

# THE TRIANGLE

of MU PHI EPSILON

## One World, Many Musics



# President's Message

Dear Members and Friends,

This issue launches a new ongoing theme in the *Triangle*: exploring multicultural music and the field of ethnomusicology, the study of folk or traditional music of a specific cultural group. Music is not a universal language in the strict sense, so it is appropriate to use the term “world musics.” One benefit of studying world musics is the development of musical flexibility that enables one to perform and listen to previously unfamiliar music with ease. Another benefit is better understanding of other cultures’ musical, aesthetic, social, and political systems in comparison to one’s native culture.



Like proverbs, stories, and folklore, traditional music is often passed on by word of mouth, and a common definition of a folk song is that its creation cannot be attributed to a specific individual. But this definition is murky. Composed songs that have been universally sung for many years come to be popularly regarded as “folk songs” (e.g. works of Stephen Foster and Woodie Guthrie). Or performers may modify a composed song to fit their own needs and desires, or those of audiences, and over the years such changes become commonly known and accepted. Aaron Copland, Béla Bartók, and numerous other composers incorporated folk melodies into their works. Exactly what is the original version of these songs? A good example is Brahms’ *Academic Festival Overture*, which uses the well-known *Gaudeamus Igitur*. Yet how many know of this same melody in its other guise as the Slovenian drinking song *Zivio*? To reconstruct a song’s original form from its later incarnations can be challenging – a project for an ethnomusicologist.

The study of traditional music requires knowledge of a nation’s unique culture, folkways, and ceremonies. For instance, some cultures have songs sung only by men, others only by women. Because much culture-specific music is ceremonial, it evolves and adapts to changes in the ritual. To document such music accurately, one must learn the language and understand the ceremonial requirements. Another example of traditional music is the singing of long narrative poems that trace the history of a people. Even botany and geography are important: traditional instruments are made from locally available materials.

An ethnomusicologist truly has a world of musics to explore. Ethnomusicology solves mysteries about music that is important to people in parts of the world other than our own. We appreciate and admire our Mu Phi Epsilon members who work to solve these puzzles, and hope that you will submit articles about your work for publication in a future issue of the *Triangle*.

With Mu Phi love and best wishes,

A handwritten signature in cursive script that reads "Fran".

Frances Irwin, Ed.D.  
International President

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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, therapy and education, with emphasis on service through music.

## Marilyn Smith Sandness

*Mu Upsilon, Dayton Alumni*

Marilyn Smith Sandness is a music educator, administrator, and longtime international leader in the field of music therapy. She also has been involved with Mu Phi Epsilon in all levels of our organization. Marilyn has served her local alumni chapter in many officer positions (currently president), and has been active with the Mu Phi Epsilon Foundation in several capacities – as a board member, advisory council member, and her present position as a scholarship chairman.

Marilyn received her training at Eastman School of Music (B.M. in public school instrumental music, emphasis on clarinet) and New England Conservatory of Music (M.M. in music education with concentration in music therapy). She also did post-graduate work at several schools including Michigan State University (post-graduate courses in music therapy and psychology of music).

Immediately after earning her bachelor's degree, she taught in the Walpole Public Schools as an instrumental music instructor. Then, with an interest in psychology as well as music, she became executive director of the Greene County Mental Health Association, followed by a stint as Coordinator of Activity Therapies and Volunteers Services at the Dayton State Hospital.

She then moved on to the University of Rochester (NY) Medical Center Department of Psychiatry as a music therapist. This all prepared her for her move back to Dayton where she became founder and coordinator of the University of Dayton's Music Therapy Program, where she served 1974-1998 and is now professor *emerita*. Sandness became a leader in the field and received many outstanding awards for her work in music therapy training, practice, and accreditation, both in the U.S. and internationally. She has been a longtime active member of the American Music Therapy Association (AMTA).

Mu Phi Epsilon has been an important link for Marilyn in her career as she moved from school to school, locale to locale, job to job. She says her friends have been in large part the Mu Phis in Boston, Rochester, and her hometown Dayton. Mu Phi alumni became her instant foundation in each location and have remained among her closest circle.

She continues her AMTA work through the Approval Committee, Education and Training Advisory Board,



and Professional Competencies and Advanced Competencies Task Forces. She has written articles for AMTA's *Music Therapy Perspectives* and for the *Triangle*, and has been a presenter at state, regional, national and international professional conferences on music therapy. For retirement relaxation (if there is any spare time) she picks up the saxophone and plays with the Centerville (Ohio) Community Band.

Marilyn Sandness found her way into the field of music therapy at a time of early exploration, experiment, and innovation, and has worked hard to fill a need. The ACME committee was delighted to receive her nomination as an honoree, and Mu Phi Epsilon members are blessed to have such a role model willing to share her expertise with us. Marilyn was previously featured in the Winter 06-07 *Triangle* in an article about Mu Phis in music therapy; the issue may be found at [www.muphiepsilon.org](http://www.muphiepsilon.org). She can be contacted at [sandness@erinet.com](mailto:sandness@erinet.com).

## Why Join an Alumni Chapter?

AJ Coppola, Lambda, Boston Alumni

I had first heard about alumni chapters during my candidate training. At that point it was simply memorizing facts, not really thinking about them and my future with them. My first real encounter was with the wonderful members of the Rochester Alumni Chapter. They were the closest in proximity to Lambda at Ithaca College, and we went over to celebrate Founders Day with them. Still, I wasn't thinking about my own future in an alumni chapter until I went to the conference in Jacksonville, Florida, the summer before my senior year at college. There were a lot of discussions at the convention about the age gap in membership with very few recent college graduates joining alumni chapters. I agreed that this was a problem, but could I really see myself in an alumni chapter?

The excuses are endless: needing time to focus on finding a job, focus on your first year in that job, audition, practice, relax...after all, I joined Lambda chapter at for one large reason: the people. I could easily agree with the ideals and was interested in what Mu Phi Epsilon had to offer me professionally, but I joined Mu Phi for the group of stellar and diverse individuals that my chapter offered — my chapter, not someone else's. If I was at another school, I might have found myself in another music fraternity or possibly not in a fraternity at all. Why would I join a group of strangers?

My moral sense won the argument. I made a lifelong commitment to Mu Phi Epsilon when I joined, and one that I took seriously through college. There was no real reason why I shouldn't continue with this for the rest of my life. Every graduating member of Mu Phi Epsilon is given a voucher for their first year of alumni dues, so if nothing else, I could see no harm in at least trying it out.

The opportunities Mu Phi Epsilon gave me throughout college have only grown since I joined the Boston Alumni Chapter. As a first year teacher, I have been able to bounce ideas off other educated musicians. I was able to perform at one of the meetings, being true to the ideal that if you teach music, you must be able to perform at a high level. I don't want my best playing to be in college, I want to grow as a musician, and the Boston Alumni Chapter has helped me do that. I even brought one of my student's flutes to a meeting to see if a flutist could find out what was wrong with it!

