

THE TRIANGLE

of MU PHI EPSILON

Mu Phi for Life



President's Message

Dear Mu Phi Members and Friends,

This spring issue calls our attention to *Mu Phi For Life*. There are so many Mu Phis who exemplify this bond to our Fraternity, but the shining star of dedication was Orah Ashley Lamke, an enthusiastic member for sixty-eight years.

These were the very earliest days, when Mu Phi Epsilon was a sorority for female musicians. We were a long way from becoming an international fraternity for both men and women in the field of music. Orah Ashley was initiated as one of ten charter members of Delta Chapter (Detroit Conservatory of Music) on March 3, 1905. This was the fourth chapter of an organization not yet two years old. Orah Ashley served as president of Delta Chapter and wrote the pledge ceremony that was introduced at the 1907 convention in Ann Arbor.

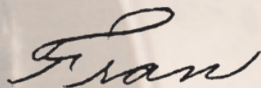
During her long years of active membership, Orah's particular ambition focused on organizing alumnae into clubs. The Mu Phi Epsilon Alumnae Association was formed in 1914, and the first recorded alumnae delegates were at the thirteenth national convention in 1916. She remained a performer as well; the 1928 convention featured Orah Ashley Lamke in a quartet that sang the first sorority song. In 1937 the growing National Alumnae Association awarded a \$100 fellowship for study in music research – the forerunner of our present-day Musicological Research Contest. Alumnae clubs changed to chapters the next year (1938) and eventually were recognized as active chapters. Orah was the first president of the St. Louis Alumnae Chapter.

Orah Ashley Lamke held five national offices: National Alumnae Officer (two different times), National Editor, National Secretary, National Vice President, and National President 1928-1930. In recognition of her devoted service to the then-sorority and dedication to its alumni, the 1964 national convention in Lincoln initiated a new honor, the Orah Ashley Lamke Distinguished Alumna Award, and she was the first to receive it. Since then, her namesake award is given each year to a longtime alumni member who has shown dedication and loyalty at the local level.

Orah probably still holds the record for convention attendance: she participated in twenty-eight national conventions as a national officer, delegate, or visitor. Lincoln was the last one she attended, but even with a failing heart she continued her avid support of Mu Phi Epsilon to the end of her days. She died on June 10, 1973.

Orah Ashley Lamke was a pivotal contributor to our fraternity's history and an unexcelled model of *Mu Phi for Life*. I invite you to follow her example.

With Mu Phi love,



Frances Irwin, Ed.D.
International President




Photo: Orah Ashley Lamke, 1905

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of MU PHI EPSILON

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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.

A Revolution in French Keyboard Music: Expression and Imagery within François Couperin's *Pièces de Clavecin*

Abstract of winning paper, 2008 Musicological Research Award, Category IV, Undergraduate Research Paper
By Lana Bode, *Epsilon Omicron*



François Couperin, (1668-1733). Anonymous artist, Collection of the Château de Versailles. (public domain)

François Couperin was a leading harpsichord composer in early eighteenth-century France. He was born into one of the most famous musical families in Paris, yet his unique compositional traits and expressive style set him apart from his contemporaries and earned him the title “François Couperin le Grand.” While he composed for a variety of genres, he is best known for his four books of *Pièces de clavecin* and for his harpsichord treatise, *L’Art de toucher le clavecin*. Couperin’s *Pièces de clavecin* have been numbered among the most popular compositions for harpsichord, both in his own generation and throughout the subsequent centuries. Couperin firmly believed that the harpsichord was an instrument just as capable of expression as any other and demanded harpsichordists to play expressively. Contrary to his predecessors, who left most interpretive decisions up to the performer, Couperin used ornaments, other specified performance techniques, and even witty compositional titles specifically to maximize the expressivity of the harpsichord.

In *L’Art de toucher le clavecin*, Couperin emphasized the expressive potential of ornaments as more than just displays of virtuosity and demanded that harpsichordists consider ornaments a part of the musical line. To ensure the proper use of ornaments in his *Pièces de clavecin*, Couperin notated them himself, included precise instructions for the realization of each type of ornament, and forbade harpsichordists from improvising their own ornaments, as was customary in his day.

Aspirations and suspensions (articulation markings arising from lute technique) illustrate a second aspect in which Couperin desired to make the harpsichord as expressive as possible. In *L’art de toucher le clavecin*, Couperin compared aspirations and suspensions to techniques of vocal expression. He considered these articulation markings to have the expressive potential of ornaments and used them liberally in *Les Agréments* (The Ornaments). The abundant usage of aspirations and suspensions created an eighteenth-century equivalent to rubato throughout Couperin’s *Pièces de clavecin*.

In addition to using ornaments and articulations to enhance expressivity, Couperin gave meaningful titles to the compositions in his *Pièces de clavecin*. He revealed that these titles were the inspirational force behind his compositions, illustrating their importance in the interpretive process. The titles fall into the following categories: scenes from everyday life; musical portraits of the Parisian nobility; and references to French theatre and literary art. Couperin’s titles served not only as a means to enhance the expressivity of his pieces, but also as a precursor to the character pieces and programmatic music of the nineteenth and twentieth centuries.

Couperin’s *Pièces de clavecin* significantly contributed to the genre of solo harpsichord music, and also influenced the future of music composition, through Couperin’s emphasis on expressivity, and his precise control over small details in order to reach expressive heights. These qualities set Couperin apart from his contemporaries, and foreshadowed what composers would become in later eras. Couperin’s unique compositional style gave him immense success in his own time, and cemented his position as one of the most revered French composers of the Baroque era. By utilizing ornaments, aspirations, suspensions, and programmatic titles, Couperin infused his music with expressivity and established solo keyboard music as its own distinctive genre.

Lana Bode is currently studying in the M.M. Performance and Research course at the Royal Academy of Music in London. She obtained her B.M. magna cum laude from Indiana University in 2008, where she studied selections from Couperin’s *Pièces de Clavecin* with harpsichordist Elizabeth Wright.



Upon Listening

Sherry Kloss, *Epsilon Upsilon, Muncie Alumni*

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Clarinet Enchantments, featuring clarinetist Diana Haskell (*Mu Upsilon*) with assisting musicians Peter Henderson, George Silfies and Frances Tietov, is an appealing collection of eclectic repertoire. The music of Bartok, Ravel, Louis Cahuzac, Vaughan Williams, Piazzolla, Lutoslawski, Berg, Messiaen, Victor Babin, Heinrich Baermann, and Ponchielli is performed with conviction and dash. The choice of diverse repertoire demonstrates an appreciative interest in reviving music that deserves to be heard.

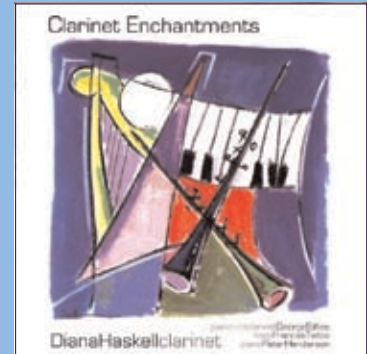
An interesting arrangement of “Bartok Dances,” from *Rumanian Dances* by Ed Yaczinski, sets the mood for this listening adventure. Taking full advantage of the clarinet’s inherent capabilities to fluidly “travel” with grace and ease, the arpeggiated flourishes, effective embellishments, and occasional additions to the original harmony successfully bring to life the joy and earthy expression of the Rumanian people. Although there is no indication of who the transcriber of Ravel’s “Piece en forme de Habanera” may be, this dance of Cuban origin has found a credible home with the clarinet. Its various registers provide a spectrum of colors that lend just the right touch of suavety to the melody and underlying rhythmic pulsations in duple meter.

