

Volume 104, Issue 1 Spring 2010

# THE TRIANGLE

of MU PHI EPSILON

One  
World,  
Many  
Musics



Volume 104, Issue 1  
Spring 2010

This Issue:  
Nordic Piano Music

# President's Message

## Set a Sterling Example

Dear Members,

Collegiates are most likely reading this as you end the spring semester, and alumni as a performing or teaching season winds down. Your thoughts may be ambivalent – looking forward to the summer while remembering highlights of the period now coming to a close. This is a good time to survey one's progress and growth. There is nothing more rewarding than the satisfaction of helping others accomplish a mission, or establishing a strong bond of friendship as we share our gifts of music. Did you set a "Sterling Example" this year?



Your response will probably be "Yes, I certainly did!" Of course there are peaks and valleys during the year, but overall you represented Music, Friendship and Harmony in your very best manner. Alumni and collegiate chapters both generously share the gift of music with schools and communities. It is a pleasure to read about chapters in the news. You set a "Sterling Example" when your chapter gleams with success.

The Mu Phi Epsilon logo is often used on the printed program when chapters present performances. We are proud of our membership and want to identify our performers as the finest of what we consider to be the best music fraternity. However, as I read other performance programs and news articles, fraternity members seldom identify themselves as part of Mu Phi Epsilon. A member who performs a recital may often enjoy a reception given by the local Mu Phi chapter, yet curiously does not note in the printed program or in press information that he or she is a member of Mu Phi Epsilon International Professional Music Fraternity. Similarly, programs for ensemble performances often do not delineate performers who are Mu Phi Epsilon members.

Keeping in mind who we are and what we represent, we should be proud of ourselves and our fraternity way of life. We earn admiration and respect through our performances and our fraternity earns the same respect through our accomplishments. Allow yourself and your fraternity to shine with brilliance for all to see! Mu Phi Epsilon is proud of you, our performers. Make sure to let your public know that you are indeed a Sterling Example of Mu Phi Epsilon – mention your fraternity membership in performer biographies, program listings, and media interviews and articles.

*I believe in the bond of our fraternity; and its strength shall ever guide me in the path that leads upward toward the stars.*

With Mu Phi love and best wishes,

A handwritten signature in cursive script, reading "Frances Irwin". The ink is dark and the signature is fluid and elegant.

Frances Irwin, Ed.D.  
International President



# THE TRIANGLE of MU PHI EPSILON

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*On the Cover: A Norwegian fjord is pictured.*

## 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.

### Pathways toward a Musical Voice Icelandic Music in the Twentieth Century and Beyond

By Kristín Jónína Taylor, *Alpha Kappa, Minneapolis-St. Paul Alumni*

**A**lthough Icelandic classical music has not received as much widespread exposure as its popular music counterpart (including artists such as Björk, Emiliana Torrini, and Sigur Rós), there is a rich classical music tradition that is increasingly being explored and disseminated. A number of Icelandic artists, including baritone Kristinn Sigmundsson, tenor Garðar Þór Cortes, violinists Judith Ingólfsson, Guðný Guðmundsdóttir, and Sibbi Bernharðsson, and pianists Tinna Þórsteinsdóttir, Nína Margrét Grímsdóttir, and Víkingur Ólafsson (among many others) have served as music ambassadors for their country.<sup>1</sup> Although nearly twenty years old, Göran Bergendal's *New Music in Iceland* (published by the Iceland Music Information Centre) is an excellent source with which to begin exploration of Icelandic music.

#### From Isolation to Identity

In the twentieth century, Icelandic composers confronted the task of finding an identity in art music. Although Iceland went through approximately five hundred years of cultural isolation from Western Europe and in 1944 received its independence from Denmark, the process of finding an identity began during its fight for independence in the late nineteenth century. Icelandic composers, in reinventing an artistic tradition after a long period of isolation, pursued two options for cultural expression. One alternative was to absorb and utilize outside influences ("international"). The second was to utilize recognizable features of traditional folk music ("nationalistic").

It is interesting to note how many Icelandic composers chose to simultaneously pursue both paths. Despite concerted efforts to be nationalistic in voice, the methods relied upon were often based on techniques learned at such institutions as the Leipzig Conservatory, long associated with the traditions of both Mendelssohn and Schumann. Conversely, the skeleton of an Icelandic folk song was often present in the music of many composers who made a resolute endeavor to avoid a nationalistic voice.

Porkell Sigurbjörnsson's (b. 1938) compositions are an excellent example of this musical trend. His

oeuvre consists of over 350 works, including operas, numerous chamber works (with a wide range of combinations), choral works (again with a wide range of combinations), hymns, songs for voice and piano, orchestral works, concerti, solo compositions, computer music, and electronic works. His pieces encompass a broad range of compositional styles, from tonal to modal to twelve-tone, and from quasi-minimalistic to "controlled aleatoric" to "Stockhausen-ish" extended techniques.

#### Exemplary and Prolific

Porkell's piano works provide exemplary illustrations of how Icelandic composers combined the international and nationalistic schools of thought in the twentieth century. He is the most prolific of any Icelandic composer and his music reflects many of the compositional trends of his peers in Icelandic musical society.



Although they are not his most significant musical works, Þorkell's solo piano compositions provide a fascinating insight into his compositional style. His first work for piano, *The Well-Tempered Pianist*, bows its head to the venerated Johann Sebastian Bach's *Well-Tempered Clavier* as well as Bach's Toccatas. At the premiere of the work (1972) the composer said the following in the program notes:

*When life was somewhat "unstressed," a well-tempered instrument was valued (for example, those of Johann Kasper Ferdinand Fischer and Johann Sebastian Bach). Now it is easy to find a well-tuned instrument – for the right price – but a well-tempered pianist is rare and priceless.*

According to the composer, *Tónleikaferðir* (Concert Tours) was not consciously supposed to be strictly organized (serial), but still has many facets of the twelve-tone technique. The first and last movements are mirrors of one another, so that the last movement is the first movement played backwards. The work's central focus is the fourth movement, a two-voice invention on the Lilja melody ("Fyrri menn, er fræðin kunnu"), an Icelandic folk song published in an essay by the Frenchman Jean Benjamin Laborde in his *Essai sur la musique ancienne et moderne*. In fact, many of the melodic fragments throughout the entire work hint at the melodic structure of the Lilja melody.

## Many Paths

Two works of great importance follow. The first is *SO*, a study in contrasts written in 1973. The distinctions between dynamics, moods, textures, melodic material, and emotion define the work. It hints at a tinge of Bartók, both in the percussive use of the instrument as well as the "night music" that ends the composition.

The second work of importance is also probably Þorkell's most performed and recorded piano composition, *Hans Variations*. Written for the Swedish pianist Hans Pålsson, the work's thematic material is based on an Icelandic folk song that tells the tale of a knight who rides into battle and is killed. However, in Þorkell's composition the theme and set of fourteen variations do not work in the usual manner. Instead of the entire theme being presented at the beginning, the theme is divided into sections and each variation individually develops its own section.