But the largest reason to join an alumni chapter is this: the people. I didn't know any of them, but they were

## More 2009 Awards

### 2009 Province Senior Achievement Award

Eastern Great Lakes I  
Anthony "A.J." Coppola  
*Lambda*  
Ithaca College



### 2009 Province Collegiate Chapter of the Year

Eastern Great Lakes I  
*Lambda*  
Ithaca College

Due to a computational error, the above awards were inadvertently omitted from the award listings in the Fall 2009 *Triangle*.

The correct chapter for 2009 International Sterling Achievement winner Sarah Boehl is *Gamma Psi*. The chapter name was shown incorrectly in the headline of the award story in the Fall 2009 issue.

ones who also found themselves aligned with music, friends and harmony. They are part of my Mu Phi family and were so willing to welcome me into their chapter. They are people to network with, people to encourage you and people to listen to you.

It's very easy to "put off" an alumni chapter. "Once I get a job," or maybe, "once I'm done with these auditions," or even, "once I figure out what I'm doing with my life!" But the time after you graduate college is the best time to join: you have left the close family of your friends, and with an alumni chapter, you're guaranteed new ones. Let me be clear: no one can replace the amazing group of individuals that Lambda presented to me. Because of this, I joined an alumni chapter. How could I ever turn down the opportunity to meet more people like that? People who may not be from your chapter, and who you may not know, but people who are your brothers and sisters and who will welcome you with open arms and help you reach upward toward the stars. ▲

# International Corner

Keith Ford, *Alpha Kappa, Allied*

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## Let's Go East

Something new started during the summer of 2008. My friend Attab and I sat down and had a jam together for the first time. Attab Haddad is Iraqi, and he is an oud player. He has a phenomenal capacity to memorize music on the spot, and he is an amazing improviser. Give him a small phrase or a single scale, and he can create a beautiful soundscape from scratch.

Let me scoot back and give a bit of context about how we got here. I am a Western classical musician. I have played a lot of repertoire – from Gibbons to George Crumb – and I am a pretty good sight reader. When I finished my master's degree in 2005 I had this wonderful feeling that anything was possible. Exams and juries were over, the weekly lesson was no more – what was I going to do next? It was around this time I had the humiliating experience of getting fired from a hotel piano job because I was unable to play “Happy Birthday” by ear. This was terribly unsettling. For some reason I was simply unable to connect sounds *as sounds*.

### Playing with Sounds

This unsettled feeling grew more severe. In 2006 a friend of mine gave me Attab's phone number. I phoned him up and told him I wanted to play with him. I learned that he didn't really play with Western classical musicians, and he was playing a lot of flamenco music at the time. We met for lunch, and we got along very well, but it wasn't the right time to sit down and play together – that would take a couple of years. In the meantime, I put down my scores and played *with sounds*.

I found a haven in Middle Eastern music and its theory. I studied that music, and the improvising in that tradition captivated me. I took a trip to Cairo to study with a respected violinist to learn how he weaved notes together and how he rehearsed his band. The notes and

chords, melody and harmony of the West were too much for my ears to handle at the time, so I took time to learn how to improvise within one scale. Middle Eastern music gave me the space to do that.

### Connecting West and East

I also began learning all the modes and began composing pieces based on them. These scales proved to be a great connecting point between West and East. Both traditions use modes in various ways in their music. So

I set about internalizing the feeling of each mode and the sound world in it. What did Mixolydian feel like? What kind of music came out of a Phrygian mode?

And so after three years of talking and theorizing, the Iraqi and the American began strumming sounds together. Over a period of eight months we came together to craft music for piano and oud. In June 2009 we organized

a concert to showcase our music, and we added music of Messiaen, Somei Satoh, and C.P.E. Bach into the mix.

Derek Bailey writes eloquently about various traditions that engage in improvisation in his book *Improvisation*. In it he quotes a clarinetist from the London Sinfonietta: “In playing written, precisely notated music I am not actually progressing. I'm just learning to do better what I already do.” This was something I was feeling too. I wanted something more. I wanted to engage with sound and this has led me down a path of composition and improvisation. I'm still learning to speak.

*Keith Ford is the chair of the International Committee. He lives in London and recently began a PhD in Composition/Education at Kingston University in October.*



# Bookshelf

Kurt-Alexander Zeller, *Mu Chi, Atlanta Alumni, ACME*  
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A highlight of Mu Phi Epsilon's 2003 Centennial Convention was a session honoring 94-year-old Zenobia Powell Perry (*Gamma Eta, Dayton Alumni*) with the fraternity's Elizabeth Mathias Award. Perry was interviewed by Jeannie Pool about her long career as pianist, music professor, and composer, and the assembly was captivated by her quiet dignity, homespun wisdom, and understated humor, as well as by the accompanying program of her compositions. Pool had recently completed her doctoral dissertation on Perry's life and work, the culmination of twenty years of friendly acquaintance and ten of scholarly study. Scarecrow Press has now published Pool's study, right on the heels of the composer's birth centennial. *American Composer Zenobia Powell Perry: Race and Gender in the 20th Century* is engaging reading, examining the broad general issues of the subtitle in the context of the intriguing life and career of one singular American composer.

## Independent Spirit, Many Influences

Zenobia Powell was born in Boley, Oklahoma in 1908, the first child of Dr. Calvin Powell, an African-American doctor raised by missionaries in Somaliland and England and medically trained in the U.S., and Birdie Lee Thompson Powell, a black Creek Indian. Zenobia's hometown was one of thirty all-black townships founded in the former Indian Territory by African-Americans trying to escape poverty, discrimination, and violence. The independent spirit of the settlers during Zenobia's childhood was a decisive influence, enabling her to construct "a life filled with music that was her own metaphor for thinking about the world."

The book is organized thematically, examining a number of significant elements and influences on Zenobia Powell Perry's career: attitudes and expectations about race and gender; the importance (and pressures) of

family; the interaction (and sometimes competing interests) of teaching, performing, and composing. It also catalogs the many mentors and supporters Perry encountered, including pioneering African-American musicians R. Nathaniel Dett and William L. Dawson, First Lady Eleanor Roosevelt, French composer Darius Milhaud, and American composer Allan Arthur Willman.

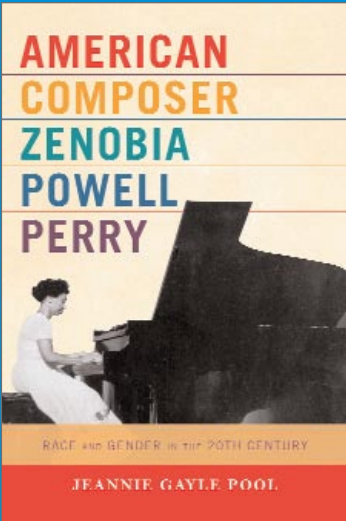
The book's best feature is that, thanks to many years of acquaintance, Pool is able to let Zenobia Powell Perry speak in her own voice, giving readers the impression that they truly are getting to know her. Perry's reminiscences of meeting Eleanor Roosevelt when she came to observe Perry teaching sharecroppers' children are delightful – humorous and no-nonsense. Mrs. Roosevelt was so taken with Perry's teaching methods that she got Perry a job as a model teacher for the U.S. Farm Security Administration Rehabilitation Program and later arranged for her to go to graduate school.