“Arlequin” by Louis Cahuzak is a fascinating solo dialogue which showcases Ms. Haskell’s masterful skills. As the music develops, the listener is enticed to imagine the antics of this colorful character whose origin lies in the *Commedia dell’Arte*. With characteristics of continual action, we wonder what will happen next in the music and with the Arlequin, as he switches from one aspect to another. “Six Studies in English Folk Song” by Vaughan Williams for cello (or clarinet), performed here as an arrangement with harp, is pleasing to the ear and soothing to the spirit. The expressive harp’s vibrating overtones serve as a perfect companion to the soulful clarinet timbre. Be prepared for a clever, unexpected ending.

Piazzolla’s “Oblivion,” arranged by the artist, captures the brooding sentiment and sensual aura of the barrio life, although the addition of a bandonium might bring more authentic realization to the sound of this mighty tango band. The piano and clarinet conversations in Lutoslawski’s “Dance Preludes” are performed with humor, mastery, and intelligent musical insight. This is a serious composition of meaningful value. Intricate cross rhythms, hemiolas, polyphony, imitation, melody, and harmonic vigor propel the musical momentum of the writing and bespeak the flavor of the composer’s native Poland.

Alban Berg’s *Vier Stucke (Four Pieces, op. 5)* is a gem of creation. Although written in the twelve-tone idiom, the harmonic and lyrical language produces sheer beauty. Interpreted with a profound sense of drama, depth of understanding, and abundant vocabulary of colors, this duo performance provides a meaningful and rewarding glimpse into Berg’s genius. The third movement of Messiaen’s *Quatuor pour le fin du temps*, entitled “Abime des oiseaux,” features the clarinet in a solo soliloquy that explores the enchanting world of the feathered masters of the sky. Ms. Haskell creates those magical fleeting moments one experiences with birds: stillness, caution, vibrancy, flutters, trills, silences, and flight, fulfilling the composer’s sojourn into the mysticism of life.

Hilandale Waltzes, composed by pianist Victor Babin, have a Viennese flair yet are identified in the French as Valses: by turns elegant, passionate, somber, humorous, joyful. Indeed these appealing and technically challenging vignettes carry a charm and flavor all their own, marvelously performed here with wit and enchanting endearment. Toward the recording’s end, Baermann’s “Adagio” provides a fine vehicle to showcase the clarinet’s eloquent tone. But it is Ponchielli’s “Il Congegno,” a very funny sojourn for two outrageously virtuoso clarinets into the *buffo* operatic world, which truly brings the house down.



Ordering Information: **Clarinet Enchantments**

Item # 050104 - \$14.99

AAM RECORDINGS
540 North and South Road
Suite #404
St. Louis, MO 63130
aamrecordings.com

Featuring

Diana Haskell, Clarinet
George Silfies, Piano and Clarinet
Frances Tietov, Harp
Peter Henderson, Piano

Production Team

Thomas Drake, Producer
Paul Hennerich, Recording Engineer
Matt Sims, Asst Recording Engineer

Diana Haskell is a graduate of the Juilliard and Eastman Schools of Music. She has held principal positions with the Buffalo, Savannah, Charleston and Milwaukee symphonies and the Santa Fe Opera. She currently holds the Wilfred and Ann Lee Konneker Assistant Principal Clarinet Chair of the St. Louis Symphony Orchestra. Her CD *Clarinet Enchantments* was recorded in St. Louis.

Mu Phi for Life

What better way to illustrate *Mu Phi for Life* than to feature people who personify the concept? I hope you enjoy this “then and now” montage about several faithful members who continue to serve music and our fraternity. -Melissa Eddy, International Editor

Ann Marie Obressa Miller *Epsilon Phi (1959), Wichita Alumni*

From *The Triangle*, October 1967:
“Cast as husband and wife – Robert and Helen – in Hindemith’s *There and Back*, a short chamber work, James Miller was required to shoot Ann Marie Obressa. Some three years later, they became husband and wife in real life ... During graduate study at the New England Conservatory, the young singers appeared in numerous roles as members of a repertoire group in Boston ... During the summer of 1966, James and Ann Marie performed ... [in a] production of [*Albert Herring* by Britten], staged and directed by Sarah Caldwell of the Boston Opera and the newly formed National Touring Company ... Mu Phi Epsilon is proud to be presenting Ann Marie ... as one of the Sterling Staff Concerts winners for the 1966-68 biennium.”



Today Ann Marie and her husband live in Wichita, Kansas, where she is associate professor of voice at Friends University. She is active in Wichita Alumni, serving as an advisor to *Epsilon Phi* and a meeting hostess.

She writes, “It was when I began teaching at Friends that I first heard of Mu Phi Epsilon. Encouraged by the wonderful and dear Lois Gordon, president of the Memorial Foundation at that time, I soon found myself pledged and initiated, applying and auditioning for, and then actually winning the Sterling Staff Concert Audition in 1966. Touring across the country under Mu Phi sponsorship was a truly remarkable experience. Not only did I enjoy enormous growth as a performer, but I was immersed in a community of talented and motivated musicians, all passionate about their art. Over the years, I continue to feel blessed by my association with the Mu Phi community. The professional integrity and commitment of its members is an ongoing inspiration.”



OPERA
with
Obressa
and
Miller



Although a young soprano and a young tenor enrolled at Oberlin Conservatory of music the same year, it was not until they appeared in their first opera the following year that they became aware of each other. Cast as husband and wife—Robert and Helen—in Hindemith’s *There and Back*, a short chamber work, James Miller was required to shoot Ann Marie Obressa. Some three years later they became husband and wife in real life.

During the following undergraduate years at Oberlin, this attractive and talented young couple sang the roles of Miss Wordsworth and Albert in *Albert Herring* by Britten, and James sang Des Grieux in Massenet’s *Manon*. Their appearances at Oberlin were under the very capable direction of Daniel Harris. Their junior year was spent in intensive study and performance at Salzburg, Austria’s famed Mozarteum Academy. It was here, under the influence of Maria Schulz-Dornburg, that Ann Marie found her forte and began her serious study of opera.

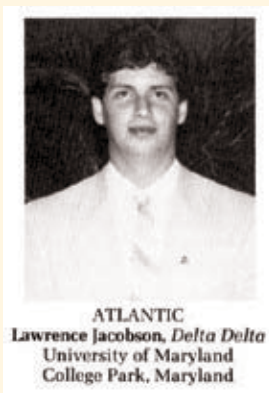
During two years of graduate study at the New England Conservatory, the young singers appeared in numerous roles as members of a repertoire group in Boston where they presented everything from serious opera and concert appearances to light musical comedy programs. It was under the personal staging



Lawrence (Larry) Jacobson *Delta Delta (1984)*

From *The Triangle*, Fall 1986: Senior Achievement Award, Atlantic Province.