Þorkell's other solo piano works include a twelve-tone Chaconnette, the minimalistic *MA*

*KKNOTT*, the fascinating *Sindur* which uses a double pedaling technique, and *CHESA*, a 2008 work that uses the letters in this author's name as the main melody, à la Robert Schumann. *CHESA* also makes use of extended piano pedal techniques.

There are a number of other Icelandic composers of note, including Jón Leifs, Páll Ísólfsson, Atli Heimir Sveinsson, Hjálmar R. Ragnarsson, Mist Þorkelsdóttir, and Jón Nordal. Each of these composers has a distinctive and recognizable voice, some of them stating outright that they are "internationalist" or "nationalist" in style. Their music deserves further exploration and study of the musical pathways they pursued. ▲

<sup>1</sup> The Icelandic ð is equivalent to the *th* in the English word *breathe*. The Icelandic Þ is equivalent to the *th* in the English word *thin*.

**Kristín Jónína Taylor** is an Icelandic-American pianist who has been enthusiastically received for her performances of Nordic piano works, including the 2003 North American premiere of Jón Nordal's *Piano Concerto*. She has performed widely in the U.S. and Europe as a recitalist, orchestral soloist, and competition winner. Kristín holds a DMA in piano performance from the University of Cincinnati College-Conservatory of Music and is presently assistant professor of piano at Waldorf College. She recently recorded a CD of piano works by Þorkell Sigurbjörnsson; watch Kristín's website for release date and ordering information. Visit [www.kristinjoninataylor.com](http://www.kristinjoninataylor.com).





# International Corner

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## The Artistic Life

The days are getting longer here in England. The birds are saying that spring is getting near, so they are getting busier. The neighborhood fox Scrawny (so named because he doesn't eat very well) is already taking a nap on the garage beyond my office and it is only 11:30 AM. It must have something to do with fox time.

In the midst of all this activity I have been reading *The Sociology of Georg Simmel*. Simmel was an early 20th-century German sociologist who pondered the big questions of "what is society?" and "what is culture?" and what they mean in the interplay of human beings. Before his death in 1918 he was a sensitive witness to rising Western urbanization and foresaw the effects of overcrowding in cities.

### Not Enough Time?

When I think of overcrowding I might think of the filthy factories described in *The Jungle*, or the suffocating living conditions of those who reside today in the Kibera sector of Nairobi. But Simmel reminds us that there can also be overcrowding within the mind. The hyper-busyness of our lives can be a block itself to being creative and warm human beings. As capitalism progresses, there is that feeling that time is ever shorter, running out, and we don't have enough time to get "it" all in. Modernism's unease with time continues in our post-modern societies. I remember one piano professor musing, "How come with all the time-saving devices we have, we have less time these days?"

Simmel speaks about the "steady rhythm of uninterrupted habituations" in the rural life. One of the attractions of the countryside is the extra space, both in walking around fields and in how the mind opens up. This experience presumes fewer interruptions, and there are more interruptions in the city than in the country. Simmel credits this to the "scantiness of rural commerce" as opposed to the incessant business-making and "how-much?" of the city. I love what he says about London – I feel an indictment inside it: "London has never acted as England's heart but often as England's intellect and always as her moneybag!"



Scrawny the Fox having a nap in Keith's garden.

Oh, I love the countryside, but I am a city dweller and I will be one in the years to come. The work is here, and the vibrancy of cultures intermingling makes a nice kind of music. But what am I to do? I am not one for busyness or being busy, so how will I lead a more rural life within an urban environment? Is it possible?

### Go, See, Do

These sociological questions bring new insights into another question I think about, that is – I am made to make and play music, so what kind of life might I lead in order to do that? The British artist Chris Ofili put it better in a recent interview: "I'm really driven more by trying to make paintings and the life I might lead in order to do that. The places I might go, the things I might see." What I see and where I go inspire and provoke me *to do*.

And that is what I am interested in: *to do*. In other words, I am driven to re-arrange, to make new, to create, to re-connect, to write a new little piece for a student. What kind of life do I have to lead in order to have the space to do that? I think there will inevitably be a mix of fox sensibilities and highway roadworks.

*Keith Ford is a pianist and the chair of the International Committee. He lives in London and last October began a PhD with a focus on music composition and teenagers.*

Let's talk about how we go about making this artistic life. The fraternity has recently launched a new website, and there is a message board for discussion. Let me hear your thoughts at the International Corner web page (under Chapters and Members), [www.muphiepsilon.org/chaptersmembers/intcorner.html](http://www.muphiepsilon.org/chaptersmembers/intcorner.html). See you there!

# Bookshelf

ElmaMae Henderson, *Theta* emsmusic4u@netzero.net

My assignment as Bookshelf contributing reviewer takes us to *Classical Destinations* by Simon Callow, with marvelous photographs by Wendy McDougall. It's a beautifully organized and presented book that explores how musical geniuses responded passionately to their environments. The book grew out of the television series of the same title, directed and produced by Peter Beveridge.

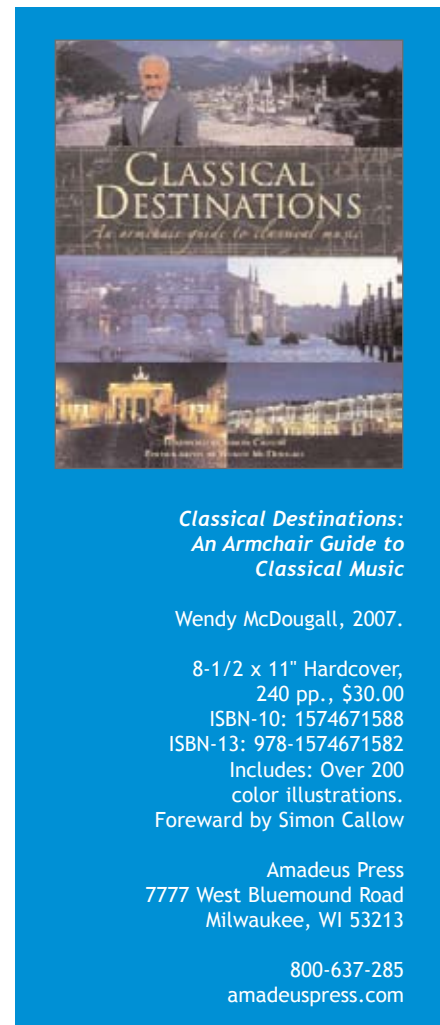
A useful organizational feature is "At a Glance," interesting sidebars that give details of the composers' lives and the places they lived and worked. The exquisite illustrations and sidebars, beginning with Mozart and continuing through Smetana, include seldom-seen, quirky facts about the famous composers. (Bet you didn't know that Jean Sibelius required absolute silence while he worked, the wind through the trees being the only sound as he composed.) Sense of place can also be quite literal in a composition: Mozart's 38th symphony ("Prague") "...bursts with the city's life and energy, but also its grandeur."