## I'll Have to Compose My Music

Perry was well into a successful tenure as a university music professor and administrator in Arkansas when she decided that what she really wanted to be was a composer.

I had been doing a lot of piano, along with others, then I realized that half of the time when I was playing music of somebody else, I really wished it had been done another way. And I said, "Well, I'll have to forget this and move on and play my music and compose my music."

Beginning in 1949, she spent summers studying theory and composition at the University of Wyoming and the Aspen Festival, completing her M.M. in composition at the University of Wyoming in 1954. In 1955 she accepted a position as composer-in-residence in the music department of Central



**AMERICAN  
COMPOSER  
ZENOBIA  
POWELL  
PERRY**

RACE AND GENDER IN THE 20TH CENTURY

JEANNIE GAYLE POOL

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Gender in the 20th Century*

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State College (now University) in Wilberforce, Ohio, a post that afforded her the ability to teach theory and composition and to be free from administrative duties so she could compose. Perry retired from Central State in 1982 but continued to compose well into her nineties. She died in 2004.

The book's final section is devoted to a general analysis of Perry's compositional style and a closer examination of selected works. Many of Perry's compositions were written for colleagues

*Continued on page 13*

## Art Song in Brazil: Early Influences, Early Nationalism

By Melanie Ohm, *Omega*, *Phoenix Alumni*

The music of Brazil is as abundant and diverse as its country, which is larger than the continental United States. This overview explores the preliminary influences on the classical music of Brazil and the early development of a nationalist ethos through art song.

### Prelude

Explorers from Portugal arrived in South America in April of 1500. Commissioned by King Dom Manuel de Aviz to open new and competitive trade routes to the west, they were provided with priests—and musicians. Accounts of sixteenth-century music in the colony are entwined with Jesuits, who provided music and religious instruction for the indigenous people, the Tupiniquim. Through this cultural re-orientation, indigenous music was all but lost.

Conversely, the millions of enslaved Africans, imported beginning in 1583, resisted acculturation and maintained identities that influenced both popular and art music. During the majority of the 1600's, Roman Catholic chapelmasters dominated the musical culture. This monopoly was broken, however, when religious brotherhoods created new social structures: building churches, implementing social services, and providing guild-like support for trade, including professional musicians.

Then in 1808 the Portuguese court arrived in Rio de Janeiro, having fled Portugal before the threat of Napoleon's army. They found relentless economic and cultural poverty resulting directly from the centralization of power in Portugal. Royal policy changed. By 1815 Brazil was a kingdom in its own right, with a vital cultural life. The 1800s saw increased support for the arts exemplified by the founding of a Philharmonic Society and a Conservatory of Music. Musical activity, once centralized in the church, shifted to the theatre.

Public patronage of arts and culture continued to build after Brazil became a republic in 1889. Dom Pedro II, an ardent supporter of Italian opera, encouraged the development of native opera. In the midst of a passion for European society and its customs, distinctively Brazilian literature and music energized the theatres and salons. By 1900 the Brazilian national movement was fully under way in all the arts. Composers began writing in popular, African, and folk idioms, enjoying almost limitless expressive resources.

### Early Nationalism

Mature Brazilian art song did not appear until the twentieth century; previously, Italian arias, French *mélodies*, and Portuguese songs, all from European roots, represented vocal art music. Around 1900, two song forms were particularly popular, the *modinha* and the *lundu*, and both contributed to the cultivation of national identity in music. According to Appleby, they "... eventually provided a musical language with readily distinguishable national elements that formed the basis for the nationalist movement." The *lundu* developed out of a song and dance form of the enslaved Bantu, while the Brazilian *modinha* was a sentimental romantic ballad accompanied by piano or guitar. The *lundu* and the *modinha* provided the basis not only for the development of a national art song, but also forms of urban popular music.

The Brazilian composer Antonio Carlos Gomes (1836-1896) earned international acclaim while abroad for his opera *Il Guarany*, based on a story by Brazilian novelist José de Alencar. David Appleby notes that, while the "subject and spirit" of the opera are Brazilian, the musical libretto and style reflect the tradition of nineteenth-century Italian opera. Regardless, Maria Volpe remarks, "the international success of *Il Guarany* ... bolstered nationalist feelings."

Musicologist Mário de Andrade (1893-1945) understood that a socio-political element needed to be



activated for artists to engage their art in a uniquely national manner. Composer Alberto Nepomuceno (1864-1920) was an early catalyst for nationalism in Brazil. A vocal abolitionist, he stepped into that socio-political arena identified by Andrade, and also, in spite of criticism, determinedly continued to write songs in Portuguese, declaiming, “A people who does not sing in its own language has no homeland.” These words became a rallying cry for nationalist activism.

## Synthesis and Identity

The music of Heitor Villa-Lobos is recognized as a synthesis of the elements that established Brazilian musical identity. His work not only drew upon classical techniques and traditions, but also upon burgeoning urban and rural music. An important event anchored the nationalist movement in Brazil, the 1922 Week of Modern Art (WMA) in São Paulo. Villa-Lobos’ compositions strongly reflected the aesthetic ideals of WMA, which brought him to the forefront of critical attention. Paulo Renato Guérios quotes Andrade, the voice of the modernist ideology, as stating that following the WMA,

“Villa-Lobos abandoned consciously and systematically his French internationalism, to become the initiator and the primary figure of the nationalist period.”

The work of Gomes, Nepomuceno, de Andrade, Villa-Lobos, and others opened the way for the cultivation of an art song that is rooted in the diverse cultural forces of Brazil: the languages, dances, poetry, symbolism, and a sense of place that thrives in Brazil’s urban and rural landscapes. A mature manifestation of Brazilian song was realized in Camargo Guarnieri (1907-1993), who integrates elementally Brazilian characteristics into “a personalized language of his own.” ▲



Melanie Ohm recently completed her DMA at Arizona State University; her dissertation was “A Guide to Brazilian-Portuguese Lyric Diction for the American Singer.” She performs Brazilian music as part of Duo

Braziliana ([www.duobraziliana.com](http://www.duobraziliana.com)) and may be contacted at [Melanie@duobraziliana.com](mailto:Melanie@duobraziliana.com).

## Endnotes

<sup>i</sup> David P. Appleby, *The Music of Brazil* (Austin, TX: University of Texas Press, 1983), 2.

<sup>ii</sup> *Ibid.*, 6-7.

<sup>iii</sup> *Ibid.*, 60.

<sup>iv</sup> *Ibid.*, 47.

<sup>v</sup> Maria Alice Volpe, “Indianismo and Landscape in the Brazilian Age of Progress: Art Music from Carlos Gomes to Villa-Lobos, 1870s-1930s” (D.M.A. diss., University of Texas-Austin, 2001), 134.

<sup>vi</sup> *Ibid.*, 15.

