Performance

Deon and I attended a seminar presented in Chinese (utilizing our handy English translations) covering historical and theoretical analysis of music ranging from opera to Penderecki, Stravinsky, Chen Yi, and others. We also heard remarkable stories about the rise of many outstanding women composers in modern China. The day included more

chamber music, with one concert focused on music by historical women composers from many countries. The evening concert thrilled us with the extraordinarily beautiful sonorities of the silken-clad Chinese National Orchestra. They performed on a multitude of exquisitely carved traditional Chinese instruments at the Forbidden City Concert Hall, reached on foot through beautiful gardens.

Day Five: A "Worthy" World Premiere

Enjoying more international musical fare, including an innovative electronic music concert, I awaited the world premiere of my composition *Jade Flute*, written for *dizu* (bamboo flute), *erhu* (stringed instrument), *pipa* (plucked instrument), string quintet (quartet with double bass), piano, and percussion. My composition was honored by its position as the final chamber music

work to be performed for the Congress. It was a rousing success; many of my new Chinese friends approached me afterward to exclaim that they were amazed a Westerner could achieve such an authentically Chinese flavor. Later, the final concert at Forbidden City Concert Hall featured the world premiere of *Song of the Taxi Driver*, composed and sung by the Father-Sons Trio, and other dramatic vocal/orchestral works performed by opera stars in spectacular gowns.

Bonds of Understanding

The Congress was a living example of the power of music to create bonds of understanding. All the visiting composers and performers bonded with each other and with our hospitable Chinese hosts, and many new friendships were formed, proving that music truly is the international language. The trip was a chance-of-a-lifetime, enriching experience for our creative and hardworking Los Angeles Alumni chapter members, who made major contributions to the rich tapestry of events. ▲



Tian Yimiao (China, seminar presenter on Penderecki) and Carol Worthey

Composer/painter/writer Carol Worthey began composing at age three-and-a-half. Since then her deeply moving compositions have been performed on three continents, gracing top venues from Carnegie Hall to St. Martin-in-the-Fields. Among her mentors are Leonard Bernstein, Darius Milhaud, and Vincent Persichetti. To learn more, visit www.carolworthey.com.

Bookshelf

Rona Commins, *Alpha Delta, Sacramento Alumni*

4331 Sierra Madre Drive, Sacramento, CA 95864 phone: 916/487-2137 email: ronacommins@yahoo.com

In writing *Janos Starker, King of Cellists: The Making of an Artist*, Joyce Geeting proposes her thesis, then convinces us of it: “Janos Starker is the cellist who has made the greatest impact on the world of cello playing and teaching in the twentieth century.” Geeting’s book is a fascinating biography of the life and career of a musical artist and teacher. It reveals lessons of life learned – and taught – by Starker, applicable to anyone in any profession in today’s world.

As we read about Janos Starker’s early life, many intertwined stories unfold. What was education like in pre-war Hungary? How was a musical child prodigy trained? In later life Starker answered: “Why do people become cellists in the first place? Mostly by coincidence. If the firstborn plays the piano or violin, parental passion for variety assigns a cello to the youngest one – which is usually the case, I’d go so far as to say.”

Janos began cello lessons at age six at the Franz Liszt Academy of Music in Budapest. By age seven he was the star pupil of his class. His two older brothers, not so musically gifted, ended up as fodder for the Nazi anti-Jewish pogroms of WW II. Geeting tells the story of how Starker and his parents – as well as others – managed to survive.

Stamina and Joy

After the war, Starker immigrated to America: yet another story, this one involving false papers, temporary passports, and bribery of Russian soldiers with dance music. Once in the United States, Starker was hired by Fritz Reiner to play for the Metropolitan Opera. He performed there over a thousand times, seven operas each week plus rehearsals. Of that time in his life Starker later said, “Playing in the Met orchestra is the best method of contraception there is. You’re seldom at home, and when you are home, you have nothing left. It is

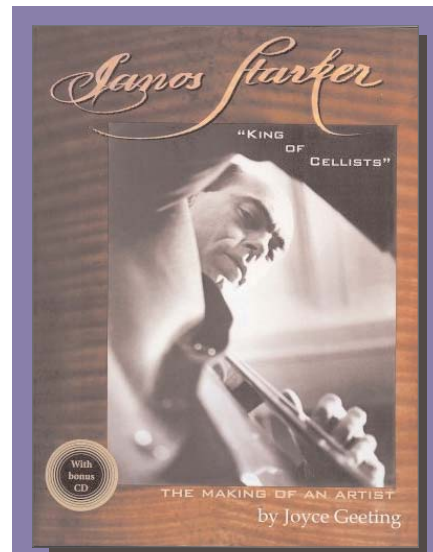
a job that requires the stamina of a horse.”

Geeting relates another story from Starker: conductor Fritz Reiner was considered by many to be a tyrant, and everyone knew he could not abide mistakes. When a young horn player played a wrong note at a *Die Meistersinger* rehearsal, everyone waited tensely for what would come next. Reiner put up his glasses and asked, “What’s the matter?” “Sorry, Maestro, this is my first time playing *Die Meistersinger*.” Surely that was the worst thing he could say to Reiner; there was dead silence in the hall. After a few moments Reiner said, “You say you are playing *Die Meistersinger* for the first time?” “Yes,” came the lad’s answer. “My God, what a joy it must be to hear *Die Meistersinger* for the very first time! Start at number fourteen.” For Janos Starker, playing for Reiner for nine years “was a stunning, memorable experience.”

Stories of a Life

In *Janos Starker, King of Cellists*, Joyce Geeting treats us to many stories: of a child prodigy, a musician’s survival of the war, the world of an opera and symphony musician, adventures of a traveling concert artist, and – of prime importance to Starker – life as a teacher. Of the tragedies of war suffered by Starker’s family and Hungary’s musical population, he says, “Those of us who stayed alive feel that this is more than just a way of living ... It is the duty of those who had learned music from the giants of the world of music to see that ... the line of influence continues.”

Janos Starker is a master teacher with a gift to analyze, and express verbally, physical aspects of musical performance. To read his advice to musicians, including musicians other than cellists, is mind-opening. That insightful advice alone makes the purchase and reading of this book worthwhile.



Janos Starker, King of Cellists: The Making of an Artist

Joyce Geeting, 2008.
Paperback, pp.178, \$24.95.
ISBN 0-9754734-0-4

Includes: 33 b&w photos, appendix, list of recordings, bibliography, chronology, index, and CD of cello solos (Jewish music performed by cellist Joyce Geeting and pianist Robert Sage).

Chamber Music Plus Publishing
1409 Kuehner Drive, #4
Simi Valley, CA 93063-4478
805/341-1249
fax 818/712-9587

Joyce Geeting, D.M.A. (*Tau, Los Angeles Alumni*) is a gifted artist and teacher.

She has concertized throughout the United States and Europe and teaches at California Lutheran University where she is director of the Conservatory of Music. Her Doctorate of Musical Arts degree in cello pedagogy and performance is from the University of Oregon and she is a protégé of Janos Starker.

International Corner

Keith Ford, *Alpha Kappa, Allied*

79 Southdown Avenue, London, W72AE, United Kingdom +44 7792/863-867 Keith.L.Ford@gmail.com

The Brains and the Fingers

London is a sprawling city, a frantic metropolis crammed with people with packed schedules and little time. It is one of the cultural beacons of the world, with dozens of concert halls, professional orchestras, and a thriving amateur music scene, not to mention all the dance, drama and art projects being created by independent musicians and innovative arts organizations. On one warm September afternoon, I went to meet one of London's newest artists, pianist **Lana Bode** – a Mu Phi from *Epsilon Omicron* in Bloomington, Indiana.

Lana finished her B.M. at Indiana University last year and, strongly encouraged by her teacher at IU, has come to London to do the Master of Music–Research & Performance programme at the Royal Academy of Music, studying with Patsy Toh. The Academy, as it is known in music circles here, was founded in 1822 and has produced a continuous line of interesting musicians like singer Annie Lennox and conductor Sir Simon Rattle.

Lana was animated when she spoke to me about the Academy's Research & Performance programme. She explained that the school offers its students a choice of eight degree pathways. The faculty then helps all students to build a professional portfolio during their studies to prepare them for the working world. During class, students and faculty discuss musical issues such as theory, music in the workplace, how to research, and how to perform. Everyone is expected to participate.

Master classes are given frequently, and students regularly have tutelage from professors who are teachers of other instruments. Lana shared an example of how one violin teacher would play a bit of a pianist's piece, then ask the student to play it like he did. "You end up learning things differently in this environment," she explained.