Our armchair guide to classical music first takes us to Salzburg, Austria, whose early economics were based on silver and salt. In this city Mozart's presence is perhaps more palpable today than during his lifetime. The Mozarteum University, founded in 1841, offers more than thirty classes in music; one of its well known graduates is Herbert von Karajan. The book refers to the Prince Archbishops, circa 1613-1615, whose opulent palaces, gardens, and collections of sculpture and paintings are portrayed in McDougall's extraordinary photography. *The Sound of Music* is featured in a dinner show at the Sternbrau Restaurant.

The next city on our journey is Vienna, whose fame in architecture, art, and music was developed more through marriage and diplomacy than through war and conquest. Among Viennese composers, Haydn leads the way, followed by Beethoven, Schubert, Brahms, Liszt, Bruckner, and Wagner. Gustav Mahler conducted in the famous Vienna Opera House for ten years. Next, the book takes us to Scandinavia – primarily to Grieg's homeland Norway, then to Finland, home to Sibelius. The descriptive prose and pictures emphasize the impact of nature's forests, winds, and topography on both composers as they created their masterpieces.

Then we're on to St. Petersburg, Russia, where Tchaikovsky studied at the then-newly-established Conservatory. In 1764 Catherine the Great brought her extensive collection of paintings from Berlin to the world famous Hermitage Museum, where they influenced many Russian composers. The book reports the interesting fact that if a person were to spend only one minute in front of each exhibit, "it would take eleven years to see everything." Tchaikovsky, Borodin, Rimsky-Korsakov, Glinka, and Mussorgsky are all recognized in this colorful chapter.

In the Tuscany region of Italy, we are introduced to the lives, music, and homes of Puccini, Verdi, Vivaldi, and Monteverdi. Germany brings us to Johann Sebastian Bach, Mendelssohn, Wagner, Schumann, and Beethoven. Bach's birth city Eisenach was also important to Johann Christoph Bach and Telemann, and Weimar, Leipzig, and Berlin were other cities connected to the prolific compositions of J.S. Bach. In the Czech Republic we visit Prague, where Smetana produced highly political themes in his music, as did Antonin Dvorák. Coming full circle, Mozart is again mentioned in



conjunction with some of the palaces and salons of Prague.

This exceedingly beautiful, historical, and gorgeously illustrated book offers the armchair traveler – or one ready to embark on an actual journey – an exciting, stimulating read. It also contains instructional content for classroom use, and companion CDs and DVDs are available.

*Bookshelf contributor ElmaMae Henderson (Theta) served as First Vice President of Mu Phi Epsilon. See her update in Applause, p. 16.*

### Meeting Jim Reilly: An Unexpected Musical Journey to Nordic Countries

By Jeffrey Wagner

Like most of us, my life contains a good deal of routine and therefore predictability. Little did I know, when I took a seat on the Chicago subway in 2008, that I was about to be ushered into a world of music new to me. Returning from a trip downtown to purchase music, I settled into an aisle seat and eagerly opened a new acquisition, the score to Janáček's *On an Overgrown Path*. As I perused the first page, the man sitting next to me said, "Excuse me, but have you played many of Janáček's works?" This seemed an unlikely overture from a randomly selected seatmate on a crowded, noisy subway car.

Surprised, I turned and asked him, "Are you Czech?" "No," the man answered with a smile, "I'm from Minneapolis, and I'm a pianist." He introduced himself as Jim Reilly [*Epsilon Alpha, Minneapolis-St. Paul Alumni*] and explained that he was in town to play a recital of lesser-known piano works by Nordic composers. The concert was to take place the next afternoon in Minnekirken, Chicago's only remaining Norwegian-language church. I was intrigued, and as Jim and I chatted about music and musicians, I silently wondered if I could adjust my schedule to attend his recital. I had made brunch plans with a friend but asked her if she would like to hear the recital instead. We decided to go, and walked into the church as Jim was warming up.

#### Unfamiliar and Wonderful

That is when my education in Nordic music began. Jim programmed works by six composers from five different countries: Johan Helmich Roman (Sweden), Niels Gade (Denmark), Halfdan Kjerulf and Edvard Grieg (Norway), Jean Sibelius (Finland), and Sveinbjörn Sveinbjörnsson (Iceland).

I was completely unfamiliar with Roman and Sveinbjörnsson, and had never heard a single note of *any* of the compositions on the program. It was delightful to listen to an entire concert of music completely new to me, played with color, imagination, and devotion by a pianist I had just met on the subway. Even the selections by Grieg, whose music I've long adored, were unfamiliar: two unusual *Improvisata* based on Norwegian folk tunes.

Perhaps these composers' works are often heard in Scandinavia, but I wondered why such wonderful music seems seldom played elsewhere. For example, the fine



Jeffrey Wagner (left) and Jim Reilly

Baroque suite by Roman is certainly performance-worthy, perhaps in the spot typically reserved in recital programs for a Bach or Händel suite. The set of colorful character pieces by Niels Gade entitled *Neue Aquarelle* might enhance a conservatory recital, as might Sibelius's impressive and dramatic suite *Kylliki*.

#### A Lasting Passion

After the concert, Reilly told me how he first became interested in Nordic music in the 1970s when he accompanied the Swedish-American singer Margaret Campbell (*Phi Iota, St. Louis Alumni*). "I still remember my excitement when we read through some Sibelius songs, which were then new to me. Margaret introduced me not only to many Swedish composers, but others from Norway, Finland, and Denmark. In 1990 I became music director at Mindekirken, a Norwegian-language church in Minneapolis. The church celebrated a yearly festival that included Nordic countries other than Norway. The more I dug into the repertoire, the more I found music I enjoyed and which was little known outside of its country of origin." Reilly explained that while the term Scandinavian applies to Sweden, Norway, Denmark, and Iceland, whose languages come from the same family, it does not apply to Finland, whose language is virtually unique. Thus he prefers the broader term Nordic, which includes Finland.

Jim developed several sources to obtain Nordic music. "I've been lucky to have contacts within the various Nordic



communities in the Twin Cities,” he says. “We’re also fortunate to have a very good public music library here in Minneapolis, as well as the University of Minnesota library. I’ve inherited scores from musician friends who have died, soprano Elaine Ramsted and Norwegian tenor Inge Bergsjø. And five times I’ve traveled to the Nordic countries, visiting libraries, music stores, and the music information services maintained by their governments. Nordic music became a passion for me.”

I asked Jim more about the works on the program, particularly the Sibelius which he had performed in especially dramatic fashion. “I’ve played the Sibelius the longest. It’s interesting to imagine how he would have orchestrated this work, given all the colors in it. The Kjerulf pieces are the most precious, small scale and so little known, even in Norway. But for me the Gade is the most satisfying in its range of emotional expression – such inventiveness, agility, warmth, sensuality, one after the other, and sometimes in the most surprising ways.”