<sup>vii</sup> Marcos Marcondes, ed., *Enciclopédia da Música Brasileira Erudita*, s.v. “Nepomuceno Alberto” (Sao Paulo: Art Editora, Publifolha, 2000), 198, [Não tem pátria o povo que não canta na sua própria língua].

<sup>viii</sup> Heitor Villa-Lobos, *A música nacionalista no governo Getúlio Vargas* (Rio de Janeiro: DIP, 1940), 44, in Paulo Renato Guérios, *Heitor Villa-Lobos: o caminho sinuoso da predestinação* (Rio de Janeiro: Editora FGV, 2003), 124, [...Villa-Lobos abandonava consciente e sistematicamente o seu internacionalismo afrancesado, para se tornar o iniciador e a figura máxima da fase nacionalista em que estamos]. Translation by the author.

<sup>ix</sup> João Caldeira Filho, “Camargo Guarnieri – Uma trajetória,” in *Camargo Guarnieri: O tempo e a música*, ed. Flávio Silva (São Paulo: Imprensa Oficial do Estado S.A., 2001), 17, [uma linguística própria, pessoal].

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## Balkan Folk Music

By Frances Irwin, *Epsilon Upsilon*, *ACME*, International Executive Board

Nowhere else in the world are so many diverse cultures combined in one region as in the Balkans (Turkish for “mountains”). The Balkan Peninsula, in the southeast corner of Europe, includes Albania, Greece, Bulgaria, the European part of Turkey, and most of the former Yugoslavia, now Montenegro and Serbia.

The former Yugoslavia alone encompasses a Balkan mosaic of six nationalities, three religions, three languages (Slovenian, Serbo-Croatian, Macedonian), and two alphabets (Roman and Cyrillic) – all in an area about the size of Michigan and Ohio combined. First formed in 1918 as the Kingdom of Serbs, Croats, and Slovenes, the new country brought together different peoples with proud ethnic identities and centuries of separate development. In 1929 the name was changed to Yugoslavia (“Land of the South Slavs”) and remained so under various regimes until 2006, when Montenegro and Serbia declared independence. The following very brief review of the area’s history and music gives a taste of each nationality’s unique musical culture.

**Slovenia**, located in the North, is closely bound in art and culture to Austria, Hungary, and Central Europe. The Slovenian people have traditions of choral singing, brass bands, and accordions. The bright, happy sound of polkas and waltzes exemplify their music.

**Croatia** is a crescent-shaped area extending along the Adriatic Coast, curving westward toward Italy and north to Slovenia. Croatia is culturally linked to the old Austrian-Hungarian empire; for instance, Franz Joseph Haydn, court musician to the Esterhazys, was Croatian. Traditional Croatian music also shows strong Austro-Hungarian influence, in that there are many polkas and waltzes. However, here they are played on *tamburica* (also known as *tambura* or *tamburitza*), a family of stringed instruments descended from the lute, but fretted and played with a pick. Croatians also are fond of the *kolo* (“circle”) dance.

Croatia includes the **Dalmatian** seacoast; Dalmatians rivaled the Venetians for sea trade. Dalmatian sailors were known to have sailed with Columbus, and the explorer Marco Polo was from the Dalmatian island of Korcula. Naturally, the Dalmatian musical heritage is sea songs – very mellow with close harmony similar to American barbershop singing. They are often performed by male singing groups known as *klapa*.

**Bosnia-Herzegovina** lies in the center of the crescent formed by Croatia. The Ottoman Turks occupied the

region for five centuries, so architecture, native costumes, religion, and culture in general reflect the Turkish influence. In contemporary Bosnia-Herzegovina, Turkish coffeehouses are centers of musical activity, where songs often are sung in the *sevdalenka* style – that is, a love lament in free meter and non-Western tonality.

**Montenegro** (“Black Mountain”), wedged between Bosnia-Herzegovina, Serbia, and Albania, is a remote, mountainous region whose people are among the tallest and strongest in all of Europe. Music from Montenegro is unique in that *kolos* may be danced to the rhythm of the feet alone or to the beat of a drum (*tapan*). Unaccompanied songs are sung in a range of only three or four notes, generally a minor third or a tetrachord.

**Serbia** forms the eastern part of the Balkan area. *Kolos* are very popular in Serbia. *Tamburitza* music prevails with the *frula*, a shepherd’s flute. The accordion (*harmonika*) has become a popular Serbian folk instrument, and the Serbian style of accordion playing is distinctive. Serbian music is strongly influenced by the Roma (Gypsy) people who frequently traveled there.

**Macedonia** is at the southern tip of what was Yugoslavia, adjacent to Albania, Greece, and Bulgaria. Again, long dominance by the Turks left cultural traces in Macedonia. Like its neighbor Bulgaria, Macedonia offers a wealth of music in irregular meters. Wind folk instruments are commonly used – in addition to bagpipes (*gajda*), pairs of woodwinds called *sopilas* are played in irregular meters of 9, 11, and 15 beats that are most alluring.

This is the Land of the South Slavs, where cultures of the Middle East and the West meet. There may be no other small area of the world that offers such a wealth of diverse artistic expression. A treasury of unique richness and beauty, the Balkans contribute generously to our world of music. ▲

*Frances Irwin, Ed.D., is a retired music educator and freelance musician. She is a graduate of the Duquesne University Tamburitza and performed concerts with them in the United States and Europe. She has written and given presentations on Balkan music at the local, national and international levels. For more information or a bibliography on music of the Balkans, contact her at [muphiip@aol.com](mailto:muphiip@aol.com).*



## From the Editor

### Call for Writers about World Music

As mentioned in the President's Message on page 2, this issue of the *Triangle* introduces a new ongoing theme of multicultural music – or “world musics,” as Dr. Irwin so eloquently explains. With this theme, we hope to broaden readers' musical awareness beyond the Western European tradition.

We have a theme; now we need writers. Have you already written an undergraduate or graduate paper, master's thesis, or doctoral dissertation on a related subject? Please submit it to be considered for *Triangle* publication! Both thematic articles in this issue (on Brazilian and Balkan musics) stemmed from the authors' doctoral work. Or if you have specialized knowledge about, or interest in, a multicultural musical topic, write it up for a *Triangle* article.

“World music” as an ongoing *Triangle* theme will be successful only if knowledgeable Mu Phis send in their material. If you're one of them, please contribute! Information about submittals is on page 3, and I am always happy to answer writers' questions.

### Bookshelf Update

The *Triangle* is pleased to announce that Kurt-Alexander Zeller has been appointed as lead contributor to “Bookshelf,” our regular book review column. Dr. Zeller is well known to Mu Phis as a former International Executive Board member, current chair of the Standing Rules Committee, Atlanta Alumni member, occasional *Triangle* writer, and inspirational convention speaker. His first Bookshelf review appears on page 7.

Kurt is also Director of Opera and Vocal Studies at Clayton State University in the Atlanta area, a private vocal coach and Body Mapping instructor, frequent adjudicator and clinician, and active performer. Because of his busy schedule, he has asked to share “Bookshelf” duties with other reviewers. Watch future issues for book reviews by other talented Mu Phis who will share the column on a rotating basis.