Musicians often bemoan the division that can exist between those in academic research and those performing on stage. Lana articulates the dilemma as "the brains and the fingers." She is pleased to see how the Academy faculty are both academically rigorous and are giving concerts regularly around the world. The school does not recognize the division and seeks to mentor musicians who are brilliant both as academics and performers.

Lana's programme goes for two years, and she hopes to build her contacts in order to stay in London after that. She is embracing the cultural opportunities that this beacon of a city has to offer and is looking forward to the study ahead. You can reach her at L.Bode@ram.ac.uk

Keith Ford is chairman of the International Committee. He is a professional pianist and Allied member living in London.



Lana Bode and Keith Ford in London.



Foundation

New Directors



Beverly Whitney Abegg, Phi Upsilon, Boston Alumni, Vice President/Concert Manager, received BME and MM degrees from Boston University and later was awarded a business degree in accounting from the University of Massachusetts Lowell. Her experience in both music and business has led her to positions as a private teacher in clarinet, flute, saxophone and piano, plus tutoring students in higher mathematics. Beverly is a manager for a regional philharmonic orchestra

and recently retired from her accountant position with an investment firm. She is currently President of the Boston Alumni Chapter and Atlantic 1 District Director.



Kathryn Habedank, Epsilon Sigma, Tacoma Alumni, harpsichordist. Katherine received a BA degree from Pacific Lutheran University and then earned her MM degree at the New England Conservatory of Music in Boston. For the past 18 years she has been instructor of harpsichord, director of the Early Music Concert Series, chamber ensemble coach and faculty

advisor for Epsilon Sigma Chapter at PLU. Kathryn received the International Mu Phi Epsilon Faculty Advisor Award in 2004, has been president of the Tacoma Alumni Chapter and now serves as the Foundation's **Recording Secretary.**

Additional Directors



Marcus Wyche, Delta Delta, Washington, D.C. Alumni, has a Bachelor of Music in Composition and seeks to further his musical education in film and television scoring. Currently, he works as an Administrative Assistant in the Educational Issues Department of the American Federation of Teachers. Marcus

has been President of the Washington, D.C. Alumni Chapter of Mu Phi Epsilon is the currently **President** of Mu Phi Epsilon Foundation. He is also a member of the Kappa Kappa Psi Honorary Band Service Fraternity and an Honorary Member of the Tau Beta Sigma Honorary Band Service Sorority. Marcus writes fiction stories and is a regular contributor of member interviews to *The Triangle*. Marcus plays piano and French Horn, and enjoys literary fiction, comic books, photography, and movies of all genres.



Nancy Rutherford Hawkins, Mu Mu, received her undergraduate degree in organ performance and a master's degree in journalism from the University of Kansas. She is currently the Media Supervisor for the Thomas Gorton Music and Dance Library at the University of Kansas. She has been president of her collegiate chapter, the Lawrence (KS) Alumni Chapter, District Director, and is currently

the **Chairman** of Mu Phi Epsilon Foundation. Nancy is a national volunteer for the American Cancer Society where she serves on a research grant committee and is a life time member of the Girl Scouts of America, on whose board she has served both locally and nationally.



Sandra Wiese, Zeta, Treasurer, is a retired math and piano teacher. At DePauw University her instruments were voice and piano. The positions she has held with the Fraternity and Foundation includes: President of the Connecticut Valley Alumni Chapter; President and

Treasurer of the Cleveland Alumni Chapter; District Director of EGL 3; and Chairman of the Friendship Corner (predecessor of the Foundation Fare.)



Beverly Hoch, soprano, is a past winner of the Mu Phi Epsilon International Competition and as a member of the Foundation Board, will coordinate the 2011 International Competition. She will also serve as chair for the vocal scholarships. Beverly is assistant professor of voice at Texas Woman's University in Denton, TX, and is an initiate of Epsilon Phi Chapter at Friends University, Wichita, KS. She is available for recitals and masterclasses by arrangement with her professional manager, Matthew Sprizzo.

Dr. Fran Irwin, Epsilon Upsilon, St. Louis Alumni, International Fraternity President. (Please see p.29 of the Fall Issue of *The Triangle*, for picture and bio.)

Foundation

Profile: 2007 Mu Phi Epsilon International Competition Runner-Up

Lei Weng *Alpha Alpha, Allied*

“Astonishing beauty and sensitivity.” —*Claude Franck, internationally renowned pianist and pedagogue*

Mr. Weng has performed with renowned musicians (such as Emmanuel Ax and Dawn Upshaw) and has been the recipient of numerous awards and prizes. He currently serves as Assistant Professor of Piano Performance at the University of Northern Colorado in Greeley, Colorado.



Lei Weng, in His Own Words

“Being the only son of my parents and born in a gradually more stable time in China, I had a pretty happy childhood. But, my parents still couldn’t afford to buy me even the smallest upright piano. So I was practicing at my elementary school for six months. Luckily, my grandparents supported my piano study very much and sponsored half [the cost of] the piano (the smallest model). My family was in a mid-class range financial situation at that time. But China’s economy was quite low

during those years, so middle class income pretty much just covered all the basic living expenses.

“I was selected by the piano teacher to take lessons with her. Before meeting with her, I didn’t know much about piano at all. But I fell in love with it right away. I still remember the first night my piano came. I was too excited to sleep and couldn’t believe that I really had a piano for myself!

“When I was 12 years old, I was admitted as the top student to the music middle school affiliated with Tianjin Conservatory. It is a very music-oriented and concentrated middle school. I received very solid training on piano, as well as all the musical-related courses: music theory and history, aural skills, sight reading, ear training, etc. My teacher in this school is excellent (one of the best in the country) and I practiced an average of 3-5 hours a day. Studying at this school laid a solid foundation for my future piano and music study. I was there from ages 12-18, and participated and won several prizes at national piano competitions during my teenage years.

“When I was only 18 or 19 years old, I knew I would go to the West to study the Western music, to study piano, because it is a

Western instrument. I knew back then clearly. And I do want to improve myself, and I want to see my potential to grow as a pianist.

“I applied to several [graduate] schools. I had been recruited by Juilliard, Manhattan School of Music, Cincinnati, and a few other schools. The financial situation of my family kind of prohibited the possibility of going to Juilliard for a live audition [even though] the chairman of the piano department of Juilliard at that time, Jeremy Lowenthal, tried to recruit me to Juilliard. But I had to go there for a live audition; they wouldn’t take a CD or recording. So I didn’t consider it, even though he wanted me to go there. There was another professor from Manhattan who was trying to recruit me, and I was interested in Manhattan, too. Manhattan offered me close to a full tuition waiver. Cincinnati basically offered me a full ride: tuition waiver plus a stipend. I chose Cincinnati; it’s an excellent, excellent school. And I enjoyed studying there for my master’s and doctor’s degree. So I always knew I would want to go to the West to study. And I’m glad I made the right choice.

“In Asia and China, there is now globalization, the growth of music, and also the economy. China has become a musical center in the world; it’s a real high-profile place to perform. I do see a strong tie, both emotionally and with [my] connections there. I receive invitations all the time from China. They want me to come back to give master classes and give them ideas to teach students—and some teachers, as well. And they want to learn Western music and what is going on in the West. I’m very happy to do that, because I grew up in China, I had received very solid early training in China, I had studied in the States for seven or eight years, and had been working and touring for two or three years. I think I’m very fortunate to go back and return all of this knowledge and experience to the students and teachers in China.”



The Onyx Circle

Membership in **The Onyx Circle** is open to donors who pledge the sum of \$5,000 to the Foundation over a period of ten years or less. Once you complete your pledge, you will be presented with this handsome glass memento designed by Jeffrey Hoover, PhD. Our goal for this program is to raise at least \$100,000 within the first five years.

Your donation to the Onyx Circle will make it possible for Mu Phi Epsilon Foundation to support the works of the Fraternity, by providing unique educational opportunities, developed in consultation with the Fraternity Board, and to provide for scholarships which are currently under-funded. These goals will be met by establishing an endowment fund with the \$100,000.

For more information,
contact any **Foundation Director** listed in the back of *The Triangle*.

Upon Listening

Sherry Kloss, *Epsilon Upsilon, Muncie Alumna*

3510 West University Avenue, Muncie, IN 47303 phone: 765/287-8469 email: sherkl@excite.com

The Piano as Orchestra, music for two pianos performed by Susan Duehlmeier and Bonnie Gritton (both *Epsilon Mu*), is an entertaining and enticing program. It provides a fresh, welcome addition to the duo-partner literature in an idiom rarely heard. Sounds that composers originally conceived for symphonic and jazz orchestra – even virtuoso violin – realize full orchestral timbre as performed by two pianists on two sets of 88 keys.