### Home and Abroad

Also a vocal coach and trained singer, Reilly has sung at a music festival in the small town of Bodø, Norway. “People from Bodø had heard me sing in Minneapolis,” he explained, “and recommended me to the festival. My program included music by twentieth-century Norwegian composer Johan Kvandal and by Toivo Kuula, a wonderful early twentieth-century Finnish composer. My Minneapolis accompanist Beatrice Giere traveled there to play for me. On another trip to Sweden I had the good fortune in Stockholm to coach with Jan Eyron, a wonderful Swedish accompanist and coach who has made many recordings of Swedish art song.”

Reilly has also sung all-Nordic programs for the Leiv Eriksson International Festival in Minneapolis, the American Swedish Institute, and numerous other programs that feature Nordic music. A recent interest and challenge has been the music of Danish songwriter Peter Heise (1830-1879). “The pronunciation in Danish is particularly difficult,” he admits, “and I probably don’t handle the language very well, but the repertoire is fabulous. It’s worth the effort!”

### Carry a Score

My head was literally spinning that afternoon, as I absorbed so much new information and found myself drawn into Jim’s love for Nordic music. It is doubtful I would ever have learned any of it had I not, by chance, taken that seat beside him. From now on, I resolved, I’ll always carry and read a musical score on the subway, in case another fascinating musician sits next to me. And, as a strong believer in lifelong education, I’ll ride the train more often. ▲



**Jim Reilly** (*Epsilon Alpha, Minneapolis-St. Paul Alumni*) performs as a singer and a solo and collaborative pianist. He is now Music Director Emeritus at Mindekirken in Minneapolis. Performances of Nordic music have taken him to the Nordland Musikkfestuke in Norway, Nordic Heritage Museum in Seattle, Vesterheim in Decorah, Iowa, Finlandia University in Michigan’s Upper Peninsula, The Norwegian Seaman’s Church in New York City, and many other venues. He has shared programs with Kristin Jonina Taylor (Alpha Kappa) at Waldorf College (Iowa) and for the Leiv Eriksson International Festival.

**Jeffrey Wagner** holds a BA in music from Northwestern University and MM in piano performance from Indiana University, with additional music studies at the Cleveland Institute of Music and Case Western Reserve University. He has been a winner of the Society of American Musicians competition. He performs as an orchestral soloist, recitalist, and collaborative pianist in the Chicago area. Also a writer, he has contributed more than forty interviews of well-known pianists and teachers to *Clavier/Keyboard Companion* magazine, for which he is currently a consulting editor. He has twice won the *EdPress* award for excellence in educational journalism.

Since this article was written in 2008, Jim Reilly and Jeff Wagner have become performing partners, with Jeff accompanying Jim for vocal performances in Chicago and Madison, Wisconsin.

## 2009 Sterling Patron Stanislav Ioudenitch

Pianist Stanislav Ioudenitch is widely regarded for his strong individuality and musical conviction. His artistry won him the Gold Medal at the Eleventh Van Cliburn International Piano Competition (2001), where he also took home the Steven De Groote Memorial Award for Best Performance of Chamber Music.

Born in 1971 in Tashkent, Uzbekistan, Ioudenitch has netted prizes at the Busoni, Kapell, Maria Callas, and New Orleans competitions, among others. A former student of Dmitri Bashkirov, he also studied with Leon Fleisher, Murray Perahia, Karl Ulrich Schnabel, William Grant Naboré and Rosalyn Tureck at the International Piano Foundation in Como, Italy (the current International Piano Academy Lake Como). He subsequently became the youngest teacher ever invited to give master classes at the Academy.

Ioudenitch has collaborated with James Conlon, James DePreist, Günther Herbig, Asher Fisch, Stefan Sanderling, Michael Stern, Carl St. Clair and Justus Franz, with such orchestras as the Munich Philharmonic, the National Symphony in Washington, D.C., the Rochester Philharmonic, the Honolulu Symphony and the National Philharmonic of Russia. He has also performed with the Takács, Prazák, Borromeo and Accorda quartets and is a founding member of the Park Piano Trio.

He has performed at Carnegie Hall, Kennedy Center, Gasteig in Munich, Conservatorio Verdi in Milan, International Performing Arts Center in Moscow, Forbidden City Concert Hall in Beijing, Théâtre du Châtelet in Paris, Bass Hall in Fort Worth, Jordan Hall at the New England Conservatory, Orange County Performing Arts Center in California, and Aspen Music Festival in Colorado.

Ioudenitch's recordings include *Stanislav Ioudenitch, Gold Medalist, 11th Van Cliburn International Piano*

*Competition for Harmonia Mundi and Trois Mouvements de Petrouchka* produced by Thomas Frost. He also appeared in *Playing on the Edge*, Peter Rosen's Peabody Award-winning documentary for PBS about the 2001 Van Cliburn competition, and in the PBS Concerto series. In addition to Lake Como, he has led master classes at the Cliburn-TCU Piano Institute in Fort Worth, Stanford University, Cornell University, the National University in Seoul, and Miami's International Institute for Young Musicians.

Recently his passion to teach has found expression in the forming of the International Center for Music and the Youth Conservatory of Music at Park University near Kansas City, where he is Artistic Director and Associate Professor of Music and Piano.

Ioudenitch was educated at the Uspensky School of Music in Tashkent,

Tashkent State Conservatory "M. Ashrafi" (the current Uzkek State Conservatory), Escuela Superior de Música Reina Sofia in Madrid, International Piano Foundation in Como, Cleveland Institute of Music and University of Missouri-Kansas City. He lives in Overland Park, Kansas with his wife, pianist Tatiana Ioudenitch, and their daughter Maria. Stanislav may be reached at [istas@park.edu](mailto:istas@park.edu). ▲