A percussionist, Larry served two terms (1984-86) as president of *Delta Delta* University of Maryland of which he was a charter member. The chapter received the Most Outstanding Collegiate Chapter award both years of his tenure. He went on to serve as EC3 district director (1986-89) and at age twenty-five was elected IEB Second Vice President/ Collegiate Advisor (1989-92), the first male IEB officer since the fraternity became coeducational in 1977.



Larry subsequently made a career change from performance to music business. Today he is a vice president for Universal Music Group, overseeing numerous functions for the company's North American recording labels and operating companies. Although his busy job precludes active alumni membership right now,

Larry contributes to Mu Phi Epsilon activities when he can, most recently serving as a "Careers in Music" panelist at the 2008 international convention.

He writes of his favorite Mu Phi recollections, "I really enjoyed the music and professionalism of Mu Phi performances and competitions. The conventions were my favorite because I met so many other musicians and vocalists from around the country and I enjoyed interacting with board members and alumni. It was a real honor getting to run all the collegiate workshops at the 1992 Salt Lake City Convention. Roberta White O'Connell and Ann B. Davis will always be mentors of mine in Mu Phi."

Paula Palotay *Gamma Lambda (1974), Denver Alumni*

From *The Triangle*, Winter 1980: "Have you thought of a year or so in Europe studying music and languages? That is precisely what Paula Palotay undertook following her [college] graduation ... A Sterling Achievement Award winner in 1977, Paula was a charter member of *Gamma*



Lambda, becoming its second president in 1975. She [also] was for two years a member of the [college] year-book staff." This was the introduc-

tion to a lengthy article by Paula, "Vienna – the Time of My Life," about her two-year stay in that musical European city.

She narrates many adventures there, from working as an *au pair* for a local family to her first skiing attempt, and of course special musical experiences including piano studies and a traditional Austrian Christmas.



Today Paula is an active member of Denver Alumni, where she presently serves as Secretary and on several committees. She was the chapter's delegate to the 2008 international convention.

Mu Phi Membership is Valuable in After-College Years

This open letter to collegiates from mezzo-soprano Ruth Kahn Kobart (*Mu Xi* 1944) appeared in the May 1957 *Triangle*. Written thirteen years after initiation and well into her professional career, Ruth's words about her post-college experiences as a Mu Phi are as fresh today as when she set them to paper over fifty years ago. Ruth went on to a long, successful career and was an ACME honoree. She passed away in December 2002.

May 1967

Dear Collegiate,

I remember you ... that is, I remember when I was you, proud and excited with being pledged to Mu Xi Chapter at the American Conservatory of Music. Yes, I still remember the initiation ceremony - the moment when my pin was pinned to me - the new world that opened up for me when I became a Mu Phi. It soon became an integral part of my yearly schedule. Yet as happy as I was with being part of the group then, little did I realize what that membership would mean to me in the years to come.

My story is just one of many [members] who come to New York to find our opportunity. I, like those others, was welcomed by the New York Alumni Chapter. I found the [members] eager to meet me, to put me on their programs, to take me into their chapter - and to hand me a towel when it was my turn to play hostess. At the same time, [they] offered me their friendship ... often we found ourselves working together on the same concerts and performances. I learned to know and to love them. And when I went professional, I was to find a kind of devotion that was organized to encourage me, and those like me, who were venturing into new worlds.

From the beginning, when I helped organize a group called the Lemonade Opera Company, the Mu Phis were to follow alongside with their good wishes and warm appreciation. At my Times Hall debut there was a block of [members], all sitting together and cheering me on. One of them came backstage and took pictures, the only record that I have today of that thrilling event.

From then on, these Mu Phis followed me, faithful beyond telling. Other backstages, other performances ... [they were] always there in letter or in person. Last season when I debuted on Broadway, and stepped in for Helen Traubel (a Mu Phi herself), there again appeared Mu Phis, all happy for me.

This season something even more gratifying happened. When I signed to go on the road with the first annual tour of the NBC Opera Company, Gertrude Otto (*Theta*) suggested that we send my itinerary ahead. Little did I suspect that in that ten-thousand-mile trip of one-night stands, the Mu Phis in this country could so organize themselves that I was to have mail welcoming me to communities ... callers backstage ... invitations to [events] and various campuses. Why, in Des Moines I was invited to lecture to bright-eyed Mu Phis on the Drake campus.

Yes, that reception was exciting. And as I began to meet the young Mu Phis still in school, I realized that soon the tables were to be turned. Some day soon I shall be on the giving end - yes, to supply the support and faith needed by your new talents. Here it is, a huge circle to be completed. What has come to me I shall be passing on to you - gladly and gratefully - knowing that it will continue on through you to generations yet to come.

Well, that's my story to date. As you look ahead, my young friends, I hope you will feel certain that of the continuing threads in your musical life, the Mu Phi Epsilon friendships and kinships are going to stand out through the years as a unique kind of force and strength. I hope you enjoy it to the fullest - as I am mine.

Loyally,
Ruth Kobart

National Affiliations

Mu Phi Epsilon represents you, our membership of music professionals, through affiliation with related organizations. Mu Phi officers attend meetings and maintain contact with peers in these organizations on your behalf. Depending on your particular musical interests, you may want to explore individual membership as well.

American Classical Music Hall of Fame www.americanclassicalmusic.org
Honors distinguished individuals in classical music.

American Music Conference www.amc-music.com
Promotes the benefits of music making and music education.

American Music Therapy Association (AMTA) www.musictherapy.org
Advances public awareness of music therapy and increases access to quality music therapy services in a rapidly changing world

International Women's Brass Conference www.iwbc-online.org
Supports and promotes women brass musicians pursuing professional careers.

Music Teachers National Association (MTNA) www.mtna.org
Advances the value of music education and promotes professionalism of music teachers.

National Association for Music Education (MENC) www.menc.org
Promotes and addresses all aspects of music education.

National Association of Composers U.S.A. (NACUSA) www.music-use.org/nacusa
Promotes performance of American concert hall music.

National Association of Schools of Music (NASM) <http://nasm.arts-accredit.org>
Establishes national standards for undergraduate and graduate music degrees and for other credentials.

National Federation of Music Clubs (NFMC) www.nfmc-music.org
Provides opportunity for music study and performance through 6,500 music-related clubs and organizations nationwide; finds and fosters young musical talent through festivals and competitions nationwide.

National Music Council (NMC) www.musiccouncil.org
Promotes and supports music and music education as an integral part of curricula in the schools of our nation, and in the lives of its citizens; represents the U.S. to the International Music Council/UNESCO.

Professional Fraternity Association (PFA) www.profraternity.org
Promotes cooperation and mutual benefit among professional fraternities to preserve high standards on campus and in professional practice. Members are thirty-five national and international fraternities in eleven professions, representing over 1.5 million members.

National Interfraternity Music Council (NIMC) – subgroup of PFA
Composed of the presidents of seven music fraternities: Delta Omicron, Kappa Kappa Psi, Mu Phi Epsilon, Phi Beta, Phi Mu Alpha Sinfonia, Sigma Alpha Iota, and Tau Beta Sigma. NIMC meets annually to discuss matters of mutual interest.