George Gershwin's *Fantasy on Porgy and Bess*, arranged by Australian-born pianist and composer Percy Grainger, is an array of songs from the folk opera including "Bess, You Is My Woman" and "It Ain't Necessarily So." As well as the beloved melodies are performed here, expressive limitations of the keyboard fall short of the human voice. The piano just cannot wail and sob in vocal fashion. Nevertheless, hearing the performers joyfully render this music inspires us to sing along in harmonious tribute to Americana.

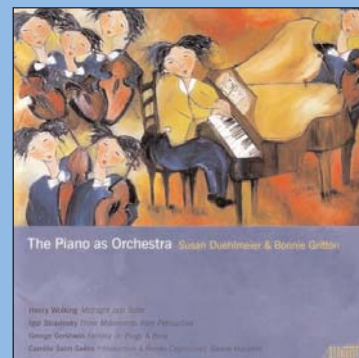
Midnight Jazz Suite for Two Pianos by Henry Wolking is a fabulous excursion into waltz, blues, caprice, ballade, and tango. Each movement is dedicated to the art of well-known jazz artists of the twentieth century, including Dave Brubeck (*Sterling Patron 2003*), Fats Waller, and others. The composer captures their heart and soul with skillful mastery, and provides an inspiring musical landscape which the performers embrace with stylistic acumen and swashbuckling abandon.

Camille Saint-Saens' *Introduction and Rondo Capriccioso*, brilliantly written for virtuoso violin, was arranged for two pianos by Claude Debussy. As a violinist, I champion the art of transcription; many important "salon" pieces that enrich today's recital programs are arrangements that have survived for

centuries. In this arrangement Debussy, master of musical impressionism, remains largely true to the original. Yet I question whether Debussy, who created palettes of unlimited color and intimately knew the tonal vocabulary of the string instruments, would have considered the piano version a success. The piano is capable of a variety of sounds, articulations, timbres, and dynamics. But can the keyboard aesthetically match the "singing" of the violin? Playing with expressive understanding here, pianists Duehlmeier and Gritton allow the listener to decide.

In their performance of Saint-Saens' descriptive arrangement of his symphonic poem *Danse Macabre*, the pianists depict all that the original verse – and one's imagination – can inspire. They capture the raucous celebration, build tension with pianistic flair, attend to structural detail, and deliver an abundance of humor. Igor Stravinsky's transcription of his "Three Movements from *Petrouchka*" possesses all the charm and immediacy of the original orchestral realization. Since the piano plays a major role in the original, the transformation into a work for duo-piano is highly successful. The pianists' interpretation is performed with flashy aplomb, rich in pianistic flourishes.

The Piano as Orchestra is beautifully packaged and contains well-written, informative program notes. Having it in your listening library will brighten your world without a trip to the performance hall.



Ordering Information:
The Piano as Orchestra

TROY872 - \$16.99

Albany Records

915 Broadway, Albany, NY 12207

518-436-8814

infoalbany@aol.com

Contents:

Camille Saint-Saens, composer
Introduction & Rondo Capriccioso
Susan Duehlmeier & Bonnie Gritton
pianists

Camille Saint-Saens, composer
Dance Macabre Op. 40
Susan Duehlmeier & Bonnie Gritton
pianists

George Gershwin, composer
Fantasy on Porgy and Bess
Susan Duehlmeier & Bonnie Gritton
pianists

Henry Wolking, composer
Midnight Jazz Suite for Two Pianos
Susan Duehlmeier & Bonnie Gritton
pianists

Igor Stravinsky, composer
Three Movements from Petrouchka
Susan Duehlmeier & Bonnie Gritton
pianists

Susan Duehlmeier and Bonnie Gritton, both faculty members at the University of Utah, have performed and recorded as a duo throughout the world. Their recording of Wolking's Concerto for Two Pianos: Letting Midnight Out on Bail was nominated for a 2002 Grammy. Other recordings with the Warsaw Philharmonic, Czech Radio Orchestra, and Armenian Philharmonic are available on Centaur, MMC, and Albany Records.

MEET FRITZ ZSCHIEZSCHMANN

Our 2008 Sterling Patron is truly an international patron of the arts. Friedrich Wilhelm "Fritz" Zschietzschmann was born in Giessen, Germany, where his father was an archaeology professor. When Fritz was still a young child, his family was torn apart by World War II and his home city was destroyed. After the war it became evident that the family would end up in

Communist-controlled East Germany, so they fled into West Germany. While hospitalized at age ten Fritz received a pair of boots in a C.A.R.E. package from the United States, and right then the young boy

decided he wanted to live there. This desire was further inspired when Fritz met the University of Giessen's first foreign exchange student, a young man from Olathe, Kansas who was studying at Kansas State University.

Fran Irwin contributed to this story. The Zschietzschmanns' work for Mu Phi was also featured in the Summer/Fall 2005 Triangle.

Eventually Fritz made his way to the U.S. on a coal freighter. He worked on the East Coast for a tire company, first changing tires and then as a salesman. Later he moved to Kansas City where he began to attend the Country Club Christian Church. There Fritz met Nancy Kinnamon, a talented pianist and former Miss Missouri finalist. Nancy had joined *Alpha Kappa* in 1964 as a student at the University of Missouri-Kansas City and has been an active Mu Phi ever since. Fritz and Nancy married and now have three adult children, a grandson, and a granddaughter.

Fritz realized that success in America comes easier if one has his own business. So with Nancy's support, in 1975 he started Z-International, a company that now has manufacturing plants in Kansas City, Germany, and China. Z-International pioneered products such as laser and ink jet labels, colored notepads in all shapes, and items made from recycled materials. The Mu Phi Epsilon notepads in a grand piano shape that were given at the 2008 convention were designed and donated by Z-International.

Fritz and Nancy still attend the church where they met, and support concerts there. Fritz is committed to the Rotary Club and its international activities, has supported several foreign students, and continues donating to civic and arts organizations. Mu Phi Epsilon is honored to be among them and to recognize Fritz as 2008 Sterling Patron.



Foundation

NEW FOUNDATION HONORARY BOARD MEMBER

JOYCE CASTLE

Mu Phi Epsilon Foundation history was made March 30, 2008, at the University of Kansas Swarthout Recital Hall when Joyce Castle (*Xi, Lawrence*) was recognized as the newest member of the Foundation's Honorary Board of Directors. No other honorary board member had ever been recognized at the time of installation before this gala recital event was organized by Nancy Hawkins, Chair of the Foundation, with the help of the Lawrence Alumni and *Xi* chapters. Participating in the event were: Lenita McCallum (*Phi Iota, Palos Verdes Peninsula*), Foundation President; Dr. Frances Irwin (*Epsilon Upsilon*), International Fraternity President; Sandra Wiese (*Zeta, Cleveland*), Foundation Treasurer; Nancy Hawkins (*Mu Mu, Lawrence*); Lynn Basow (*Phi Pi, Lawrence*), Lawrence Alumni President; and Alyssa Boone, *Xi Chapter* President. Also in attendance were Joyce's brother Dr. Neil Malicky, retired president of Baldwin-Wallace College; Charlotte Brown (*Alpha Kappa, Kansas City*); C2 District Director, Beth Harrison (*Epsilon Omicron, Lawrence*); Kansas State President of the National Federation of Music Clubs; and Bea Kirkham (*Xi, Wichita*), former *Metronome/Opus, a Tempo* editor and a daughter of Lois Ayers Gordon, a founding member of the Foundation.

After Joyce was recognized for her service to Mu Phi Epsilon and the world of music, Lenita and Nancy presented her with a certificate and Fran recited the Mu Phi Epsilon Creed. A recital followed that included *Xi* and Lawrence Alumni chapter members; several vocal students of Joyce's colleagues at KU; and Lenita, who performed a song cycle about love. A reception was hosted afterward by the Lawrence Alumni.



Back row: Sandra Wiese, Charles Martinez, Joyce Castle, Katie Bieber (*Xi*), Andrea Garritano (*Xi*). Middle row: Fran Irwin, Lynn Basow, Dee Blaser (*Xi, Lawrence*), Lenita McCallum, Nancy Hawkins. Front row: Holly White (*Xi*), Ashley Benes

Applause

Christine Brewer (*Sterling Patron*) performed with the BBC Symphony and Chorus in a concert of Poulenc's *Gloria* in December 2006, conducted by Sir Andrew Davis and broadcast on BBC Radio 3. The concert recording was recently released as a free CD on the front of the November 2008 issue of *BBC Music Magazine*.