Source: Faculty biography, Park University



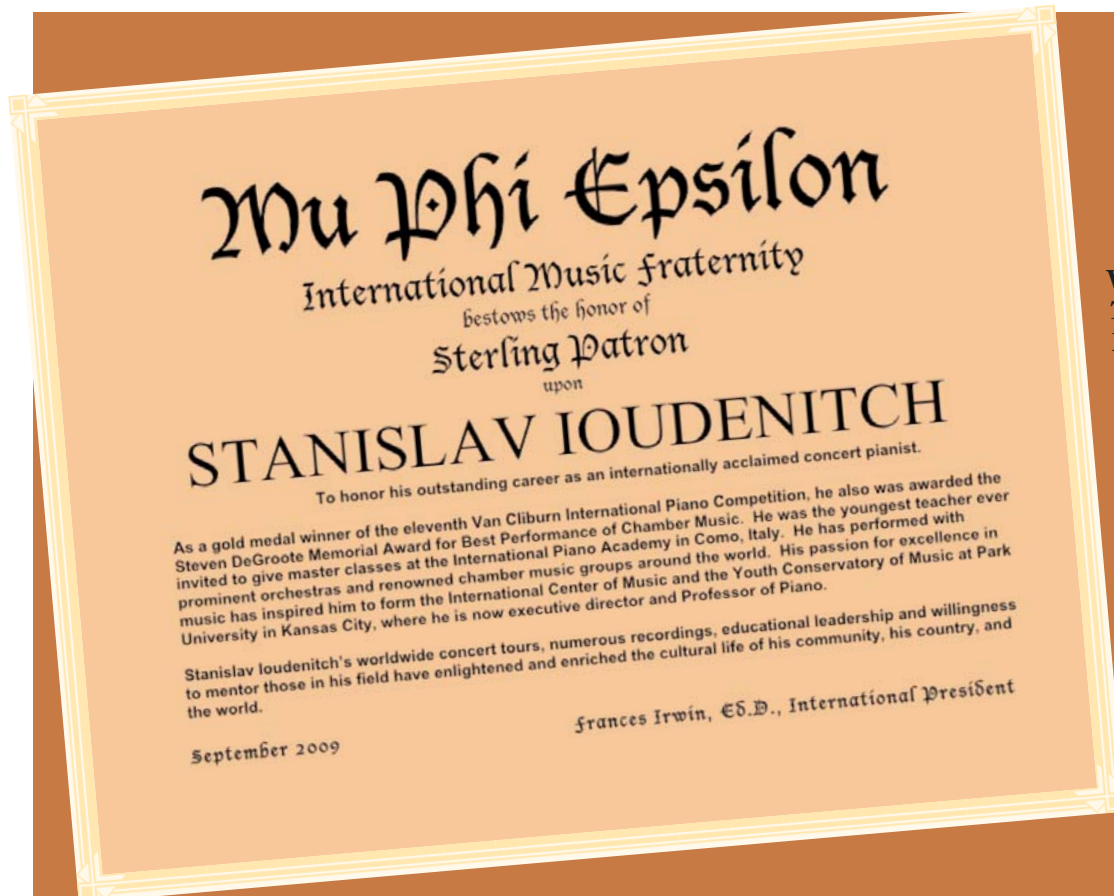


## Sterling Patron Presentation January 29, 2010

Stanislav Ioudenitch became Mu Phi Epsilon's latest Sterling Patron at a festive ceremony on January 29. Although the official certificate is dated September 2009, the presentation was delayed a few months due to his busy performance and teaching schedule. The event took place at Park University in Parkville, Missouri.

The award was presented to Mr. Ioudenitch by International First Vice-President Doris Braun (*Alpha Kappa*) and Nancy Zschietzschmann (*Alpha Kappa*) of the Kansas City Alumni Chapter. The text of the citation was read by District Director C2 Charlotte Brown (*Alpha Kappa*), Joyce Berg (*Alpha Kappa*), and Jan Smith (*Mu Delta*). All are members of Kansas City Alumni. Before the presentation, Mr. Ioudenitch's students gave a recital in his honor.

*Front, l-r: Stanislav Ioudenitch, Joyce Berg, Jan Smith, Charlotte Brown, Nancy Zschietzschmann, and Doris Braun. Back: Yuntian Liu, Gulrulch Shakirova, Erin Hales, and Victoria Martirosyan.*



Watch the next *Triangle* for a Marcus Wyche interview with Stanislav Ioudenitch, to learn more about our newest Sterling Patron.



## Mu Phi Epsilon Foundation



### New Webmaster Found!

Mu Phi Epsilon Foundation is pleased to announce our new Webmaster. **Karen Perone** (*Phi, Alliance Alumni*) has offered to design a new website, which will include the latest information about what the Foundation is doing to help members of Mu Phi Epsilon and others.

Karen holds a BFA in Music Performance, BFA in Music Pedagogy, and MLS, all from State University of New York at Buffalo. She started her professional library career as a music librarian at SUNY Buffalo before moving to Canisius College Library where she was responsible for all activities of the cataloging department. She then became their systems librarian, responsible for planning and overseeing the selection and implementation of the college's first integrated on-line computer system.

In the mid 90s Karen moved to Alliance, Ohio, with her husband Dr. James Perone, Professor of Music at Mount Union College. Karen has been with the Rodman Public Library where she has been responsible for implementation and maintenance of the library's Innovative Interfaces integrated on-line library system. She has created and developed the library's websites and offers hosting services for community non-profit organizations.

In 2007 Karen became a freelance web designer, providing web design consultations, creating, updating, and offering maintenance services for non-profit organizations and businesses. Her business became known as FluteBrarian Web Design.

Although Karen no longer gives private flute lessons, she still performs with the Carnation City Players, the Canton Concert Band, and is principal flute with the Tuscarawas Philharmonic. Before her move to Ohio, she was a member of the Cheektowaga Community Symphony Orchestra and The Oxford Trio, a chamber group.

Karen attended the 2003 Mu Phi Epsilon Centennial Convention in Cincinnati as the delegate for the Alliance Alumni Chapter. She had joined Mu Phi Epsilon through Phi Chapter at Mount Union College. As a member of Alliance Alumni, she designed their web site, which has been named *Mu Phi Epsilon's Alumni Web Site of the Year* for the past three years in a row.

Watch for news about our new website!



### Greening of Greensburg Concerts

**Michael Kirkendoll**, *Xi*, won the Helen Haupt Piano Scholarship in the spring of 2009. He used the money to commission Gabriela Lena Frank, one of the leading young American composers today, to write a new work for solo piano to be included on Michael's "Music for Greensburg" concerts in the coming months. The concerts will raise money for the ongoing rebuilding and "greening" of Greensburg, Kansas, as it continues recovering from the devastating 2007 tornado. Also featured on the programs will be a new piece written by Forrest Pierce for Michael's duo, DuoSolo, in which Michael and his wife, Mary Fukushima, flute, perform. DuoSolo believes the future of classical music lies in our ability to reach out to new audiences through programming music that is at the same time fun, challenging, and cutting edge.

The new work by Ms. Frank will receive its premiere either at the Heidelberg College New Music Festival or in June at the 2010 Cortona Sessions for New Music of which Michael is the director.

The Mu Phi Epsilon Foundation was incorporated as a 501(c)(3) tax-exempt organization to receive contributions and administer the scholarships and philanthropic activities of Mu Phi Epsilon. The Mu Phi Epsilon Foundation is administered by a volunteer board of directors, who determine the type and level of giving and perform administrative functions. Funding for the Foundation comes from members of the Fraternity, patrons, and other supporters of the arts.

**Scholarship and Grants:** More than thirty-five scholarships and grants are offered by the Foundation each year covering doctoral grants, foreign experience, composition, theory, conducting, sacred music, world music, chamber music, music business, music education, music technology, music therapy, voice, and all instruments.

**Philanthropies:** Summer philanthropies include Aspen, Banff, Brevard, Chautauqua, Music Academy of the West, and Tanglewood. Numerous music outreach grants to settlement schools throughout the United States include Cleveland Music School Settlement; Music Outreach Project at CSU, Sacramento; D.C. Music Center in Washington D.C.; International Music Camp in Dunseith, North Dakota; Los Angeles Music and Arts School; MacPhail Center for Music in Minneapolis, MN; Marrowstone Music Festival in Bellingham, WA; Neighborhood Music Settlement in Los Angeles; Project STEP in Boston; Rocky Ridge Music Center in Estes Parks, CO; and University of Indianapolis Community Music Center.