Society for American Music www.american-music.org
Promotes appreciation, performance, creation, and study of American music of all eras and in all its diversity.





Composer **Dr. Williametta Spencer** (*Mu Nu, Fullerton Alumni*) hails from Ann Arbor, Michigan, where she studied both piano and clarinet at the University of Michigan. After moving to California, she earned a B.A. from Whittier College with majors in piano and composition. Later she received her M.M. in composition at the

University of Southern California, studying with Ernest Kanitz, Halsey Stevens, Ingolf Dahl, and Pauline Alderman, and composing a string quartet for her master's thesis. Williametta then received a Fulbright scholarship to study composition in Paris, France, with Tony Aubin, where she also participated in the master class of Alfred Cortot. She subsequently earned the Ph.D. at the University of Southern California, with a dissertation on Andre Caplet.

Dr. Spencer's web site lists her many compositions in the following genres: piano solo, wind instruments, wind ensemble, orchestra, voice, organ, strings, a dramatic work, solo flute, and many choral works. Many of the listed compositions are published and available. She has received many awards and commissions, and several of her recordings and articles are available at her web site. Dr. Spencer has also produced two videos, "The Harpsichord Music and Makers" and "The German Lied."

She presently is artist in residence at California State University in Pomona and a visiting scholar in the School of Comparative Arts at Ohio University in Athens, Ohio. An active performer as well as composer, she is organist and director of music at Whittier Presbyterian Church and harpsichordist for L'Antica Musica Consort.

Dr. Spencer is actively involved in Mu Phi Epsilon, the Dominant Club of Los Angeles, American Guild of Organists, Music Teachers Association of California, National Guild of Piano Teachers, and is a member of the Society of Composers, Inc. She has much to offer you so please check out her web page at <http://wspencer.com> or communicate with her directly via e-mail to wspencer815@cs.com.



Pianist **Lenora Ford Brown** (*Epsilon Mu, Salt Lake City Alumni*) is a concert and recording artist, composer, arranger, master teacher, and adjunct professor of music at the University of Utah. She holds a B.M. degree in piano performance from the University of Utah and received extensive training at the University of Michigan with Theodore Lettvin, John Perry, Davis Burge, and

Leonard Shure. She has studied with John Browning and has performed for Vladimir Ashkenazy.

Lenora has concertized extensively throughout the Far East and the U.S. and appeared in many performances with the Utah Symphony, Salt Lake Symphony, and others. Once named one of the Top Ten New LDS Artists, she is a member of the distinguished international roster of Steinway Artists and has recorded and marketed twenty-two CDs. She performs with several chamber ensembles including the Brown/England Piano Duo with Gaye England. She has won numerous competitions, including MTNA state and regional piano competitions, and was the top pianist at the Sterling Staff International Competition. In May 2008 she was honored with Utah's Best of State Award in the instrumental category.

In May 2006 the Brown/England Piano Duo won first place in the prestigious New England Conservatory International Chamber Music Ensemble Competition, for which they received a gold medal and a Carnegie Hall performance. Brown/England were also selected to the 2007-2008 Utah Arts Council Performing Artist Tour and were the only U.S. pianists to be invited participants in the 2007 Web Concert Hall Ensemble Competition.

Lenora teaches at the university level and also in her private studio. Her students have won or placed in state and national competitions and garnered many scholarships and awards. She is author of a teacher workshop and video, "Reaching for Repertoire," and "Beginning Piano," an internationally marketed self-teaching course, and has given workshops in several states. She has served on the Utah Music Teachers Certification Board and holds a permanent Music Teachers National Association professional certification in piano. She is listed in several "Who's Who" volumes.

Lenora would graciously receive questions and be willing to share some of her life experiences, which may help you live up to some of your own dreams. E-mail her at lenorapianist@yahoo.com.

By Wendy Sistrunk, *Mu Mu*

Pianist **Gaye England** (*Epsilon Mu, Salt Lake City Alumni*) appeared in her first solo piano recital at the tender age of eight and has enjoyed a full career as both soloist and concerto performer in Utah and surrounding states. She holds a graduate diploma and an affiliate certificate from the Sherwood Music School in Chicago. In 1985 she

received her B.M. degree in piano pedagogy and 1991 earned the M.M degree in piano performance, both from the University of Utah.

Gaye has served as guest soloist and artist with the Schubert Singers, Temple Square Concert Series, Brigham Young Historical “Concerts in the Park” series, and Steinway Concert Artists Series. Gaye has performed as a duo-piano artist for over twenty-five years and has recorded six CDs of two-piano music. She and Lenora Brown make up the Brown/England Piano Duo, who performed on several occasions at the 2008 Mu Phi convention. Before she began working with Lenora, she collaborated with Susan Duehlmeier and Sandra Peterson. She has also spent many hours as accompanist for artists including April Nash Greenon, Pro Musica under John Marlow Neelson, Salt Lake Oratorio Society, and the University of Utah Opera Workshop.

She has numerous publications to her credit (see *Triangle* Vol. 77, No. 4 and *Triangle* Vol. 76, No. 2 for examples). Soon to be published are her arrangements of several Christmas favorites in SATB with piano accompaniment. Also upcoming are her arrangements of classical, light classical, Broadway and movie favorites for two-pianos/eight-hands, and an arrangement of Liszt’s “Mephisto Waltz” for duo-piano which we heard at the convention this past August.

Gaye enjoys what she does – making music, entertaining the public, educating an audience, and expanding her own horizons and those about her in the process. She is available to Mu Phi members to ask questions about the business of making music. E-mail her at gayeengland@msn.com.

Mu Phi Epsilon’s music librarian and archivist Wendy Sistrunk often receives questions from chapters about how best to preserve paper materials like scrapbooks, photos, and other chapter documents. Wendy gave a presentation at the 2008 convention on the topic, and her accompanying handout is reprinted here.



Avoid

- Laminate
- Rolling or folding photos
- Folding paper
- Rubber cement, glue
- Tape
- Metal (staples, paper clips)
- Acidic paper (newspaper, colored paper)
- Cheap scrapbook albums
- Magnetic photo albums
- Ball-point pen
- Ink-jet printers
- Direct sunlight, fluorescent lights
- Moisture or dryness (recommend no higher than 70 degrees F, humidity between 30% and 50%)
- Vermin, insects

Solutions

- Photocopy newspapers
- Unfold letters, documents, etc.
- Back up digital files with “analog” (print out)
- Mildew amelioration
- Remove any residual moisture by fans or airing out, and leave overnight. Set books on their spine and fan open pages.
- Place inside plastic receptacle (or bag or pan) and place inside a larger plastic bag
- In smaller bag, dump several boxes of baking soda or potpourri
- Seal larger bag and let stand enclosed for several days
- Folders
- Clear sleeves
- Archival boxes
- Picture mounting corners
- Plastic storage bins

Sources

- Gaylord Archival Products
- Northeast Document Conservation Center
www.nedcc.org

Bookshelf

Rona Commins, *Alpha Delta, Sacramento Alumni*

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

A half century ago, there were few musicians who did not know the name of Mischa Mischakoff. Now, despite a long career and many recordings, he is known by relatively few, but the life of Mischa Mischakoff as performer and teacher left an imprint on today's orchestral world. This heartfelt, page-turning biography was written by the violinist's daughter, Anne Mischakoff Heiles.