Have you or another Mu Phi of your acquaintance written a book? Do you know of a book in which a Mu Phi is prominently mentioned? Let us know so it may be considered for review in the *Triangle*! Send suggestions to [standingrules@muphiepsilon.org](mailto:standingrules@muphiepsilon.org) or [editor@muphiepsilon.org](mailto:editor@muphiepsilon.org).

— Melissa Eddy, International Editor  
[editor@muphiepsilon.org](mailto:editor@muphiepsilon.org)

## A Word about the Official Badge of Mu Phi Epsilon

Our official badge of membership is to be worn only by members who purchase and receive the badge at the time of initiation. The Membership Trainer stipulates that it is to be worn over the heart, never on a lapel or collar, and is to be worn on formal clothes only when participation in the formal event is Fraternity connected. In other words, the Mu Phi membership badge is never to be worn as a piece of costume jewelry.

Upon the death of a member, the Mu Phi Epsilon pin may be kept by heirs as a family memento. Otherwise, the official badge should be returned to the member's chapter of initiation or to the International Executive Office, where it can become an artifact of the fraternity's history.

The Fraternity has noticed that some official pins are being sold in garage sales and online auctions. We ask that if you find a Mu Phi Epsilon official badge being sold as jewelry, please encourage the seller to donate the pin back to the chapter of initiation or nearest alumni chapter. The best use of such a pin is for it to be passed on to a new chapter member along with some information about its former owner. In this way, we keep the beautiful tradition of Music, Friendship and Harmony passing through the years.



## Mu Phi Epsilon Foundation

### Scholarship Winners

**Julia-Sophia Bellingrath**, a native of Bamberg,



Germany, is a senior violin student at the Cleveland Institute of Music, studying with Paul Kantor. She began playing the violin at age five and entered the Preparatory Department of the Detmold Conservatory as a student of Elisabeth Kufferath. As a first prize winner of

“Jugend Musiziert” she has performed as a soloist with the Hof Symphony, the Vogtland Philharmonic and the Oradea State Philharmonic. Sophia has played in masterclasses for and coached with Igor Ozim, Pamela Frank and Christia Tetzlaff. An avid chamber musician and member of the Matisse Quartet, she has performed in masterclasses for and coached with members of the Juilliard, Guarneri, Tokyo, Takacs, Emerson, Miami and Brentano Quartets. As a chamber musician she has performed in various venues in Cleveland, New York, and Canada and most recently collaborated with Denis Brodt, former member of the Orford Quartet. Last winter, she was invited to be part of the New York String Seminar Orchestra and perform in Carnegie Hall. Last spring Sophia, a member of Phi Omicron Chapter, won the **Alberta Denk Scholarship for Violin, Viola, Cello** (\$500), **The Jean Louise Martin Scholarship**, (\$1,000), and a **Summer Scholarship** (\$1,000). She used her money to attend the Kneisel Hall Chamber Music Festival and for travel expenses from Munich, Germany, to Bangor, Maine, and back to school in Cleveland, Ohio.

**Nicholas James Susi, Xi**, University of Kansas,



won the **Eleanor B. Weiler and Mildred B. Frame Piano Scholarship** (\$6,000). Nick used the money to travel to Paris, France, where he took piano lessons with Carine Gutlerner. He said the atmosphere was unbelievably inspiring. Carine expressed to

him that Paris is very different from, say, New York City in that one can simply walk around and dream. Even amidst the busy commutes, at one point one is bound to be confronted by phenomenal pieces of history and culture. What better environment is there, then, to study French music? With the huge impressionist galleries of the Musée d’Orsay and the historic Musée Debussy only a short train ride away in St. Germain-en-Laye, Nick asserted that this opportunity was “a once-in-a-lifetime event.” **“Global exchange and partnership of music-making which will enrich future generation of musicians” is result of the scholarships and grants given by Mu Phi Epsilon Foundation according to Nicholas.**

Nicholas is currently working on his MM in piano performance at the University of Michigan where he is a member of the Gamma Chapter. He is studying with Arthur Greene.

### 2009 Mu Phi Epsilon Foundation Newsletter

The Foundation Newsletter includes pictures and information on the winners of the '09 Foundation scholarships and grants, application for and descriptions of all '10 offerings, Foundation Fare order form, memorial donations, etc. To receive the latest issue of the Foundation Newsletter, send your name and address to:

Sandra Wiese, Treasurer/Chairman  
Mu Phi Epsilon Foundation  
9099 Regency Woods Drive  
Kirtland, OH 44094  
slw.mpeft@gmail.com

## Mu Phi Epsilon Foundation

What is the Mu Phi Epsilon Foundation? Founded in 1963, we function as a separate corporate entity from the Mu Phi Epsilon Fraternity, with our ultimate purpose to serve YOU, the membership. This service primarily takes place through the administration of grants and scholarships.

In 2009, thanks in part to increased interest the 2008 Convention in Jacksonville, we received a higher-than-usual number of applications for our grants and scholarships. As a result, it was a banner year for the Foundation, where we awarded thirty-four grants and scholarships. In 2010, we seek to maintain that level of interest, and look forward to receiving your applications.

Information about the Foundation's 2010 grants and scholarships is available in the Foundation's annual Fall Newsletter, and posted on the Foundation's website:

**[mpefoundation.org](http://mpefoundation.org)**

We offer grants and scholarships in a wide range of categories, including Composition & Theory, Instrumental, Keyboard, Voice, Conducting, and Music Education.

In the near future, the Foundation will also be launching its official presence on Facebook.

### Foundation Fare

Ellen Davis, Foundation Fare Chairman: <[daviel@peoplepc.com](mailto:daviel@peoplepc.com)>

Available items are listed in the Foundation Newsletter and on the Foundation Website. Most of the different note cards that were previously carried, except gift tags and thank-you-notes, are available. Ellen is searching for other avenues for these items. She will send info to chapters via email soon. Postage is a great concern. To combat the skyrocketing postage, Foundation Fare will use Priority Mail that has a set rate for weights up to 70 lbs. The rates are: small box - \$5.95; medium box - \$10.95; large box - \$13.95. You will be notified which boxes will be used in order to add the shipping cost to your individual orders. With every order Ellen needs an email and phone contact so that the amount can be included in the payment to be sent before the items ship. Thanks so much for your assistance in helping provide this service to your chapters.

*Continued from page 7*

and students at the two colleges where she taught, and since neither institution had a strong orchestra program, Perry had few opportunities to write for large orchestral forces; the largest part of her output consists of choral works, piano pieces, spiritual arrangements, and art songs.

#### **To Serve the Community as a Musician**

Early in the book, Pool lists a number of reasons Perry's compositions may have failed to find fame or a wide audience, despite their originality and artistic excellence:

She was not born into a family of musicians; she was not a child prodigy; and she never lived in a major urban center ... Although she never sought fame as a composer, her goal was to serve her community as a musician.