Mu Phi Epsilon Foundation is still in need of a **Publicity Chairman** to be responsible for distributing information about the activities of the Foundation for The Triangle, the Foundation Newsletter, and the Website. The latest addition to our publicity is a presence on Facebook. If you are interested in helping the Foundation in this way, please contact any of the Directors listed at the back of this issue of The Triangle or on our website: [mpefoundation.org](http://mpefoundation.org).

## 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.

## Third Vice-President Change

Mu Phi Epsilon Third Vice President/Alumni Advisor Gerri Flynn became seriously ill in February. Because she will have a lengthy recovery, Gerri has decided to resign her position on the International Executive Board. Lenita McCallum (*Phi Iota, Palos Verdes/South Bay Alumni*) has agreed to fill in temporarily as Third Vice President. Please send all official communications to Lenita at the email address [alumniadvisor@muphiepsilon.org](mailto:alumniadvisor@muphiepsilon.org).

As the Mu Phi Epsilon Foundation's past president, Lenita is well known to fraternity members and we are most grateful that she will be capably in charge of alumni chapters at this time. The IEB and fraternity members join together in wishing Gerri a complete and speedy recovery.

## Applications Now Open

### Jascha Heifetz Symposium of Individual Style, June 13-27

Violinist and "Upon Listening" writer Sherry Kloss was among the inner circle of the late, legendary violinist Jascha Heifetz, and she has dedicated a significant part of her career to perpetuating his legacy. Each summer she produces a symposium focused on individual artistic style development, and she invites Mu Phi violinists, pianists, and chamber musicians to consider participating. More detail and application are at [www.klossclassics.com](http://www.klossclassics.com). Application deadline is May 5.

# Upon Listening

Sherry Kloss, *Epsilon Upsilon, Muncie Alumni*

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

UPON LISTENING to saxophone soloist George Wolfe's CD *Le Saxophone Melodieux*, you will experience a reawakening to the fabulous variety of repertoire for alto and soprano sax. Each of the fourteen tracks is uniquely set: be it with piano, guitar, voice, or brass, the partnering provides a springboard for Wolfe to "sing" his art. Previous impressions of the sax as purely a jazz instrument will beg for reconsideration after hearing this recording, as Wolfe demonstrates that his instrument is truly a vehicle of solo expression. He is assisted by pianists Holly Hanauer and Willie La Favor, guitarist Paul Reilly, tubaist Harvey Phillips, Royal Band of the Belgian Air Force, Midwest Chamber Winds, and two Ball State University ensembles, the Chamber Choir and the Wind Ensemble.

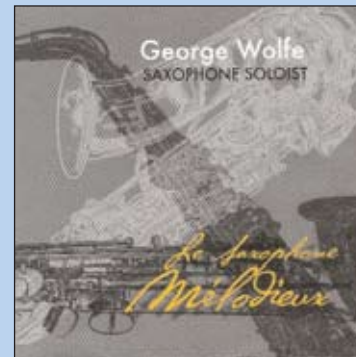
Early 19th century musician/composers Rudy Wiedfoeft and Hugo Frey penned the CD's opening track "Lightnin'," an upbeat, playful piece that conjures visions of Charlie Chaplin. "Tableaux de Provence" for sax and piano by Paule Maurice, *femme Parisienne* of the 1920s sax era, was dedicated to virtuoso Marcel Mule and is poignantly laden with meditative French charm. The familiar "Gymnopedie No.1" of Eric Satie, arranged with chordal guitar accompaniment, has rhythmic energy that allows the sax to soar.

American composer/conductor Robert Jager's masterwork "Concerto No.2" opens with an improvisational sax display that sets the mood for the band's stormy entry. The saxophone converses with other instruments in varying rhythmic patterns and timbres before launching into an unaccompanied solo cadenza, then

bringing the house down with a final lick. Howard Helvey's "Steal Away" for choir and soprano sax is a fabulous mesh of sounds, timbres, and moods. "A Tribute to Sax" by Belgian composer Alain Crepin is classically written and brings to mind Hindemith's chordal harmonies and intricate rhythms. It's an imaginative work that could be the score for an adventure film. "Vivace" is by Italian composer, teacher, author and magistrate Benedetto Marcello (1686-1739), for whom the Venice conservatory is named. Having survived the centuries, it is given a performance of crisp rhythms, expressive phrasing, and contrasting dynamics. Christopher Scinto's contemporary "Earth Shaker" for alto sax and piano is laden with special effects for both instruments to create underlying colors and a tribal sound in this eerie piece.

Prolific American composer Walter Hartley wrote *Double Concerto for Alto Saxophone and Tuba*, which includes wind octet with the unusual solo pairing. The work's second movement, a dialogue between the two solo instruments, creates an especially captivating aura. The later Presto is stylishly played as the tuba flutters at high speed in bold, articulate tone. Circus-like humor is conveyed with canonic writing, harmonic interest and brilliant playing.

The CD's concluding track "Saxophobia" by Rudy Wiedfoeft is rich in ragtime spirit. With no holds barred, we hear every sound imaginable: blasts, glissandi, extreme dynamics, all with joy and humor. This is musicianship of the highest order, guaranteed to leave a smile on your face.



Ordering Information:  
Soundwind Recordings  
SW1134 800- 992-4481

Internationally known saxophonist George Wolfe is professor of music at Ball State University, where he is a friend and supporter of Mu Phi Epsilon, and instructor at the Chautauqua Institute. Also an active performer with a vast repertoire, he is known as a champion of new music, mentor to young musicians, and activist for world peace and against social injustice. A graduate of Indiana University, he was a pupil of Eugene Rousseau and Daniel Deffayet.



## Mu Phi Epsilon on the Web

Our fraternity now has an official Facebook fan page. Search for "Mu Phi Epsilon Professional Music Fraternity" and become our fan! And have you visited [www.muphiepsilon.org](http://www.muphiepsilon.org) lately? Check in often - new content is added regularly, especially in Events & News/Other News.



## Mu Phis Converge in NYC for Initiations, Concert

**M**u Phis from across the country converged in New York City in March for two exciting events. A felicitous synchronization of schedules led to an initiation ceremony and a concert on the same day, both involving numerous members.

The morning of Wednesday, March 10 saw composers **Mary M. Boyle** and **Lydia Busler-Blais** initiated to *Omega Omega*, and hornist **Jordan James** – first-year student at Juilliard and grandson of **Charlotte Brown** (*Alpha Kappa, Kansas City Alumni, District Director C2*) – initiated to *Epsilon Psi*. Held at the Greenwich House Music School, the ritual was performed by International President Fran Irwin. Also attending were *Los Angeles Alumni* co-presidents **Deon Nielsen Price** (*Gamma*) and **Adrienne Albert** (*Phi Nu*), L.A. Alumni members **Mary Au** (*Mu Nu*) and **Berkeley A. Price** (*Mu Upsilon*), **Arietha Lockhart** (*Beta Gamma, Atlanta Alumni*), and **Jan N. Smith** (*Mu Delta, Kansas City Alumni*).