Concertmaster at Age Ten

Mikhail Isaakevich Fishberg (his name was changed in 1923 at the suggestion of a New York concert manager) was born in Russia in 1895. He once said that he was born "with a violin and bow in my hand. Our house was something like the one in *Fiddler on the Roof*. There were no wooden floors, no electricity or water. And the roof was made of straw." As a child, he "slept in a clutter" in one room with sixteen Fishberg children.

At ages eight and thirteen "Mischa" and his older brother Yascha traveled alone, eight hundred miles by train, to enroll at the St. Petersburg Conservatory, selected because it did not restrict admittance of Jews like other music schools. Mischa first became a concertmaster at age ten, in a Conservatory student orchestra conducted by fellow student Serge Prokofiev. At the Conservatory there was no set age for graduation; students ranged in age from ten to thirty and were awarded a degree when their studies were finished. Mischa graduated just as he turned seventeen, winning both the gold medal for strings and the Rubenstein prize of 1,200 rubles as the most outstanding graduate. His teacher also gave him a special gift – his own violin. Until this time, Mischakoff had only played borrowed instruments.

Land of Opportunity

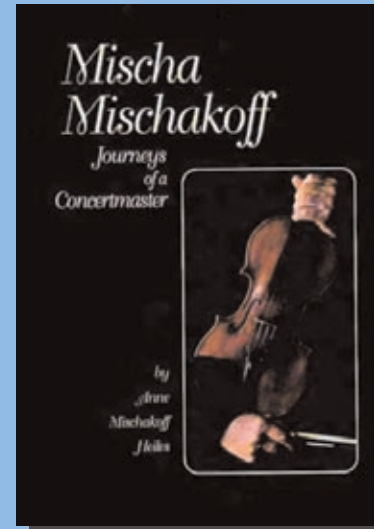
In 1922 Mischakoff sailed to New York in steerage with his friend Andre Kastelanetz. Upon arrival he was greeted and helped by Fishberg relatives, much in contrast to his and his brother's earlier arrival into St. Petersburg completely alone. Mischa wasted no time in taking advantage of the land of opportunity. He

gave recitals in Carnegie Hall, Town Hall, and for the Metropolitan Sunday Evening Concerts. He won the New York Philharmonic competition and was hired as concertmaster for the New York Symphony Society. Anne Mischakoff Heiles writes, "My father was glad for a chance to be settled in America after the years of war, riots, revolutions, and upheavals."

His success in America was in stark contrast to life back in Russia. A 1924 letter Mischa received from a musician friend in Moscow painted a very different picture: *I work in two state technical colleges as violin teacher ... For this job I get 60 rubles monthly, which is about \$35 in your money. I also play in the cinema, accompanying the movies, five times a week for three and a half hours a day, and get what is about \$65 in your money ... I have a family of five people ... The living conditions (our apartment) are horrible. We occupy only two rooms, the rest was taken away ... In general, musicians here live half hungry ... The unemployment office is overcrowded with unemployed musicians. Cinema is considered the best job.*

Over the course of his career Mischakoff became concertmaster to Toscanini and to orchestras in St. Petersburg, Moscow, Warsaw, New York, Philadelphia, Chicago, and Detroit. At his eightieth birthday celebration in Detroit, Mischakoff told a reporter that his life journey had ended well, saying, "I'm my own boss ... I very often think how fortunate I am. I am still in demand. My wife is the best wife. I have a fine family. This is the best country to live in. I have no regrets about leaving Russia and coming to the United States."

Anne Mischakoff Heiles (*Phi Kappa, Urbana-Champaign Alumni*) has taught viola, string pedagogy, and music history on the faculties of University of the Pacific, Northwestern University, California State University at Fresno, and the University of Illinois at Urbana-Champaign. Her degrees are B.A. in music history at Smith College, M.A. at the University of Iowa, and D.M.A. at the University of Illinois.



Mischa Mischakoff: Journeys of a Concertmaster

Anne Mischakoff Heiles, 2006.
Paperback, pp. 288, \$52.00.
ISBN 0-89990-131-X

Includes: 102 b&w photos,
4 appendices, index,
and CD of 14 violin solos

Also by Anne Mischakoff Heiles:
America's Concertmasters, 2007.
Paperback, 516 pages, \$40.00.

ISBN 13:978-0-89990-191-8

Includes: 71 b&w photos,
2 appendices, bibliography,
and index.

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(800) 422-4880

This is Rona Commins's last
column as Bookshelf editor.
Please see the back cover for
more information.

International Corner

Keith Ford, *Alpha Kappa, Allied*

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Everyone Can Be a Musician

The United Kingdom is growing a lot of new musicians, thanks to a tide of new funding coming into schools. Recently the British government rolled out a new program to give every child the chance to play a musical instrument. The program, called *Wider Opportunities*, is for elementary schoolchildren ages 7 to 11. Music lessons are taught in a similar manner to history or math, in that a child is learning an instrument with 25 or more other children at the same time. If you were ever put off by having to share your lesson time with a partner, or even a small group (oh, dread!) – stop reading now, or go make yourself a cup of tea and come back.

The initiative has been a great success, giving many children who could never afford private tuition the opportunity to experience an instrument and musical performance. Schools decide what instruments they would like to be taught, and there are many to choose from: violin, cello, samba drums, keyboard – even ukulele.

Chaos to Harmony with Mr. Ford Truck

This year I have been leading *Wider Opportunities* keyboard lessons at an elementary school in my neighborhood. I go in once a week for an hour, with another professional musician. We set up the keyboards in the cafeteria – there are fifteen that need to be plugged in. Curious children poke their noses around the door to ask when they can come and play. Then the first class of Year Threes comes marching in. There are grins on their faces; they whisper to me and giggle at each other. “Hello, Mr. Ford Truck ... can I play a piece in today’s lesson?”

My teaching partner and I get the children in a circle and we start snapping our fingers. We say our names to the pulse, then put melodies to our names. We sing a South African song, we have a jam with percussion instruments. Finally we go to the keyboards where dozens of hands squiggle about silent keys.

It can be chaotic. I have no curriculum book. I didn’t take “How to Teach Thirty Children Keyboard 101” at conservatory. My organizational skills are being tested and my creative juices are coming to a boil. These kids have a red-hot imagination and energy to power a spaceship. How do I collect it all and make a musical hour where we are dancing and singing together – in harmony?

Kids Help Teach Kids

I have concluded that we have to focus on developing and grasping the Group Dynamic. I tell the children that I cannot teach them all on my own; they have to help each other in order for us to move forward. The children have been put in pairs: those who can read music are placed with those who cannot. Teams have been organized at the cafeteria tables. “The Music Sharks” are vicious. The “Where Are My Shoes” show off their socks before performing their five-finger pattern together.

I’ve been researching *El Systema* from Venezuela, which includes picking out the really good players in order for them to lead the class. The teams play together. We apply ourselves to getting into the process of music, trying to get processes started. Fellow Mu Phis across the world, what would you do if you had to teach 25+ children, in a group, to play your instrument or sing your song? I would love to hear from you.