By the end of Pool's book, it is clear that if Perry's goal was "to serve her community as a musician," her "improvised"

life in music was a brilliant success. In Pool's words, Perry "developed her own individual and distinct voice as a composer and her body of work stands with the work of her contemporaries, men and women, black and white." All members of Mu Phi Epsilon can take pride in, and inspiration from, the career of Zenobia Powell Perry and should enjoy this engaging study of her life and work.

#### **About the author**

Jeannie Gayle Pool earned the B.A. in music at Hunter College of the City University of New York and received a Ph.D. in music at the Claremont Graduate University. Dr. Pool has taught music history and appreciation, music theory, and solfège at several California universities and now is Music Archivist for Paramount Pictures. An award-winning radio producer, she is also a composer and filmmaker. For more information, visit [www.jeanniepool.org](http://www.jeanniepool.org). ▲

# Upon Listening

Sherry Kloss, *Epsilon Upsilon, Muncie Alumni*

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

To celebrate its twentieth anniversary, The Debussy Trio (flutist Angela Wiegand, violist David Walther, and harpist Marcia Dickstein, *Epsilon Psi*) has released a CD of American compositions expressly written for them. Each composer demonstrates a true understanding of the three instruments' diverse timbres and ranges, and each work presents an individual voice and mood. The trio's artistic collaboration brings the music alive with freshness, vitality, and magic.

"Skitter" by Sydney Hodkinson is a fast-moving, intricate work, rich in rhythmic patterns and tonal effects. Off-beat pulses intersperse with legato lines, canonic materials, and unisons. In "Slam ahead," composer Don Davis uses a sequence of four to ten notes in varying rhythmic patterns, first featuring then intertwining the three instruments, building an effective maze of contrapuntal interest. "Ritual dances of the divine trinity" by Paul Gibson creates a lovely Eastern aura with use of the fourth and fifth interval. Rhythmic development and intriguing dialogue build in harmonic fullness, and an interesting variety of counterpoint leads the listener to a surprise, simplistic harmonic conclusion.

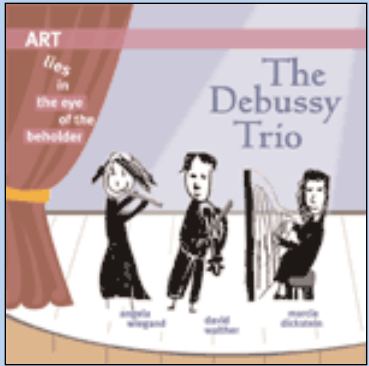
"Til Human Voices Wake Us," also by Davis, commences with a hymn-like chorale. As the flute and viola play in melodic harmony, the harp provides "biblical" harmonic support à la King David. The composer creates a wonderful atmosphere before journeying into repetitive harmony and phrases, with much contrast of articulation and timbres. "Viriditas" (Stephen Andrew Taylor) presents the harp in rhythmic patterns as the flute sings the melodic line, then the viola enters in its low

range, creating a magical mesh of sound. As the piece develops, there are engaging rhythms, lyrical passages, and flourishes of sound. A frenetic buildup of energy and excitement drives this work to powerful culmination.

"Rondo" (Nicky Carligeanu) is abundant with catchy rhythms reminiscent of the Indian raga. Use of the harp timbre adds interest to the viola pulse. In this work the composer truly focuses on the contrasting tonal interest and possibilities of the three instruments, bringing them together with flourishes of Eastern sound. "Serpent" by John Anthony Lennon utilizes interesting transitional connections as each instrument passes the solo voice to the other, with much use of unison and little sense of polyphony.

"Springs Cape" by Bruce Babcock is a vibrant burst of color, with soaring flute, legato viola, melodic interaction between the flute and viola, and punctuation from the harp. With a chordal and harmonic nod to Stravinsky, the music bursts into frenetic rhythmic patterns with driving force. "Perpetua" (Nimrod Borenstein) opens with a labyrinth of rhythmic, non-stop energy. Each solo voice contributes to a maze of mystery and tension, with the use of tonal effects including "dead tones" (non-vibrato). A world of rhythmic patterns, colors and effects leads to a unison statement by the flute and viola, with the harp giving the final choral pronouncement.

"Rage, Denial and Hope" (David S. Lefkowitz) is a journey through harmonic and rhythmic materials, with melodic spurts and heavy-duty effects (e.g. flutter-tongue from the flute). There are clear statements, questions, thoughtful bursts of emotion, and personal philosophical



**Ordering Information:**  
**Art Lies in the Eye of the Beholder**  
Item# 131-5012  
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P.O. Box 492225  
Los Angeles, CA 90049  
www.fatrockink.com

Contents:  
Produced by  
Fred Vogler and  
The Debussy Trio

Cover design:  
Mstudiographics

Compositions by:  
Sydney Hodkinson  
Don Davis  
Paul Gibson  
Don Davis  
Stephen Andrew Taylor  
Nicky Carligneau  
John Anthony Lennon  
Bruce Babcock  
Nimrod Bornstein

Also available as sheet music.

moments. Use of the unison, solo harp, pizzicati, plucking, high flute octaves, and the viola's deep range all bring the work to a plateau of frenzy in search of resolution.

Singer **Rachel Barham** (*Delta Nu, Washington DC Alumni*) performed two roles in the November world premiere of Maurice Saylor's one-act church opera *Unfinished Sermons* in Arlington, Virginia.

Soprano **Christine Brewer** (*Sterling Patron*) performed *Four Last Songs* by Richard Strauss with the Colorado Symphony in November. In a Denver *Post* interview prior to the appearance, she said, "My first encounter with the songs came when I was about 19 years old. I immediately brought the songs to my voice teacher at the time, who very wisely said that I ... lacked enough life experience to do them justice. [I have come to] think of the songs as celebratory ... reflective." Read the full interview at <http://tinyurl.com/yb77gn9>.

**Ann Davis** (*Phi Lambda, Washington DC Alumni, ACME*) has been inducted into the Maryland Senior Hall of Fame.

Operatic mezzo-soprano **Joyce DiDonato** (*Phi Pi*) and soprano **Shirley Verrett** (*Epsilon Psi, ACME*) were two of five recipients of the 2009 Opera News Awards for Distinguished Achievement, presented in New York City in November. Visit them online at [www.joycedidonato.com](http://www.joycedidonato.com) and [www.shirleyverrett.com](http://www.shirleyverrett.com).

Composer and pianist **Emma Lou Diemer** (*Mu Delta, ACME*) celebrated the release of the CD *Summer Day, the Complete Violin Works of Emma Lou Diemer* with an October concert in Santa Barbara, California. The performance featured works from the recording, performed in concert by violinist Philip Ficsor with Diemer on piano.

Pianist **Madeleine Forte** (*Gamma Kappa, ACME*) and her music theorist husband Alan traveled to China in October, where they were honored guest pianist and honored guest theorist, respectively, at the first Symposium of Musical Analytics at the Shanghai Conservatory. Madeleine performed recitals of Chopin and Messiaen and gave a master class.