The new initiates are already active as Mu Phis: Mary and Lydia have joined the Atlanta and Los Angeles alumni chapters, respectively, and Jordan is spearheading action to reactivate *Epsilon Psi*.

That evening a spectacular concert entitled “Faces of Eve” also featured many Mu Phis. Presented at the Renee Weiler Concert Hall as part of the 2010 Women’s Work Concert Series, the recital celebrated women’s lives, love, and longing through works by eleven contemporary American female composers. The evening’s four performers were all Mu Phis: soprano Arietha Lockhart, pianist Mary Au, clarinetist Berkeley Price, and hornist Jordan James. The evening was also a coup for Mu Phi composers, as six of the eleven represented on the program were members: Adrienne Albert, **Mary Lynn Place Badarak** (*Beta Lambda*), Mary M. Boyle, Lydia

Busler-Blais, Deon Nielsen Price, and **Carol Worthey** (*Phi Nu, Los Angeles Alumni*).

Among many special works on the program – which featured six world premieres, one American premiere, and three New York premieres – was “Moon Lilies” for horn and piano, composed by Lydia and performed by Jordan and Mary. Jordan received the piece as a gift from Lydia in March 2008 after he won a district solo competition of the International Horn Society, and in 2009 he performed it in his high school senior recital. Its reprise performance in “Faces of Eve” was a further celebration of their Mu Phi initiation that morning.

In addition to President Irwin and other Mu Phis mentioned above, **Beverly Whitney Abegg** (*Phi Upsilon, District Director A1, MPE Foundation 1st VP*) travelled to the Big Apple to hear the concert, which was also attended by a number of noted musicians from across the country. The recital and composer interviews will soon be podcast;

visit [www.maryau.com/facesofeve](http://www.maryau.com/facesofeve) for updates. Mary Au, one of the concert organizers, and Arietha Lockhart are making plans to bring *Faces of Eve* to other U.S. cities and beyond, with even more Mu Phi performers and composers. ▲

**Mary Au, Charlotte Brown, Fran Irwin, and Adrienne Albert** (via the *Los Angeles Alumni newsletter*) contributed to this article.



Front, l-r: Lydia Busler-Blais, Jordan James, Mary Boyle. Back: Fran Irwin, Berkeley Price, Mary Au, Charlotte Brown, Jan Smith, Adrienne Albert, Arietha Lockhart, Deon Nielsen Price.

Cellist **Ruslan Biryukov** (*Mu Nu, Los Angeles Alumni*) has launched new artistic ventures. He is the founder and principal cellist of the Glendale (CA) Philharmonic, which gave its inaugural concert in January. According to Ruslan, as quoted on the organization's website [www.glendalephilharmonic.com](http://www.glendalephilharmonic.com), he and artistic director Mikael Avetisyan dreamed up the orchestra over a few vodkas, "and we still thought it was a good idea [the next morning]." Ruslan is also founder and artistic director of the new Positive Motions Concert Series of chamber music, with a debut performance in February, and he continues a busy performing career.



Flutist **Cindy Ellis** (*Beta Alpha*) is program chair for the National Flute Association's 2010 annual convention, to be held in Anaheim, CA in August. She writes, "This is a four day event jam-packed with

concerts, workshops, panels, lectures, and an exhibit hall. Attendance is usually about 3,000 flute players from all over the world. Programming is selected from over 300 submissions from our membership. Highlights include the Gala Concerto Night with full orchestra to accompany four world-class soloists. New programs this year include a half day convention experience for our youngest flutists, ages 8-13, called Kids Kamp." Visit [www.nfa.org](http://www.nfa.org) for complete convention information.

Harpist **Lois Francello** (*Omega Omega, Boston Alumni*) co-presented the Boston Alumni chapter's February program "Love Songs ... Gone Wrong," beginning with romantic songs and moving on to "gone wrong" – music about cheating, hanging, and murder! Before the concert, Lois gave chapter members a tour of the three harps that occupy her living room. (The lever Irish harp was upstairs.) Lois has recently begun composing music for harp and hopes to incorporate some original material into her performances. Visit <http://www.lindenduet.com>

Vocalist **ElmaMae Henderson** (*Theta*) recently sang a program of three Italian songs for Wednesday Morning Musicale in Stockton, CA, a group whose purpose is to keep alive the musical interests and skills of trained musicians who work in other fields. She also sings with the Prelude Ensemble, the Stockton Chorale – which she serves as librarian – and for Sunflower Presents, a local organization that provides entertainment in retirement communities. She is a former IEB officer and currently working to revive the San Joachim Valley alumni chapter. Also a writer, she contributed the Bookshelf column to this issue of the *Triangle*.

Soprano and vocal coach **Erie Mills** (*Phi Mu*) was the subject of a lengthy interview in the January issue of *Opera News* magazine. Excerpts from the opening introduction: "Erie Mills's opera career began in 1978 ... She made her name as a recitalist, critically acclaimed coloratura soprano, and, most famously, as Cunegonde in Harold Prince's production of Bernstein's *Candide*. [Another outstanding appearance was in] Opera Theatre of Saint Louis's production of Dominick Argento's revised *Miss Havisham's Fire*, in which Mills portrayed Aurelia Havisham old and young – a challenge that took two sopranos to fill when the work had its world premiere. After ten years on the voice faculty of San José State University, Mills teaches privately and [since 2004] has been the principal English diction coach for OTSL and has served as a coach [at] several other American opera companies, including Santa Fe Opera and the Met. Mills is ... passionate about the sharing of information on many subjects, among them clear, meaningful English diction." Many of us enjoyed her presentation at the 2008 Mu Phi Convention.

Pianist Shizuyo Le Nestour of Paris, France, premiered a new piano piece by composer **Yoko Nakatani** (*Nu, Boston Alumni*) at a Berklee School of Music concert in February. Close friends, they had been working more than a year to make the concert happen. Other pieces on the program were works by Berklee composition faculty members.

**Marcia Weiss** (*Phi Nu, Los Angeles Alumni*) was one proud mama when three of her musician offspring presented a joint recital in early April at USC's Thornton School of Music. David Weiss (oboe), Abe Weiss (bassoon), and Dawn Weiss (flute) were joined by David's wife Alpha (piano) in a program of new works by **Carol Worthey** (*Phi Nu, Los Angeles Alumni*) and other composers.

Pianist **Xian Zhou** (*Beta Alpha, Los Angeles Alumni*) won the top piano prize at the 2010 Corpus Christi International Competition for Piano and Strings. Competition finals were held in February at the Performing Arts Center of Texas A&M University, Corpus Christi, Texas, and Xian called fellow alumni chapter member **Mary Au** (*Mu Nu*) immediately after the win to report his exciting news. The prestigious annual competition, for piano or string students under age 26, has been held for over thirty years. More information about the competition at <http://www.ccicps.org/pmwiki.php/Main/HomePage>.