As winner of the MPE Foundation's Faust Scholarship, conductor **Marlon Daniel** (*Mu Xi*) spent part of summer 2008 studying in Europe, including a stint with the Berlin Philharmonic where he worked with the great maestro Sir Simon Rattle.



Sir Simon Rattle and Marlon Daniel

Flutist **Cynthia Ellis** (*Beta Alpha*) reports that her flute and string trio Les Amis Musicalles performed the premiere of "Images Sonnantes," by James Hopkins, in Laguna Beach, CA in November, supported in part by the MPE Foundation's Foncannon Scholarship. The trio has received first prize at the National Flute Association's Chamber Music Competition and performed at NFA conventions in Columbus, Dallas and San Diego. Cynthia has been solo piccoloist with the Pacific Symphony Orchestra since 1979.



Jerilynn Harris (*Epsilon Sigma*) has been appointed District Director, PNW2. A cellist and May 2008 graduate of Pacific Lutheran University, she teaches elementary and junior high orchestra classes in the Bethel (WA) School District. Jerilynn was *Epsilon Sigma* secretary and enjoys Mu Phi's

collegiality, opportunity for serving others through music, and meeting new people with common interests. She looks forward to stirring things up in the Pacific Northwest 2 District.

Betty Austin Hensley (*Epsilon Phi, Wichita Alumni*) performed "Flutesong on the Kansas Prairie" in April at the Spencer Museum of Art. In conjunction with the con-

cert, some of her flutes were displayed in the museum, which eventually will house her entire 400-piece collection from over eighty world cultures. A member of the International Flute Orchestra, Betty was on tour in Chile in May and played at the National Flute Association annual meeting in Kansas City in July. Also in July, Betty received the 2008 Kansas Musician Award at Kansas Federation of Music Clubs' convention in Wichita.

Bonnie Kellert (*Phi Psi, Washington D.C. Alumni*) gave a recital in Bangkok, Thailand in December. The performance was an all-Chopin benefit concert for the Cheshire Foundation, founded in 1964 under the royal patronage of Her Majesty the Queen.

Composer **Carol Worthey** (*Phi Nu, Los Angeles Alumni, ACME*) writes that her *Fanfare for The New Renaissance* received its second Italian performance in August at the Santa Fiora Music Festival, performed by brass players from the N.Y. Philharmonic, Vienna Philharmonic and Israel Philharmonic. The U.S. premiere is scheduled for March 2009 by the Bemidji Symphony in Minnesota, followed by an Alaskan premiere by Borealis Brass. Cellist Tess Remy-Schumacher and pianist Dr. Margaret Brisch performed Carol's *Elegy* in Oklahoma and the work received its Texas premiere with pianist Cheryl Cellon and cellist Sarah Kapps. More at www.carolworthey.com.

Encore

Zeta Eta Installed October 12

International President Frances Irwin presided over the installation of **Zeta Eta** on October 12, 2008, at Binghamton University. Also in attendance to congratulate the new chapter and its eleven initiates were faculty advisor Prof. Georgetta Gatto Maiolo (*Epsilon Upsilon*), EGL1 District Director Signe Zale, past IEB member Myrta Knox, and members of *Lambda*, *Mu Upsilon*, and



Front (l-r): Alexa Weinberg, Krystiana Resto, Adam Hess, Alexander Blitstein, Kirstie Cummings Back: Robert Operman, Natasha Bobrowski-Khoury, Marc Silvagni, Matt Rek, Ted Trembinski, Lee Vilinsky

Rochester Alumni. *Zeta Eta* chapter president Krystiana Resto writes, "We are all so excited to join the ranks of Mu Phi Epsilon. We thank all those who came to help make this ceremony special. A special thanks to the Lambda chapter for their guidance during these initial stages."

Zeta Zeta Installed November 5

International President Frances Irwin presided over the installation of **Zeta Zeta** on November 5, 2008, at Elon University in Elon, North Carolina. The ceremony featured an unusual baritone saxophone duo performance by initiates Kaitlyn Faye and Nathan Thomas, and was assisted by Marcus Wyche, representing *Washington D.C. Alumni* and the Mu Phi Epsilon Foundation, and members of *Alpha Xi*. From a total student population of 5,600, the music department has approximately eighty students majoring in general music, performance, music education, or music technology. The Alpha class of Zeta Zeta (pictured) consists of thirteen music education majors, four music performance majors, and two music minors. Elon is proud that for the past five years their music education majors have had a 100% job placement.



Front (l-r): Chelsea Peabody, Laura Fraase, Susan Fetch, Margaret Dalton, Ashleigh Bauer. Middle: Nicole Veater, Amanda Joyner, Lisa Dettling, Gretchen Bruesehoff, Michael Blake, Lauren Chambers, Vanessa Buhrman, Kathryn Hatcher, Kaitlyn Faye, Rachael Sauer, Michelle Eichel. Back: John Planisek, Nathan Thomas, Patrick Bachmann



Epsilon Omega Reactivates

Founder's Day 2008 was extra special to members in districts P1 and P2. **Epsilon Omega** was reactivated at San Francisco State University and held a joint initiation ceremony with *Phi Mu* of San Jose State University. Many area chapters were represented at this historic event: members attended from *Phi Mu*, *Epsilon Omega*, *Mu Eta*, and the *San Jose*, *San Francisco*, *Berkeley*, *Palo Alto*, and *Sacramento* alumni chapters. District Directors Lestelle Manley (P1) and Kira Dixon (P2) and IEB representative Gloria Debatin were also on hand for the festivities.

Lambda celebrated Founders' Day 2008 with an annual benefit concert that raised more than \$100 for the music advocacy organization *Music For All*. Lambda SERV chair Meaghan McTammany hosted the event and many other members assisted with the production. Performers included Five Cents Sharp, a popular brass quintet from Ithaca College. Sophomore Jarrett Bastow performed next with the Ithaca College Cello Choir. Senior Melanie Wade and juniors Laurel Stinson and Adrienne Fedorchuk then performed with Premium Blend, Ithaca College's premiere female *a cappella* group. A jazz combo took the stage next, led by senior Ben Russo and featuring vocals by sophomore Michaela Bushey. Ithacappella, the college's leading all-male *a cappella* group, performed three songs from their fall concert. Lambda members performed last, singing an arrangement of the Mu Phi Epsilon creed by Dewey Fleszar '08. This event was a successful celebration of the power of music and a reminder of the power we all have to support it. (Submitted by Melanie Wade, Lambda)

Correction: In the fall 2008 issue, the Award of Distinction description was incorrect. The Award of Distinction is given "For a member's significant contribution to music or to the Fraternity."

Ann Arbor Alumni Present American Composers Program

By Karen Madsen, *Epsilon Mu*, Ann Arbor Alumni

In April 2008 the Ann Arbor Alumni chapter presented a public concert of organ works by American composers. Bethlehem United Church of Christ in Ann Arbor was the venue, showcasing the church's newly refurbished and expanded three-manual Casavant organ. The performers were chapter members, all church organists, whose musical backgrounds range from self-taught to Juilliard-trained.

Alice Van Wambeke (*Epsilon Lambda*) taught choral music in Ann Arbor public schools for thirty years. She received a master's degree in organ performance from Eastern Michigan University and a degree in harpsichord performance from the University of Michigan, where she is currently a lecturer in the music education department. Alice performed music by Ernest Bloch, Frank Ferko, and George Shearing. Bloch, a Jewish composer of instrumental and choral works, served as director of the Cleveland Institute and the San Francisco Conservatory. Ferko is a freelance composer, organist, and choral director who has received national awards in composition, including annual ASCAP awards since 1989. The congenitally blind Shearing, best known for his jazz quintet in which he played the piano, was also a classical composer who recorded for MGM Studios.

Barbara Foster (*Gamma*) is a professor of business and finance at Eastern Michigan University, where she also studied organ. Church organ playing has been a lifelong joy for Barbara, who played an arrangement of "The Old Rugged Cross" written by George Bennard while he lived in Michigan in 1912. She also performed "Blessed Assurance" for which Phoebe Knapp provided the tune and Fanny Crosby (a blind composer of 8,000 hymns) wrote the words. Franklin Ritter, who has arranged hundreds of pieces for organ and choral works, created the arrangement. Following the performance of each piece, Barbara led the audience in singing the hymn.