Keith Ford is chairman of the International Committee. He is a professional pianist and Allied member living in London: Keith.L.Ford@gmail.com



Keith Ford and students.

Foundation

Jorge Ávila

Omega Omega, New York City Alumni

2001 Winner of the Mu Phi Epsilon International Competition



This is an amazing story, considering that Honduras still has neither a symphony orchestra nor an arts program. A recipient of numerous awards and honors, Jorge was the first Honduran to receive his resident status in the United States under the “extraordinary talent” category.

Jorge Ávila was born in San Pedro Sula, Honduras. Since he was very good in math and science, his goal was to become a doctor. But at age ten, Jorge started studying piano and learned most of Bach’s Well-Tempered Clavier, Beethoven’s Concerto No.2, pieces by Mozart, many sonatas, and many other numbers. He loved music and wanted to become a pianist.

A violinist who had come to Honduras from Uruguay started teaching Jorge to play the violin at age fourteen. At first Jorge was disappointed not to be playing the piano, but soon he became totally absorbed in the violin. During his studies in Honduras, he received first prize in the *La Botonia* competition. He also toured the United States twice, appeared as a soloist in *The Four Seasons* by Vivaldi, and was first violinist of the Honduran Youth Quartet and concertmaster of the Victoriano Lopez Chamber Orchestra.

When Jorge was sixteen, a string quartet visited from the University of Georgia. His teacher, Jose Chain-Barbot, arranged for Jorge – his extremely talented student who had only been studying violin for two years – to play for them. They immediately offered Jorge a full scholarship to the University of Georgia, where he became the concertmaster of the college orchestra.

Jorge’s parents were supportive of his going to Georgia because Jorge would be able to learn English, of which he knew none, and learn more about the United States. They assumed that after a year or so, he would return to Honduras and become a doctor. But after a year at Georgia, he was advised to go to New York City if he really wanted to become

a professional violinist. That was where the most opportunities were.

Jorge was accepted into Juilliard, Manhattan School of Music, and Mannes College of Music. Since college was very expensive, Jorge’s parents could not afford to pay for his schooling. Their combined salaries as accountants would not even pay for his tuition, and foreign students cannot take out U.S. student loans. Therefore Jorge selected Mannes, which offered him a full scholarship. He worked various jobs while there: answering phones, in the library, and in the “listen” program for the prep department. By the time he was twenty, he was fortunate enough to find paying violin jobs.

Jorge participated in many summer festivals such as The Quartet Program and Musicorda. For three summers (1992-1994), he attended Tanglewood. It was this outstanding experience that created Jorge’s love of new music. The Contemporary Music Festival was the perfect venue.

Currently an active freelance performer and teacher in the New York area, Jorge is a founding member of the Chalfonte Quartet. He performs as a chamber musician with the Abaca String Band, Positive Music, Prism Ensemble, and Musicians’ Accord. Jorge has also appeared as concertmaster with numerous groups, including St. Patrick’s Cathedral Orchestra, José Limón Dance Company, Bachanalia, Philharmonia Virtuosi, Greenwich Symphony, and Grace Church Orchestra. Jorge also frequently appeared as the onstage violinist in *The Music Man* on Broadway, and has played in the orchestras of other Broadway shows such as *The Scarlet Pimpernel*, *Aida*, *Annie Get Your Gun*, and *The Producers*.

Considered one of today’s leading young Latin American violinists, Jorge has performed as a soloist with orchestras in Europe, Asia and both Central and South America. In the New York City area, he has been a featured soloist with the Riverside Orchestra, Hofstra Symphony, New Amsterdam Symphony, City Island Chamber Orchestra and The Bronx Arts Ensemble. He has appeared as concertmaster and soloist with the New York Chamber Orchestra at Carnegie Hall.

Foundation

NEW FOUNDATION FARE CHAIRMAN



Ellen Davis
(*Epsilon Kappa, St. Louis Alumni*) was born in Chelsea, Massachusetts. She served in the Women's Army Corps from September 1965 to June 1967 as a medical technician specializing in eye, ear, nose and throat.

She was stationed at West Point Military Academy.

After the death of Ellen's first husband, she took her young son and attended school at Southern Illinois University where she joined Epsilon Kappa as a music minor in 1978.

She held all offices at the collegiate level and built the chapter up with the help of its advisor, Dr Catherine McHugh. Ellen served as District Director after she joined the St Louis Area Alumni Chapter. She is currently the Chapter Advisor of Epsilon Kappa, which has recently been reactivated.

Ellen's music specialties were music therapy and voice. She was a soprano until her vocal bands

were damaged as a side effect of gastric bypass surgery in April 2005. After the surgery, she did music therapy with other patients in the nursing home where she was recuperating.

Mu Phi Epsilon Foundation welcomes Ellen, who spent endless hours tending the Foundation Fare exhibit at the recent International Convention in Jacksonville, Florida. Ellen has added many new items to the offerings of Foundation Fare. She is even willing to do special orders for members.

Be sure to see what is available to buy from Foundation Fare by visiting the Mu Phi Epsilon Foundation website at:

www.mpefoundation.org

Click on Foundation Fare.

Or contact Ellen by email at:

daviel@peoplepc.com.

Eleanor Hale Wilson Endowment for Community School Programs



The Mu Phi Epsilon Foundation gratefully acknowledges receipt of a generous donation from the estate of Eleanor Hale Wilson. Eleanor was Past President of Mu Phi Epsilon Fraternity and Finance Chairman of both the Fraternity and

Mu Phi Epsilon Foundation for many years. She spent much time obtaining funding from such corporations as Battelle for young underprivileged students.

Because of Eleanor's passion for such programs, Mu Phi Epsilon Foundation is pleased to announce a new endowment fund in her name. The investment income from this endowment will be used specifically for community school program philanthropies.

With the economy in such dire straits, it will be increasingly hard for the Foundation to continue supporting these institutions. If you would like to add to the Eleanor Hale Wilson Endowment, please send your donation to:

Sandra Wiese, Treasurer
Mu Phi Epsilon Foundation
9099 Regency Woods Drive
Kirtland, OH 44094-9380

Help Still Needed!!!!

Mu Phi Epsilon Foundation still desperately needs a talented lover of websites to help create a new, expanded web page for all the information we need to post there. We are very grateful for the time that has been given by Keith Bohm, past Director (holding many positions), past International Competition Coordinator, Concert Manager, etc. The list of Keith's contributions goes on and on, and now he needs someone to take over the website.

We also need someone to write Foundation material for The Triangle, Newsletter, etc. These have been done by Sandra Wiese, Treasurer. If you are interested in helping with either of these positions please contact

Sandra at slw.mpeft@gmail.com or Foundation President Marcus Wyche at: videoauth@aol.com

Applause

news from members

The Triangle welcomes news about members' and chapters' activities and accomplishments, to be considered for inclusion in "Applause & Encore." We also appreciate photos (color, high resolution) to go with your item. Electronic transmittal is preferred; email to editor@muphiepsilon.org. Hard copy and photo prints are acceptable; send to Triangle Editor, P.O. Box 10042, Austin, Texas 78766.