*Boat trip, Hangzhou Xihu Lake. From left: Daqun Jia, Dean of the Shanghai Conservatory, Madeleine Forte, Allen Forte.*

Harpist **Marjorie Hartzell** (*Mu Upsilon*) has published *Pedal Pamphlet: A Step-by-Step Method for Becoming Skillful with the Pedals*. She says, "I wrote the book because I was surprised not to read more about using the [harp] pedals. Many harp methods said very little about it. [My book] gives students a method to learn to use the pedals effectively." Her book was featured in *The American Harp Journal* and may be purchased at [www.vanderbiltmusic.com](http://www.vanderbiltmusic.com).

In October 2009, **Jan Scott** (*Epsilon Tau, St. Louis Alumni, ACME*) received the Oren Miller Lifetime Achievement Award from the St. Louis Musicians' Union, Local 2-197. The award was presented at a ceremony attended by several Mu Phis, including International President Fran Irwin.



*Jan Scott (right) celebrates with President Fran Irwin.*

Composer **Alex Shapiro** (*Phi Nu, ACME*) was the sole artist testifying in September at an FCC hearing about broadband access. Alex presently lives on an island in the Pacific Northwest where broadband is essential to her work. Others who testified included the chairman and CEO of the Motion Picture Association of America and the COO of Paramount Pictures.

## 2009 STERLING PATRON ANNOUNCED



In September the International Executive Board named pianist **Stanislav Ioudenitch** of Kansas City as the 2009 Mu Phi Epsilon Sterling Patron. He is a touring concert artist and a member of the music faculty at Park University. A full profile of Mr. Ioudenitch will be in the spring 2010 *Triangle*; meantime, learn more about him at <http://www.park.edu/icm/ioudenitch.shtml>.



**Gamma Pi** at Shorter College in Georgia hosted a September concert by cellist Ruslan Biryukov (*Mu Nu, Los Angeles Alumni*), winner of the 2007 Mu Phi Epsilon International Competition, and pianist Mary Au (*Mu Nu, Los Angeles Alumni*). Gamma Pi members hosted a post-concert reception that was attended by several Atlanta Alumni members.

Here's a "fundraising and friendship" idea from **Kansas City Alumni**. At each meeting, a special angel-shaped plate is passed and members are invited to drop in their loose change. (Currency is welcome too, though it doesn't make the same satisfying clink when it lands.) The collected money is added to the chapter's Angel Fund, which is drawn upon to assist Mu Phis who need financial help for such things as dues, or as seed money for area collegiate chapters' fundraising projects.

The **Pacific District 2** conference took place in October at University of the Pacific in Stockton, California. The conference theme was "Mu Phi Epsilon – Why? Relevancy in the 21st Century" and the guest speaker was Michael Morgan, music director of the Oakland East Bay Symphony. Breakout sessions focused on membership issues.

**Pacific Southwest Districts 1 & 2** held their conference at California State University/Fullerton in October, attracting over 75 members and guests. Hosted by **Beta Alpha** and **Fullerton Alumni**, the very full day featured Kurt-Alexander Zeller's by now famous "No Shrinking Violets" speech, his body-mapping workshop, several other informative breakout sessions, an initiation ceremony, and two concerts.



Ann Nicholson, PSW District 1 & 2 Conference Chair.

## Tracy Richardson Receives American Music Therapy Association Award of Merit



The Saint-Mary-of-the-Woods College music therapy faculty and four students attended the annual American Music Therapy Association (AMTA) conference in San Diego last November. SMWC director of music therapy **Tracy Richardson** (*Gamma Psi, Terre Haute Alumni*) received the AMTA Award of Merit during

the conference. The award honors an AMTA member who has contributed to the development of the profession in a unique and remarkable way.

Richardson was recognized for her role in developing and directing a unique and successful music therapy graduate program. She also presented a session entitled, "I Write the Songs: Songwriting In/As Music Therapy" and placed second in the AMTA songwriting contest with her song "I'm Ready to Sing." Richardson serves as an AMTA Assembly Delegate and is the Great Lakes Region President-Elect.

**Sharon Boyle** (*Epsilon Theta*), Coordinator of Undergraduate Music Therapy, presented a 5-hour continuing education (CMTE) session entitled, "It's Your Health: The Importance of Self-Care to Promote Well-Being in the Music Therapist." In addition, Boyle serves as state representative for Indiana on the Great Lakes Region Executive Board and is on the editorial board for the peer-reviewed journal, *Music Therapy Perspectives*.

SMWC music therapy students **Morgan May** and **Julia Lopez-Kaley** (both *Gamma Psi*) and Brenda Siefferman also attended the conference. Each served as student representative on two different national committees during the conference.



# Chapter Anniversaries in 2010

## 100 YEARS

*Lambda*  
Ithaca Conservatory of Music  
April 4, 1909

## 95 YEARS

*Phi*  
Mount Union College  
May 15, 1915

*Toledo Alumni*  
March 29, 1905



## 90 YEARS

*Mu Eta*  
University of the Pacific  
November 13, 1920

*Mu Theta*  
University of Texas  
November 27, 1920

## 85 YEARS

*Mu Upsilon*  
Eastman School of Music  
February 28, 1925

## 65 YEARS

*Phi Tau*  
University of North Texas  
March 22, 1945

## 60 YEARS

*Epsilon Kappa*  
Southern Illinois University  
May 20, 1950

*Epsilon Lambda*  
Eastern Michigan University  
April 23, 1950

*Tacoma Alumni*  
June 30, 1950

## 55 YEARS

*Alpha Alpha*  
College Conservatory of Music  
University of Cincinnati  
November 13, 1955

*Epsilon Omega*  
San Francisco State Univ  
October 15, 1955

*Palo Alto Alumni*  
Sept. 26, 1955

*Urbana-Champaign Alumni*  
Oct. 20, 1955

## 50 YEARS

*Alpha Mu*  
Southwest Missouri State Univ  
April 24, 1960

*Alpha Nu*  
West Texas A&M University  
April 30, 1960

## 45 YEARS

*Alpha Omega*  
Stephen F. Austin State  
April 4, 1965

*Beta Alpha*  
California State University  
April 10, 1965

*Beta Beta*  
Jacksonville University  
April 1, 1965

## 40 YEARS

*Phoenix Area Alumni*  
Oct. 24, 1970

## 35 YEARS

*Gamma Pi*  
Shorter College  
February 1, 1975

## 10 YEARS

*Delta Rho*  
University of Colorado  
February 27, 2000

*San Antonio Alumni*  
May 18, 2000

## 5 YEARS

*Zeta Alpha*  
Williams Baptist College  
April 5, 2005

*Zeta Beta*  
Cameron University  
April 23, 2005

## 1 YEAR

*Zeta Epsilon*  
Randolph-Macon College  
April 29, 2009

*Zeta Theta*  
Lynchburg College  
April 28, 2009



Mu Phi jewelry and accessories are available through Herff Jones Jewelers, [www.herffjones.com](http://www.herffjones.com).  
Go to College Items, under 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

## **Ruth Dabney Smith Allen**

*Mu Omega*, November 13, 1926

*Atlanta Alumni*

Died October 18, 2009

Pianist, violinist, music educator. A music teacher for seven decades, privately and at Brevard, Ruth was influential in the musical development of the South. In the 1930s she was concertmaster of the Atlanta Philharmonic Orchestra, co-founder of the Atlanta Community Orchestra, and played in numerous other ensembles. She was active in many musical organizations and was named String Teacher of the Year by the Georgia Chapter of the American String Teachers Association. The last surviving founder and former president of *Atlanta Alumni*, she attended the chapter's fiftieth anniversary celebration in May.