Alan Knight (*Gamma*), music director of a large church in Westland, Michigan, earned a DMA degree at the University of Michigan. He is the sub-dean of the local chapter of the American Guild of Organists. He recently lectured on and performed the eleven-movement suite "A Quaker Reader" by Ned Rorem, from which he played one selection on the Mu Phi program. Alan also played a work composed by classmate Christopher Fisher-Lochhead. As undergraduates, he and Alan chose poems on which Fisher-Lochhead would compose an organ piece. Alan read the poems aloud before performing each piece.

At age twelve, **Karen Madsen** (*Epsilon Mu*) taught herself to play an electronic organ from a Hammond instruction

book in a Wyoming country church. She played for Sunday School at age fourteen and for church services in her adult years. She finally took organ lessons at age fifty, when she had the opportunity to play a church pipe organ. For the Mu Phi program, Karen performed a piece by the late Michigan organist and composer William Albright, whom she admires as a musical genius. Albright directed the University of Michigan electronic music studio and was chair of the composition department.

Gail Jennings (*Gamma*) studied piano and composition at Juilliard, where she won the prestigious Elizabeth Sprague Coolidge Award, and earned an MM in organ performance at the University of Akron. Gail teaches piano and organ and is a sought-after accompanist. Earlier in the year she played a recital at Bethlehem United Church of Christ to dedicate the Casavant organ. For the Mu Phi program Gail performed Samuel Barber's famous "Adagio for Strings," heard in the films *Platoon*, *The Elephant Man*, *El Norte*, *Amelie*, and *Lorenzo's Oil*. She also played a magnificent arrangement of "Rejoice, the Lord is King," (Marion) arranged by organist Albert L. Travis of Fort Worth, TX.





Chapter Anniversaries

105 YEARS

GAMMA
University of Michigan
March 20, 1904

95 YEARS

Ann Arbor Alumni
September 22, 1913

Cincinnati Alumni
April 14, 1914

St. Louis Area Alumni
April 8, 1914

90 YEARS

MU BETA
Washington State University
February 13, 1919

MU GAMMA
Univ. of Nebraska-Lincoln
March 27, 1919

Los Angeles Alumni
March 20, 1919

Portland Alumni
September 19, 1919

85 YEARS

Cleveland Alumni
November 13, 1923

Seattle Alumni
October 1924

80 YEARS

PHI ZETA
Morningside College, IA
November 9, 1929

San Francisco Alumni
November 17, 1929

70 YEARS

PHI XI
Baylor University, TX
May 27, 1939

60 YEARS

Spokane Alumni
November 8, 1949

55 YEARS

EPSILON
University of Toledo, OH
May 1, 1953

50 YEARS

ALPHA KAPPA
University of Missouri-Kansas
City Conservatory of Music
November 13, 1959

ALPHA ZETA
Radford University, VA
March 6, 1959



Kansas City Evening Alumni
November 9, 1958

Atlanta Alumni
May 24, 1959

Austin Alumni
December 14, 1959

Berkeley Alumni
November 1, 1959

45 YEARS

Palos Verdes Peninsula Alumni
October 18, 1964

40 YEARS

BETA PSI
University of Indianapolis, IN
November 23, 1969

Muncie Alumni
May 18, 1969



35 YEARS

GAMMA NU
Chicago State University
April 21, 1974

30 YEARS

GAMMA PSI
St. Mary-of-the-Woods College, IN
May 6, 1979

Terre Haute Area Alumni
May 6, 1979

25 YEARS

DELTA EPSILON
Columbus State University, GA
June 7, 1984

20 YEARS

DELTA ETA
University of North Florida
April 24, 1988

15 YEARS

DELTA MU
Slippery Rock University, PA
May 8, 1994

5 YEARS

DELTA OMEGA
Our Lady of the Lake Univ., TX
March 27, 2004

Kansas City Alumni
2004



1 YEAR

ZETA DELTA
LaVerne University, CA
March 3, 2007

ZETA ETA
Binghamton University, NY
October 12, 2008

ZETA ZETA
Elon University, NC
November 5, 2008

Mu Phi jewelry and accessories are available through Herff Jones Jewelers, www.herffjones.com.
Go to College Items and look under the Greek Store and then Honorary and Professional.

Final Notes

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

148 LCR Cedar B-1, Mexia, TX, 76667 phone: 254/562-9397 email: wyndon@nctv.com

Helen Armstrong

Epsilon Psi, 1971

Died April 28, 2006

Violinist, chamber musician, educator, ACME honoree. Virtuoso performer with orchestras including Boston Pops, Indianapolis Symphony. Founder and artistic director, Armstrong Chamber Concerts, whose unique Students' Music

Enrichment program has reached over 100,000 students.



© Debbie Howser

Margaret Spencer Besler

Mu Omicron, January 18, 1936

Died June 1, 2008

Margaret Irene Brower Borcharding

Phi Zeta, November 7, 1932

Died December 10, 2007

Private piano teacher, clinician, public school educator in music, English, and band.

Eileen Coggin Daniels Britton

Mu Eta, January 7, 1937

Died January 19, 2008

Keyboard artist, music educator, clinician. She specialized in organ music of Johannes Brahms. An American Guild of Organists associate, she twice served as Dean of the San Francisco AGO chapter.

Ella Gertrude Johnstone Crandell

Mu Mu, November 3, 1935

Dallas Alumni

Died December 16, 2005

Pianist, music educator. Taught private piano for fifty years. As a collegiate, served two years as chapter president; later served as Dallas Alumni chapter president.

Lillian Margaret Curran

Phi Xi, May 26, 1939

Austin Alumni

Died September 1, 2007

Vocalist, music teacher. She was a charter member of Phi Xi at Baylor University.

Elinor Wortley Doty

Gamma, April 26, 1930

Austin Alumni

Died November 29, 2007

Church organist. Studied organ at University of Michigan where she met fellow organist and husband Dr. Ezra William Doty, a founder of the University of Texas College of Fine Arts.

Alice Wilma Tilton Eiffert

Mu Eta, January 8, 1938

Albuquerque Alumni

Died May 28, 2008

Pianist, organist, church musician. An AGO member, she was also an avid Albuquerque Symphony supporter.

Mary Beeson Ellison

Mu Upsilon, December 6, 1939

Died December 4, 2005

Musicologist. She served as adjunct faculty at Rollins College.

Virginia "Ginny" Halderson Fairchild

Mu Phi, December 14, 1936

Died May 3, 2008

Pianist, organist, elementary music teacher. She performed, accompanied, and taught 26 years in Oberlin and surrounding communities.

Jean Van Deusen Geroch

Mu Pi, May 28, 1932

Died May 4, 2006

Clarinetist, pianist, organist.

Ruth J. Hayes

Mu Eta, April 30, 1937

Died October 19, 2005

Piano teacher.

Della M. Ericson Heid

Mu Tau, February 17, 1932

Died May 20, 2006

Professor of music, Dickinson State College, North Dakota.

Roberta Hughett Heidenreich

Mu Zeta, December 14, 1937

Died June 22, 2007

Violinist, educator. Taught music and English, performed in a quartet for many years while raising her family.

Olive Mabel German Houston

Upsilon, March 4, 1930

Tulsa Alumni

Died February 17, 2007

Violinist, vocalist. Studied music in

Italy and Germany in the 1930s; frequent performer in the Tulsa area.

Mary Ellen Sturtevant Jenkins

Mu Epsilon, May 17, 1948

Minneapolis-St. Paul Alumni

Died June 28, 2007

Vocalist, ACME honoree, accomplished business owner as well as musician.

Billie McCleary Jones

Tau, March 9, 1934

Died July 14, 2008

Pianist, educator. Private piano instructor; faculty at Olympic College. National Mu Phi Epsilon magazine chairman 1973-1979.

Esther Lydia Saager Jones

Nu, January 5, 1930

Died May 18, 2008

Public school music and drama teacher.

Mari Ann Huebsch Kintigh

Mu Psi, January 18, 1935

Died: January 3, 2008

Public school music teacher.

Susan Beate Krausz

Phi Omicron, May 8, 1955

Died February 24, 2008

Pianist, vocalist, composer, ACME honoree. A winner of the 1965 Mu Phi Epsilon Original Competition Contest, she taught piano many years at Case Western Reserve University and performed with the Cleveland Orchestra.

Mildred A. Monk Kreger

Tau, May 12, 1939

Died October 3, 2005

Secondary school teacher.

Catherine Ann "Kitty" Bell Rutledge Lough

Kappa,

November 15, 1938

Indianapolis Alumni

Died January 30, 2007

Pianist, educator.