Applause

Jacquelyn Dillon (*Phi Pi, Wichita Alumni*) was named Kansas Professor of the Year by the Carnegie Foundation in November and was the subject of a feature article in the Wichita newspaper. A cellist by original training, she is professor of music at Wichita State University, director of the Wichita Youth Symphony, co-founder and director of the Youth Chamber Players, and a recognized writer and expert on designing and teaching school string programs. (Item submitted by Loretta Barger, *Wichita Alumni*)

In late January, **Maria Jaque** (*Mu Nu, Palos Verdes Peninsula Alumni*) gave a flute recital at El Camino College, performing works by Bach, Mozart, Lobato, Muczynski and Walton. She was accompanied by Lorenzo Sanches, piano.

Cindi Kelly (*Phi Kappa, Detroit Alumni*) recently finished writing a musical entitled *The Key*, which will premiere in spring 2010.

Pianist **Frances Renzi** (*Phi Tau, Toledo Alumni*) performed a November recital at the Women's City Club, Ann Arbor, Michigan. Frances is professor *emerita* at the University of Toledo, where she concluded an outstanding 27-year university career for which she received a commendation from the Ohio Senate. Also an active recitalist, orchestral soloist, chamber musician, and collaborative artist, she was the subject of a major feature article in the Toledo Blade in July 2008. See <http://www.toledoblade.com/apps/pbcs.dll/article?AID=/20080706/ART10/683070391>.

In September 2008 **Mary Louise VanDyke** (*Kappa*) directed the fourth biennial Northern Ohio Hymn Festival in Oberlin College's Finney Chapel. Fifty guest choirs and a capacity audience filled the chapel with over 1100 people on the hundredth anniversary (within one day) of the first assembly ever held there. Environmentalist David Orr was the festival narrator, and Mary Louise planned a program of choral responses - hymns or anthems - to each of his reflections.

A fall 2008 concert by the Oregon chamber music ensemble Salem Camerata Musica was a tribute to its late co-founder, violinist **Lydia H. Woods** (*Phi Mu*), who died in January 2008 (see Final Notes, Spring 2008 *Triangle*). In addition to a long and active performing career, she and co-founder **Miriam Bednarz** (*Phi Lambda*) were members of Salem Alumni for many years, where Lydia held several offices. Miriam continues to be active with Camerata Musica, serving as vice president, member of the program selection committee, and patron.

Tenor **Kurt-Alexander Zeller** (*Mu Chi, Atlanta Alumni, ACME*) gave a recital with pianist Michiko Otaki in late February, performing Robert Schumann's *Dichterliebe* and two song cycles by John Ireland on poems by A.E. Housman. Kurt's new book, *What Every Singer Needs to Know About the Body*, was published in March. One of the book's two co-authors, **MaryJean Allen**, is also a Mu Phi. Kurt says, "In fact, we were both initiated into *Mu Chi* chapter when we were classmates at SMU in the voice studio of ACME member Barbara Hill Moore, so there are some fun Mu Phi connections for you." Look for a review of the book in a future *Triangle*.

Free Trial - Musician Opportunities Database
New England Conservatory (home of *Beta* chapter) is offering musicians a free trial of its Bridge Worldwide Music Connection online database service. Bridge has over 3000 listings of current auditions, festivals, competitions, and grants, plus teaching and arts administration job listings. To access the free trial subscription, visit www.newenglandconservatory.edu/career and enter the user name TrialBridge and password Media09. Offer is good through June 30, 2009.

Encore

news from chapters

Encore

Gamma Sigma CSU Dominguez Hills president **LaVerne McCoy** sent photos of recent chapter activities. Check out those bright purple Mu Phi t-shirts sported by members who hosted the chapter's open house. (That's Laverne, lower left.) The other photo features new members who were initiated in November 2008.



The **Los Angeles Alumni** newsletter recently sent figurative red roses and chocolates to recognize members' latest accomplishments. Among them were **Adrienne Albert***, **Mary Lou Newmark***, **Berkeley Price**, **Deon Neilsen Price***, and **Alex Shapiro***, whose compositions and performances were featured in a recent issue of the journal of the International Alliance of Women in Music (www.iawm.org). The issue also included a review written by District Director **Jamie Caridi**. **Jeannine Wagner*** and her Wagner Ensemble (www.wagnerensemble.com) were recognized for a concert season spanning six centuries of music, Renaissance to present, and **Tom Peters** got kudos for a stunning array of concerts all over the Los Angeles basin, featuring contemporary literature for acoustic bass.

*ACME members.

Conductor **Marlon Daniel** (*Mu Xi*, *New York City Alumni*) visited St. Louis in February, where he was an invited guest artist in the three-day Festival of African and African-American Music (<http://fesaam.org>). He conducted the festival's major concluding concert, which was performed twice and featured works by Alston, Okoye, Onovwerosuoke and Perrault. Marlon directed a massive performing force that consisted of two large choruses – the St. Louis Children's Choir and the Kirkwood Community Choir of Cedar Rapids, Iowa – and the New Horizons Orchestra.

International President **Fran Irwin**, *Triangle* advertising representative **Jan Scott**,



and other local Mu Phis welcomed Marlon to St. Louis at a private, informal breakfast,

where they learned more about his conducting activities with Ensemble du Monde in New York (www.ensembledumonde.com) and Prague Sinfonietta in the Czech Republic, among many others. Later they were in the concert audience and reported that the performance was truly excellent. Marlon has already been invited back to conduct at the 2010 festival.

Coincidentally, soprano **Christine Brewer** (Sterling Patron and 2008 convention presenter/performer) was in St. Louis the same weekend to perform as featured soloist in Verdi's Requiem. Marlon was able to attend her performance and to meet her backstage afterward.

Marlon has joined Artist World Concert Promotions, and his bio may be found at www.artistworld.org.

CORRECTION: *Phi Tau* at the University of North Texas was incorrectly designated as inactive in the "District Directors with Chapters" listing in the Winter 2009 issue. In fact, *Phi Tau* reactivated in spring 2008 and was represented at last summer's convention. Its twenty-nine active members recently held a successful rush event and expect to add a number of new members soon.

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

Elsa Lunt Erickson Brandt

Alpha Eta, June 11, 1975

Washington D.C. Alumni

Died January 15, 2008

Violinist, music educator.

Performed with the Hartford, Conn. and New Orleans symphony orchestras; freelanced in the Washington, D.C. area. She was professor of music at Howard University for 22 years, founded the Maggini String Quartet, and maintained a private teaching studio. Member and past president of the Maryland-D.C. chapter, American String Teachers Association; lifetime member of the College Music Society; and solo member of the Friday Morning Music Club.

Joanne Hart Stanford Buck

Alpha Alpha, February 16, 1969

Dayton Alumni

Died January 13, 2009

Editor, music teacher, organist.

Joanne was church organist for twenty-five years at Fairmount Presbyterian Church in Kettering, Ohio.

Glenda J. Fanning Cadill Casey

Epsilon Pi, April 13, 1967

Died September 14, 2008

Choral director, educator, clinician, adjudicator. Taught thirty years in Texas public schools. Held several offices in the Texas Choral Directors Association including president; received TCDA's first Choral Excellence Award in 2005.