## **Jane Schwab Austin**

*Gamma*, April 3, 1938

*Dayton Alumni*

Died October 20, 2009

Pianist. An active *Mu Phi* for 71 years, she served as president of Dayton Music Club and as a junior club sponsor for the National Federation of Music Clubs.

## **Dorothy Jane Campbell Buchanan**

*Mu Theta*, May 26, 1948

Died November 18, 2009

Pianist, music educator, church musician. She taught piano privately and at Oklahoma City University, substituted as a music teacher, and served four different churches as a choir director, pianist, and handbell director.

## **Michelle Ross Claassen**

*Alpha Delta*, December 1, 1995

*Fresno Alumni*

Died November 4, 2009

Trumpeter, music educator. Michelle taught band and strings and recently started leading an alumni band at Fresno High School.



## **Mary Frances Conway**

*Phi Upsilon*, May 14, 1948

*Boston Alumni*

Died September 2, 2009

Music educator, church musician. After serving in the Coast Guard during WWII, Mary Frances spent over forty years as a music educator, church organist, and choir director.



## **Barbara Vesely Kelly**

*Mu Gamma*, February 17, 1945

*Lawrence Alumni*

Died October 8, 2009

Violinist, music educator. She was an elementary instrumental and vocal music teacher, a leader in the nationally recognized Plymouth Congregational Church Hand Bell Choirs, and manager for the Lawrence City Band. Barbara was active in many music and civic organizations and received several awards. As longtime chapter adviser to *Xi* at the University of Kansas, she received the Orah Ashley Lamke Award at the 2001 convention and was recently featured in the *Triangle* (Vol. 103, Issue 3, Fall 2009, page 14).

## **Violet Cronk Knack**

*Phi Kappa*, February 14, 1937

*Detroit Alumni*

Died August 5, 2009

Music educator. She retired from the Detroit public schools.



## **Lyda Lynn Wood Bussey Marchman**

*Phi Xi*, December 11, 1943

*Dallas Alumni*

Died November 6, 2009

Pianist, violinist, church musician. She was active in numerous music organizations and served as president of Dallas Alumni in 1950-51.

## **Margaet M. Myles**

*Tau*, May 25, 1948

*Tacoma Alumni*

Died September 18, 2009

Vocalist, music educator, church musician. She was professor of voice at the University of Puget Sound 1945-1978 as well as an active performer. She was honored to sing the national anthem for President Kennedy at Cheney Stadium, and also sang for General Douglas MacArthur and General Dwight D. Eisenhower.



**Mary Wagliardo Self**

*Mu Chi*, January 9, 1957

Died October 26, 2009

Cellist, music educator. Mary taught orchestra in Dallas public schools for over thirty years and played cello as a soloist, as a member of the Richardson Symphony and with church orchestras.



**Mary Nan Stanley Sone**

*Mu Chi*, May 15, 1959

Died December 7, 2008

Music educator, choir director, church musician. She had a 25-year career as an elementary school music teacher and was director of the Spring Branch Girls Choir in Houston for eighteen years.

**Carolyn Oleman Smith**

*Nu*, November 16, 1950

*Palo Alto Alumni*

Died September 5, 2009

Pianist, music educator, attorney. After a first career as public school music teacher, choir director, piano instructor, and highly-regarded accompanist, Carolyn graduated from law school and practiced law for several years. In 1978 she re-devoted herself to music performance, collaborating with many top Bay Area musicians and ensembles. She was an active leader in *Palo Alto Alumni* for 31 years and was accompanist for several *Mu Phi Epsilon* International Competition winners including Keith Bohm.

**Mary Margaret Padgett Spurrier**

*Phi Pi*, January 4, 1946

*Wichita Alumni*

Died November 4, 2009

Elementary teacher.

**Lenore Stark Topinka**

*Mu Psi*, March 11, 1936

*Cedar Rapids Alumni, Phoenix Alumni*

Died October 5, 2009

Soprano, choir director. Lenore served several churches as choir director and was an active member of the Cedar Rapids Woman's Club chorus and Beethoven Club chorus. She directed a 70+ member chorus in Mesa, AZ for sixteen years.



**Anne Kafoury Tremaine**

*Nu*, March 3, 1950

*Tacoma Alumni, ACME*

Died October 10, 2009

Violinist, music educator. As a young violinist Ann performed with the Portland Junior Symphony and Little Chamber Orchestra of Portland. In 1967 she met her idol and mentor Jascha Heifetz, and they remained friends until his death. She was professor of music at Pacific Lutheran University and performed with the Tacoma Symphony, where she was concertmaster for 27 years. Ann received the Violet Award from her *Tacoma Alumni*, served as the 1998 local arrangements convention chairman, and received the Orah Ashley Lamke Award in 2005.



# District Directors with Chapter Listings

## ATLANTIC

### DISTRICT A1

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\*GAMMA EPSILON-Oral Roberts Univ, OK  
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# Notice of Change of Address or Name

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



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## Mu Phi Epsilon International Convention

August 10 - 13, 2011  
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## Car Rental Discount for Mu Phi Members

When you have need of a rental car, remember that Enterprise offers a discount to Mu Phi members. It's easy to take advantage of this member benefit: Reservations can be booked at [www.enterprise.com](http://www.enterprise.com). Click on Corporate Reservations, enter Discount #43B1128. Our password or PIN is MUP. Booking also may be made at 800-593-0505.

## Mu Phi Website Has New Look

Have you visited [www.muphiepsilon.org](http://www.muphiepsilon.org) lately? If not, you're in for a wonderful surprise next time you log on. The site is undergoing a complete redesign and reorganization to be more attractive, user-friendly, and easier to navigate. It will also have several new features.

Under the direction of Mu Phi webmaster **David Champion** (*Gamma Sigma*), Music Advisor/4th V.P. **Jeff Zeiders** (*Phi Psi*), and pro bono web designer Tom Legens, the website project began in late 2009 and has progressed rapidly. David Champion especially has put in countless volunteer hours transferring data from the old site to the new one, for which the Fraternity gives him many thanks.

The site redesign is an ongoing process that will take several more months to complete. So if everything isn't quite perfect

yet when you log on, please be patient. Like any construction project, a website overhaul entails certain inconveniences while in process, but the end result is worth the wait. We hope all Mu Phis will enjoy your new website and visit often!