Music professor at Ball

State University, private teacher. Performed

with many Indiana music organizations including Muncie Symphony.



Nancy Gressitt McDonough

Phi Kappa, March 20, 1949

Detroit Alumni

Died August 2008

Vocal music teacher in Detroit public schools.

Margaret Cornely MacNab

Psi, April 9, 1930
Died September 19, 2006
Seminary graduate, historian, Latin teacher.

Adele Page Manson

Mu Upsilon, January 11, 1937
Died March 31, 2007
Music cataloguer at Kent State University, published author.

Dorothy V. Anderson Marshall

Phi Zeta, March 20, 1933
Died July 3, 2007
Music teacher.

Agatha Otto Mauthe

Sigma, June 13, 1935
Died December 31, 2007
Vocalist, pianist, public school music teacher, performer with community music and theater organizations.

Wilda Tinsley Moennig

Mu Upsilon, December 19, 1934
Died October 13, 2007
Violinist. She was one of the original faculty members at Blair School of Music, Vanderbilt University.

Jean Klussman Morehead

Xi, November 8, 1939
Died March 13, 1995
Flutist, harpist, private music teacher.

Jean C. Pennington Nay

Beta Kappa, June 20, 1938
Died July 10, 2006
Church musician.

Arline Viola Nasby Neugart

Mu Epsilon, January 29, 1939
Died July 7, 2008
Pianist, public school teacher.

Victoria Toteff Nolin

Gamma, April 28, 1934
Died September 20, 2007
Pianist, vocalist, coach, community theatre music director.

Alta A. Turnbaugh Parret

Phi Chi, November 3, 1945
Fresno Alumni
Died August 28, 2008
Pianist, theatrical music director. Charter member and first chaplain of Phi Chi. Longtime staff accompanist with California State University/Fullerton.

Pauline Crawford Ramsey

Mu Eta, January 8, 1939
Died November 24, 2005
Educator. Taught elementary through adult age groups.

Rosalys "Rosie" McCreery Rieger

Xi, November 8, 1939
Died November 10, 2007
Pianist, organist, politician. With degrees in music and political science, Rosie was the first woman elected to the Riley County (Kansas) Commission. She was organist at several churches and taught private piano.

Mary Helena Purky Schranz

Mu Upsilon, February 20, 1939
Muncie Alumni
Died March 14, 2008
Pianist. She was a piano instructor emerita at Ball State University.

Janavie Fink Sheldon

Xi, April 24, 1937
Portland Alumni
Died March 20, 2008
Organist, pianist, violinist, handbell artist, teacher. Taught high school music, English, and math, but preferred the "innocent age" of kindergarten which she taught eighteen years.

Vera Jean Douthat Sink

Phi Theta, November 12, 1939
Kansas City Alumni
Died June 6, 2008
Vocalist. She appeared frequently in concert, including as soprano soloist in Handel's *Messiah* with the Kansas City Symphony.

Lilburne Elizabeth Slater

Mu Chi, November 22, 1932
Died January 13, 2001

Alice Poot Smith

Tau, December 14, 1930
Died December 15, 1995

Margaret R. Simpson Swain

Mu Kappa, May 31, 1933
Died July 22, 1991

Gertrude Gretta Roberts Thomson

Phi Kappa, January 9, 1938; *Allied*
Died March 3, 2008
Public school kindergarten teacher.

Carolyn Butin Travers

Mu Delta, February 9, 1937
Died May 29, 2002

Meta Edith Grim Walsh

Nu, February 20, 1931
Died July 9, 2008
Church organist.

Vivian Cutler Weatherly

Mu, April 22, 1933
Died August 13, 2007
Educator. She was active in the Melody Makers Club, NFMC affiliate.

Lou Ann Wernli

Mu Zeta, November 11, 1954
Berkeley Alumni
Died June 23, 2008
Piano teacher.

Evelyn Merritt Whelden

Phi Kappa, January 9, 1938
Died August 3, 2003
Piano teacher.

Helen I. Wroten

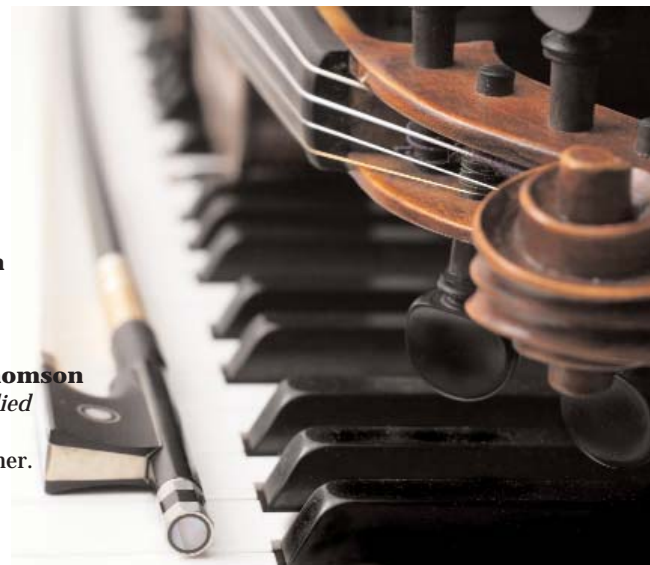
Mu Mu, March 6, 1938
Died January 21, 2008

Irene Evelyn Jackson Zalneck

Mu Phi, June 11, 1930
Died October 16, 2006

Anne Roberts Zecchino

Mu Upsilon, January 11, 1934
Died January 29, 2008



District Directors with Chapters 2008–2009

* Inactive Chapters

ATLANTIC

DISTRICT A1

Beverly Whitney Abegg
8 Phillips Drive
Westford MA 01886-3409
978/692-7353
Beverly158@comcast.net

*BETA-New England Conservatory, MA
*PHI UPSILON - Boston University, MA
*EPSILON PSI-The Juilliard School, NY
*GAMMA OMEGA-RI College, RI
BOSTON
NEW YORK CITY
*PRINCETON

DISTRICT A2

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

PHI GAMMA-Peabody Conserv, MD
PHI PSI-Mary Washington Univ, VA
*DELTA DELTA-Univ of Maryland, MD
*DELTA OMICRON-Salisbury State, MD
PHILADELPHIA
WASHINGTON D.C.

EASTERN GREAT LAKES

DISTRICT EGL1

Signe Zale
709 Whittier Road
Spencerport, NY 14559-9785
585/594-8422
sigbobzale@aol.com

LAMBDA-Ithaca College, NY
MU UPSILON-Eastman School, NY
*DELTA UPSILON-SUNY Geneseo, NY
*DELTA IOTA-Univ of Western Ontario
ZETA ETA. Binghamton University, NY
*ITHACA AREA
ROCHESTER

DISTRICT EGL2

Shannon Engle
447 Millbridge Dr.
Lebanon, PA 17042
717/279-7399
daizhan@verizon.net

PHI OMEGA-Westminster College, PA
*EPSILON NU-WV University, WV
EPSILON UPSILON-Duquesne Univ, PA
*ALPHA THETA-Pennsylvania State
DELTA MU-Slippery Rock Univ, PA
*PITTSBURGH

DISTRICT EGL3

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

PHI-Mount Union College, OH
MU PHI-Baldwin-Wallace College, OH
PHI OMICRON-Cleveland Institute, OH
GAMMA PHI-Cleveland State, OH
ALLIANCE
CLEVELAND
CLEVELAND HEIGHTS

GREAT LAKES

DISTRICT GL1 & GL2

Susan Owen-Bissiri
2828 Hawks Ave.
Ann Arbor, MI 48108
734/971-1084
slbissiri@sbcglobal.net

GL1

GAMMA-University of Michigan, MI
*PHI KAPPA-Wayne State Univ, MI
EPSILON LAMBDA-Eastern Mich, MI
*DELTA GAMMA-Grand Valley State, MI
ANN ARBOR
DETROIT

GL2

EPSILON-University of Toledo, OH
TOLEDO

DISTRICT GL3

Rosemary Schroeder
3020 Majestic Oaks Ln
St. Charles, IL 60174
630/377-5188
artws@aol.com

*MU XI-American Conserv of Music, IL
*PHI SIGMA-DePaul University, IL
*EPSILON XI-Univ of Illinois
GAMMA NU-Chicago State Univ, IL
*CHICAGO SOUTHWEST
GREATER CHICAGO
URBANA-CHAMPAIGN

EAST CENTRAL

DISTRICT EC1

Marva Rasmussen
5520 Homecrest Ln
Mason, OH 45040
513/336-6209
marvarasmussen@aol.com