Ethel Marie Mountain Clark

Omega, March 21, 1937

Ann Arbor Alumni

Died October 2, 2008

Flutist. Instructor at University of Michigan, private studio; performer with several orchestras. Performed by invitation at 1940 Mu Phi Epsilon convention; sponsored a similar collegiate recital at 2003 Centennial Convention, one of several convention programs she and her husband underwrote. During

World War II she was one of the first women to serve as a pilot for the U.S. Air Force.

Eleanor G. Daniells

Sigma, March 12, 1944

Died March 31, 2008

Keyboard artist, music educator.

Taught piano, music education, and supervised student teachers at Culver-Stockton College. After studying international education in El Salvador, she became professor of music education at East Tennessee State University. A church organist, she also enjoyed playing viola da gamba, violin, and piano.

Marian E. Stange Dowler

Phi Kappa, February 2, 1940

Detroit Alumni

Died September 12, 2008

Pianist, vocalist, church musician.

Taught vocal music in Detroit public schools, sang in church choir.

Ruth Thompson Evans

Alpha Kappa, November 13, 1966

Kansas City Alumni

Died January 12, 2009

Pianist, music educator, coach.

Ruth was a staff accompanist and collaborative pianist at the University of Missouri-Kansas City Conservatory of Music. She passed away on her 93rd birthday.

Marilyn Marie Schill Fosdick

Gamma, January 21, 1945

Ann Arbor Alumni

Died November 13, 2008

Pianist, organist, church musician.

Provided music therapy for many years to patients in a V.A. hospital and taught hymns to mentally challenged adults.

Anne Fahrquar Hamer

Gamma, March 17, 1935

Died October 16, 2008

Pianist, cellist, educator. Chairman of music department at Mary Washington College (now University); founder and faculty advisor, Phi Psi. Named Fredericksburg "Woman of the Year" 1993.

Alda May Horner Heywood

Alpha Alpha, February 16, 1969

Dayton Alumni

Died November 25, 2008

Music educator. A public school music teacher more than 25 years, Alda contributed much to the musical life of Dayton. She served as president of Dayton Alumni 1974-1976 and was District Director in the East Central Province 1976-1978.

Evamarie Moritz Lanning

Phi Nu, November 13, 1941

Died January 10, 2009

Public school teacher. Evamarie was a native of Berlin, Germany.

Bettye L. Kraemer McMahon

Zeta, March 31, 1946

Died August 24, 2006

Music educator, church musician. Bettye had the distinction of being the first music teacher in the Noblesville, IN elementary schools. She was a church musician, playing in the bell choir, directing the youth choir, and accompanying musicals.

Peggy Ann Ramstad

Phi Rho, October 27, 1945

Died August 19, 2008

The majority of Dr. Ramstad's career was spent at Ball State University as a professor of education.

Mary Katherine Lotz Schreiber

Phi Tau, December 7, 1945
 Died December 29, 2008
 Church musician, music educator.
 Mary Katherine taught public school music until age 75, the majority of those years with kindergartners.

Gertrude “Gretta” I. Roberts Thomson

Phi Kappa, January 9, 1938
 Died March 3, 2008
 Public school teacher.

Sara Elizabeth Marks Trinkhaus

Gamma, April 18, 1972
Ann Arbor Alumni
 Died January 8, 2009
 Pianist. Active in the 1940s avant-garde music scene in New York City, Sara provided musical accompaniment to a number of dance troupes including Martha Graham. She continued her lifelong vocation as a piano teacher until age 87.

Janet Hagen Ulmer

Theta, November 11, 1946
St. Louis Area Alumni
 Died December 29, 2008
 Soprano. Janet was a soloist with the St. Louis Philharmonic Orchestra as well as various churches. She once sang for President and Mrs. Eisenhower and on radio and television.

The Collaborative Pianist: A Tribute to Ruth Evans

By Jan Neubert Smith, *Mu Delta, Kansas City Alumni*

Collaborative pianist is the term that is used in today’s world for the role of one who accompanies a performer, giving both artists equal credit for the performance. “Accompanist” simply isn’t adequate – especially in the case of my friend Ruth.



Ruth Evans (*Alpha Kappa, Kansas City Alumni*) spent most of her ninety-three years at the piano. It was a gift she discovered early in life. She was much sought after at the University of Missouri at Kansas City where she played for students’ lessons. Later, it was Metropolitan Opera tryouts, many recitals and contests – Ruth covered them all. She always gave her best to help the featured performer along. She took a background seat, allowing the performer to soar, while she provided the underpinning and foundation of the work. Skillfully, she saved many performers who skipped a few lines or even a whole page; she knew exactly where they were and could jump to that spot, thus averting a disaster. She had a wonderful intuitive streak that could identify what a performer was going to do even before the performer knew. How safe it was to have her at one’s side.

Ruth and I worked together for many years, I as a singer and she at the piano. The hours would fly by while we rehearsed a program. She and I loved to work up something funny, such as my holding a high C at the end of a piece for a long period while she would get out her nail file and pretend to file her nails. We would end our fun by coming together in a resounding finale. How I will miss my collaborative pianist!

Thinking of her life, I can see that her personality was born for the job. All through her life she was an accompanist. In marriage to her beloved Jim, she was always lovingly there to support his endeavors. She was an encouragement to all the students. She supported many musical events in our city and spent many summers in Aspen, where she attended all the concerts and provided many a picnic for student performers

Ruth was my mentor. I have always wanted to be like Ruth, my collaborative pianist. But that will never be, since I am merely a performer.





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International Executive Office in full bloom!
Photo by Gloria Debatin (Fresno, CA.)

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Violinist Sherry Kloss (*Epsilon Upsilon, Muncie Alumni, ACME*) is a recording artist, author, active performer, and former master teaching associate of Jascha Heifetz. She writes "Upon Listening" for the *Triangle*.

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Position Open: Bookshelf Writer

After many years of reviewing books for the *Triangle*, Bookshelf writer Rona Commins has decided to step down. The review in this issue (page 12) is her last one. The *Triangle* and the Fraternity are grateful for Rona's insightful reviews and excellent writing.

The position of Bookshelf writer is now open, and we would like to have one or more new reviewers selected in time to write for the fall 2009 issue. (It would be possible for several people to share the job on a rotating basis.) This is a volunteer position. If you like to read books about music and musicians, and like to write, consider applying! Please e-mail a letter of interest with your qualifications to International Editor Melissa Eddy, editor@muphiepsilon.org.

Annual Chapter Reports Due

Collegiate chapter reports are due by May 31 and alumni chapter reports by June 15. Timely completion is vital to be considered for annual chapter and member awards. Questions? Contact your district director or IEB advisor.

Give to the Harmony Campaign

If it is to be, it is up to me.

The 2008-2011 International Executive Board has voted to continue the Harmony Campaign as an annual giving program to fund ventures that are not in the Fraternity's operating budget. In October 2008, you received an annual appeal letter but it is never too late to contribute and no amount is too small. You may donate through our website.

Notice of Change of Address or Name

Click on Alumni Update Form at www.MuPhiEpsilon.org



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