ALPHA ALPHA-College Conserv-Cincinnati

GAMMA ETA-Central State, OH
MU PI-Ohio Wesleyan University, OH
CINCINNATI
DAYTON

DISTRICT EC2

Barbara Medicott
9191 Garrison Drive, Apt. 201 A
Indianapolis, IN 46240
317/815-1052
bmedicotti@aol.com

KAPPA-Butler University, IN
BETA THETA-Tennessee Tech, TN
BETA PSI-Univ of Indianapolis, IN
*BETA OMEGA-Ball State Univ, IN
*DELTA KAPPA-Cumberland College, KY
INDIANAPOLIS
MUNCIE

DISTRICT EC3

Drs. Jo Ann & Ed Domb
287 S. Downey Ave.
Indianapolis, IN 46219
317/352-0194
317/690-4810 (cell)
wedomb@earthlink.net

*ZETA-DePauw University, IN
EPSILON OMICRON-Indiana Univ, IN
GAMMA PSI-St Mary of the Woods, IN
BLOOMINGTON
TERRE HAUTE AREA

SOUTHEAST

DISTRICT SE1

Beth Hurley
608 Charleston Road, Apt. 1L
Raleigh, NC 27606
919/235-0511 wk
echurley@gmail.com

ALPHA ZETA-Radford University, VA
ALPHA XI-Univ of No Carolina, NC
*ALPHA UPSILON-Furman Univ, SC
*GAMMA RHO-NC A&T
DELTA PHI-Averett College, VA
ZETA ZETA-Elon Univ., Elon, NC

DISTRICT SE2

Director: TBA

*MU-Brenau College, GA
GAMMA PI-Shorter College, GA
DELTA EPSILON-Columbus St Univ, GA
DELTA ZETA-Emory University, GA
DELTA TAU-Mercer University, GA
DELTA PSI-Clayton State Univ, GA
ZETA GAMMA - Augusta St. Univ
ATLANTA



NEW

District Directors with Chapters 2008–2009

* Inactive Chapters

DISTRICT SE3

Melissa Voshell
14582 Millhopper Rd.
Jacksonville, FL 32258
904/714-9553
flutenmelvin@yahoo.com

BETA BETA-Jacksonville Univ, FL
DELTA ETA-Univ of No Florida, FL

DISTRICT SE4 & SE5

Kimberlee Gross
16334 Mockingbird Lane
Baton Rouge, LA 70819
225/266-8631
kimberlee_gross@yahoo.com

SE4

*EPSILON GAMMA-Belhaven Coll, MS
*ALPHA GAMMA-Univ of So. MS, MS
*BETA GAMMA-Univ of Alabama, AL
GAMMA ZETA-Delta State Univ, MS
*DELTA NU-Millsaps College, MS
*JACKSON

SE5

BETA ZETA-Southern University, LA
*DELTA CHI-McNeese State Univ, LA

SOUTH CENTRAL

DISTRICT SC1a

Jediah Spurlock
6408 Starstruck Drive
Austin, TX 78745
512/743-7894 (cell)
sistas0ul@aol.com

MU THETA-Univ of Texas at Austin, TX
PHI XI-Baylor University, TX
DELTA OMEGA - Our Lady of the Lake, TX
AUSTIN
HOUSTON

DISTRICT SC1b

Elda Garcia
500 E. Stassney Ln., #611
Austin, TX 78745
512/289-7113
mezzoallegra@yahoo.com

ALPHA PI-Southwest Texas State, TX
BETA KAPPA-Trinity University, TX
*GAMMA DELTA-U of TC-PanAmerican
GAMMA TAU-Univ of St Thomas, TX
SAN ANTONIO

DISTRICT SC2a

Jenny Smith
411 E. Buckingham #1713
Richardson, TX 75081
214/662-5087
jenny.musicalscientist@gmail.com
ALPHA OMEGA-Stephen F Austin St, TX
DELTA PI-Tarleton State, TX
BETA MU-TX A&M Univ-Commerce, TX
MU CHI-Southern Methodist Univ, TX
*PHI TAU-Univ of North Texas, TX
EPSILON EPSILON-TX Christian Univ
DALLAS (co-DD)
DENTON (co-DD)
*FORT WORTH

DISTRICT SC3

Julie Heller
8217 Avenue U, Apt. 6201
Lubbock, Texas 79423
817/559-4719
julieheller@hotmail.com

EPSILON PI-Texas Tech University
*ALPHA IOTA-Midwestern State, TX
*ALPHA NU-West Texas A&M Univ
ALPHA SIGMA-Abilene Christian Univ, TX
ZETA BETA-Cameron Univ, OK
*LUBBOCK
*WICHITA FALLS

CENTRAL

DISTRICT C1

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

EPSILON KAPPA-Southern IL Univ-
Carbondale
*EPSILON TAU-St Louis, MO
*BETA IOTA-Southern IL Univ-
Edwardsville
BETA OMICRON-Western IL Univ, IL
ZETA ALPHA-Williams Bapt.College, AR
ST LOUIS AREA

DISTRICT C2

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

XI-University of Kansas, KS
*MU MU-Manhattan, KS
ALPHA KAPPA-Univ of MO Conserv
ALPHA MU-SW Missouri State, MO

*GAMMA ALPHA-Evangel College, MO
KANSAS CITY
LAWRENCE
SPRINGFIELD

NORTH CENTRAL

DISTRICT NC1

Director: TBA

*OMEGA-Drake University, IA
MU ALPHA-Simpson College, IA
MU PSI-Coe College, IA
*CEDAR RAPIDS
DES MOINES

DISTRICT NC2

Narissa Bach
5021 Oliver Ave S
Minneapolis, MN 55419-1030
612/925-0056
narissavabene@yahoo.com

*PHI IOTA-Concordia College, MN
EPSILON ALPHA-College of St Catherine,
MN
*DELTA LAMBDA-Augsburg College,
*FARGO
MINNEAPOLIS -ST. PAUL

DISTRICT NC3

Director: TBA

MU GAMMA-Univ of Nebraska
*MU TAU-Univ of South Dakota
PHI ZETA-Morningside College, IA
*BETA NU-Dickinson State College, ND
BETA PI-Nebraska Wesleyan, NE
*DICKINSON
LINCOLN

WEST CENTRAL

DISTRICT WC1

Director: TBA

PHI PI-Wichita State Univ, KS
EPSILON PHI-Friends University, KS
*ALPHA CHI-Southwestern College, KS
*MU KAPPA-Univ of Oklahoma, OK
GAMMA GAMMA-SW Okla State, OK
GAMMA EPSILON-Oral Roberts Univ, OK
CENTRAL OKLAHOMA
TULSA
WICHITA



District Directors with Chapters 2008–2009

* Inactive Chapters

DISTRICT WC2

Kirsten Forbes
7755 S. Duquesne Way
Aurora, CO 80016-1345
720/870-2020
kirsten_forbes@msn.com

*EPSILON MU-Univ of Utah
DELTA RHO-Univ of Colorado
*ALBUQUERQUE
DENVER
SALT LAKE CITY

PACIFIC NORTHWEST

DISTRICT PNW1

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

MU BETA-Washington State Univ, WA
*MU ZETA-Whitman College, WA
*EPSILON IOTA-E Washington Univ
*EPSILON RHO-Univ of Montana
*ALPHA PSI-Whitworth College, WA
*GAMMA KAPPA-Boise State Univ, ID
*PULLMAN
SPOKANE

DISTRICT PNW2

Jerilynn Harris
12724 - 104th Ave. Ct. E, Apt. 202
Puyallup, WA 98374
360/560-1859
jerilynnharris@gmail.com

*TAU-University of Washington
EPSILON SIGMA-Pacific Lutheran, WA
*BETA PHI-Seattle Pacific Univ, WA
SEATTLE
TACOMA

DISTRICT PNW3

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

PHI LAMBDA-Willamette Univ, OR
*BETA SIGMA-Western OR Univ, OR
*EPSILON DELTA-Lewis & Clark, OR
*EPSILON THETA-Linfield College, OR
*ALPHA LAMBDA-Portland State, OR
NU - Univ of Oregon
PORTLAND
EUGENE
SALEM

PACIFIC

DISTRICT P1

Lestelle Manley
4812 Alexon Way
Carmichael, CA 95608
916/485-0415
ms5cnts@yahoo.com

MU ETA- Univ of the Pacific, CA
PHI CHI-Cal State-Fresno, CA
*ALPHA DELTA-CSU-Sacramento, CA
*BETA LAMBDA-CSU-Chico, CA
*DELTA ALPHA, CSU, CA
FRESNO
SACRAMENTO
*SAN JOAQUIN VALLEY

DISTRICT P2

Kira Dixon
2223 Foxworthy Ave
San Jose, CA 95624
408/439-6076
Kiwiberrie0527@yahoo.com

PHI MU-San Jose State, CA
EPSILON OMEGA-San Francisco State
*ALPHA EPSILON-Holy Names College, CA
*BETA ETA-CSU-Hayward, CA
BERKELEY
PALO ALTO
SAN FRANCISCO
SAN JOSE

PACIFIC SOUTHWEST

DISTRICT PSW1

Jamie Caridi
1541 Wedgewood Way
Upland, CA 91786
909/920-3698
psw1dd@muphiepsilon.org
*MU NU-USC, Los Angeles, CA
*PHI NU-UCLA, Los Angeles, CA
*BETA DELTA-UCSB, Santa Barbara
BEVERLY HILLS
LOS ANGELES

DISTRICT PSW2

Ann Nicholson
611 Forest Lake Dr
Brea, CA 92821-2849
562/694-4007
caseymnicholson@hotmail.com

BETA ALPHA-CSU-Fullerton, CA
GAMMA SIGMA-CSU Dominguez Hills
*GAMMA CHI-CS Tech-Pomona, CA
*DELTA SIGMA-UC Irving, CA
*DELTA XI-Arizona State Univ, AZ
ZETA DELTA, University of LaVerne, CA

FULLERTON
SAN DIEGO
PHOENIX
PALOS VERDES PENINSULA

PHILIPPINES

DISTRICT PL1

Director: TBA

Philippines
*ALPHA TAU - Philippines
*BETA XI-Quezon City

District Director At-Large

Dale D. Griffa
187 Flax Hill Rd. #B4
Norwalk, CT 06854
203/838-6615
ddatlarge@muphiepsilon.org

NEW



Directory of Executive Officers

2008-2011 INTERNATIONAL EXECUTIVE BOARD

International President Dr. Frances Irwin

Epsilon Upsilon
6464 Rhodes Avenue
St. Louis, MO 63109-2849
314/752-2585
Fax: 314/353-8388
president@muphiepsilon.org

First Vice President, Extension Officer Doris Braun

Alpha Kappa
12897 Prospect
Kansas City, MO 64146
816/942-5533
extensionofficer@
muphiepsilon.org

Second Vice President, Collegiate Advisor Sandra Chaney McMillen

Alpha Nu, Dallas Alumni
306 Shorewood Dr
Duncanville, TX 75116
972/298-5910
collegiateadvisor@
muphiepsilon.org

Third Vice President, Alumni Advisor Gerri L. Flynn

Epsilon Xi
12200 Valley View St, Apt 247
Garden Grove, CA 92845
714/891-8186
alumniadvisor@
muphiepsilon.org

Fourth Vice President, Music Advisor Jeff Zeiders

Phi Psi
1042 N. Calvert St, Apt. 2A
Baltimore, MD 21202
musicadvisor@
muphiepsilon.org

Note New Address

Fifth Vice President, Eligibility Advisor Beverly Fernald

Mu Rho, Denver Alumni
2615 Oak Drive #2
Lakewood, CO 80215-7182
303/237-4875
eligibilityadvisor@
muphiepsilon.org

International Editor Melissa Eddy

Mu Theta, Austin Alumni
P.O. Box 10042
Austin, TX 78766-1042
512/217-1264
editor@muphiepsilon.org

Executive Secretary- Treasurer Gloria Debatin

Phi Chi
International Executive Office
4705 N. Sonora, Ste. 114
Fresno, CA 93722-3947
559/277-1898
Toll Free: 888 /259-1471
Fax: 559/277-2825
executiveoffice@
muphiepsilon.org

Honorary Advisory Board

Katherine Guldberg Doepke

Phi Beta
8300 Golden Valley Rd. #329
Golden Valley, MN 55427
763/513-1352
katdoepke@usfamily.net

Wynona Wieting Lipsett

Mu Chi
148 LCR Cedar B-1
Mexia, TX 76667
254/562-9397
wynndon@nctv.com

Lee Clements Meyer

Phi Xi
8101 Club Court Circle
Austin, TX 78759
512/345-5072

INTERNATIONAL CHAIRMEN

ACME

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

Bylaws

Catherine van der Salm
Phi Lambda
3707 100th Circle
Vancouver, WA 98686
360/258-0387
Cathjoy@aol.com

Finance

Kirsten Forbes
Beta Sigma
7755 S. Duquesne Way
Aurora, CO 1345
720/870-2020
Kirsten_Forbes@msn.com

International

Keith Ford
Allied
79 Southdown Avenue
London W7 2AE
United Kingdom
44 7792 863 867
Keith.L.Ford@gmail.com

Membership

Verna Wagner
Epsilon Iota
1114 W Rosewood Pl.,
Spokane, WA 99208
509/325-3641
membershipchair@
muphiepsilon.org

Music Librarian & Archives

Wendy Sistrunk
Mu Mu
1504 S. Ash
Independence, MO 64062
816/836-9961
sistrunk@@umkc.edu

SERV

Annette Albright
Theta
53 Elm Street
Lake Placid, NY 12946
518/523-3169
anph@localnet.com

Standing Rules

Dr. Kurt-Alexander Zeller
Mu Chi, Atlanta Alumni
1872 Central Park Loop
Morrow, GA 30260-1291
770/961-4400 (H)
678/466-4759 (W)
standingrules@
muphiepsilon.org

FOUNDATION BOARD

President, Marcus Wyche
2729 Nicholson St., Apt 103
Hyattsville, MD 20782
301/484-3652 (H)
202/393-6342 (W)
VideoAuth@aol.com

Vice President, Concert Manager

Beverly Whitney Abegg
8 Phillips Dr.
Westford, MA 01886
978/692-7353
beverly158@comcast.net

Treasurer, Sandra Wiese

9099 Regency Woods Drive
Kirtland, OH 44094
440/256-5212
slw.mpeft@gmail.com

Recording Secretary

Kathryn Habadank
1017 Minor Ave #304
Seattle, WA 98104
206 /405-4645
Kahabadank@aol.com

Chairman

Nancy Rutherford Hawkins
1405A Lawrence Ave.
Lawrence, KS 66049
785/842-1731
nhawkins@ku.edu

Vice Chairman, International

**Competition Coordinator
Beverly Hoch**
3819 Monte Carlo Lane
Denton, TX 76210-1413
940/591-6782
beverlyhoch@hotmail.com

International President

Dr. Frances Irwin
314/752-2585
president@muphiepsilon.org

NON-BOARD

SCHOLARSHIP CHAIRMEN

Marie Brown (Ginger) Curea
310/459-5150 or 310/454-1614
shogasan@msn.com

Dr. Jeffrey Hoover

309/694-5113
Fax: 309/694-8505
jhoover@icc.edu

Marilyn Sandness

937 /434-2636
Fax: 937/434-8645
msandness@woh.rr.com

Dr. Kristin Jonina Taylor

641/585-1017
kjtonata@hotmail.com



Active wear available through Regent Promotions
866/858-3725 or www.regentpromotions.com/mpe

Great Orchestra Careers Start Here!

League of American Orchestras

Orchestra Management Fellowship Program

June 2009 – June 2010

This year-long fellowship program provides five Fellows with the chance to fast-track an executive career in orchestra management.

Fellows are selected through a highly competitive application and interview process. They divide their time over one year at three different orchestras plus the Aspen Music Festival and School where they will attend professional development seminars on leadership, finance, HR, career building, and networking with industry experts.

Learn by doing, not just watching. Hands-on participation in projects, mentoring, networking, leadership training, and access to leaders of the field are only some of the many benefits of this fellowship.

Recommended for those who aspire to senior level positions.

APPLICATION DEADLINE: February 2, 2009
Details & application: americanorchestras.org

CALL FOR SCORES

Mu Phi Epsilon is proud to announce the 2009 Original Composition Contest. All active undergraduate, graduate and alumni members are encouraged to participate.

Prizes range from \$250-\$400.

All applications due March 1, 2009.

See www.muphiepsilon.org/announcements
for details, or contact
Jeff Zeiders
musicadvisor@muphiepsilon.org

Member Medallion

Available through Ken Jernigan
800/478-3728 or ken@kenjernigan.com



Notice of Change of Address or Name

Click on Alumni Update Form at www.MuPhiEpsilon.org



Mu Phi Epsilon

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

executiveoffice@muphiepsilon.org
1-888-259-1471