The alumni chapter formerly known as Palos Verdes Peninsula has officially changed its name to **Palos Verdes/South Bay Alumni** to better reflect the geographical locations of its members. The chapter recently celebrated another successful production of its annual fundraising concert "Musical Mosaic." This year's edition cleared over \$6,000, which will fund local grants to assist school music programs.



**Phi Tau** boasts two performing ensembles comprised of chapter members. Fall 2009 was the second semester for the Phi Tau Winds. Chapter member **Tammy Lim** composed a work for the group entitled

*The Dance of the Yao*, which they performed at the Fall Music Festival and Music at Noon (the College of Music's talent showcase) and recorded with the College of Music recording department. This and other performances can be viewed at [www.youtube.com/watch?v=PbS-zbtxnjo](http://www.youtube.com/watch?v=PbS-zbtxnjo). Another chapter ensemble is the Equilateral Brass (above, left), which has performed at several Phi Tau events including formal rush night, Music at Noon, Founders Day recital, and the Phi Tau Christmas Party. One of their performances is at [www.youtube.com/watch?v=omDMTlxfoqk](http://www.youtube.com/watch?v=omDMTlxfoqk).

**Terre Haute Area Alumni** hosted **Gamma Psi** at a January carry-in-brunch benefit for the Mu Phi Epsilon Foundation. The event included the first-ever January installation ceremony of new Gamma Psi officers and a guest speaker, Gamma Psi alum **Julia Wood Rademacher**. Julia is a contributing lecturer in graduate courses on voice disorders, videostroboscopy, and care of the professional voice at Indiana University, Bloomington. She spoke about the evolution of her career and training.



## Fraternity Officials' New E-Mail Addresses

Mu Phi Epsilon's webmaster David Champion has arranged new official email addresses for chapter presidents and fraternity officials in the format [name]@muphiepsilon.org. For chapters, the name is the chapter name, and the email address is to be used by the chapter president on official business. For fraternity officers, the name is the name of the office, e.g. President.

The primary benefit of these addresses is that they are permanent. When an official finishes a term of service, the address can easily be transferred to his or her successor. Also, because the addresses all use the @muphiepsilon.org suffix, they are easy to use and remember, and they help publicize our fraternity. Finally, each [name]@muphiepsilon.org account can easily be set up to auto-forward to a personal e-mail address, if desired, so you can promptly receive all Mu Phi official email without having to manage multiple accounts.

All whose official new e-mail addresses are ready to use have been e-mailed a notification with set-up instructions. Many have already activated them, but if you're a chapter president or other official who hasn't yet done so, please don't delay. Didn't receive the notification? Need technical assistance? Contact [webmaster@muphiepsilon.org](mailto:webmaster@muphiepsilon.org) or [executiveoffice@muphiepsilon.org](mailto:executiveoffice@muphiepsilon.org).

## PIANO RECALL?

A major manufacturer has recalled 20,000 pianos due to a problem with the pedal sticking. This may cause pianists to play faster than they normally would, resulting in a dangerous number of accidentals. The sticky pedal also makes it harder for pianists to come to a full stop at the end of a piece, making it extremely risky for audiences.





# 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

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## **Rosalie Statz Allard**

*Epsilon Alpha*, September 24, 1988

*Minneapolis/St. Paul Alumni*

Died November 8, 2009

Piano teacher, vocalist. In Toledo she formed classes for piano teachers to follow the curriculum of the Art Publication Society. After moving to Minneapolis in 1942 she sang with choral and opera groups and was a member of the Bach Society, Music Teachers Forum, and Minnesota Music Teachers Association where she helped organize the Syllabus Program. Later she established her piano studio in Edina, retiring in 1995.

## **Dorothy June Gleckner Arey**

*Psi*, June 3, 1945

*Washington D.C. Alumni*

Died February 1, 2010

Church musician. She was instrumental in developing *Phi Psi* at Mary Washington University.

## **Susan Hamman Allen Carlisle**

*Mu Chi*, April 25, 1940

*Dallas Alumni*

Died February 7, 2010

Piano teacher, church musician. She had a longtime private piano studio and taught music and arts in Dallas area public schools. She often served as a piano adjudicator and art critic/judge. She was a past president of both the Dallas and Texas Music Teachers Associations and active in civic organizations including Pro Musica and the Music Study Club. She was the chairman for *Mu Phi Epsilon's* 1968 national convention in Dallas.

## **Thelma M. Johnson Clark**

*Mu Chi*, February 13, 1939

Died October 4, 2008

Piano teacher, composer, Guild judge.

## **Martha Bernice Mayfield Dalton**

*Mu Theta Epsilon*, April 22, 1942

*Cleveland Alumni*

Died January 24, 2010

Harpist. She founded the harp department at the University of Texas and played with the Austin and Houston symphony orchestras. After moving to Cleveland, she joined the Cleveland Orchestra under the direction of George Szell and held the position of second harp for 35 years, until her retirement.



## **Doris Ann Diephouse**

*Theta*, May 31, 1948

*St. Louis Alumni, ACME*

Died November 28, 2009

Pianist, music educator. Working in professional and volunteer administrative positions in medicine, human services, and education, Doris also was active in music therapy. She authored several books tying music therapy to public school music, and served as chairman of music therapy activities for *Mu Phi Epsilon* 1968-72.

## **Genevieve Graves Elder**

*Nu*, January 3, 1943

Died September 26, 2009

Educator.

## **Marilyn Douglas Elliott**

*Mu Phi*, November 22, 1948

*Cleveland Alumni*

Died February 9, 2010

Pianist, educator.

## **Mariedyth Thomasine Emerson**

*Alpha Psi*, May 18, 1968

*Spokane Alumni*

Died January 1, 2010

Piano teacher.

## **Frances Garrett Hughes**

*Phi Xi*, October 29, 1956

*Wichita Alumni*

Died August 24, 2009

Organist, piano instructor.

## **Floy Olivia Weathers Johnson**

*Alpha Alpha*, February 27, 1972

*Dayton Alumni*

Died December 6, 2009

Pianist, music educator. She taught at several Ohio colleges and in Dayton public schools.

## **Charlotte Seifert Knaub**

*Mu Upsilon*, February 11, 1949

Died April 15, 2009

She and her husband, a trombone teacher, established the Donald & Charlotte Knaub Endowed Trombone Scholarship Fund at the Butler School of Music, University of Texas-Austin.

## **Maracille Poppe Lortscher**

*Mu Gamma*, May 26, 1940

Died December 8, 2007

Choir director, organist. She also worked in human services.



**Virginia Randle Loveland**

*Phi Pi*, November 5, 1941  
*Wichita Alumni*  
 Died August 24, 2009  
 Organist, piano instructor.

**Mary Sinclair MacDonald**

*Phi Nu*, September 20, 1961  
*Los Angeles Alumni, ACME*  
 Died November 27, 2009  
 Pianist, composer. She studied in France and toured extensively as orchestral soloist and recitalist in the U.S. and Europe. She recorded for radio and television in numerous European cities. Acclaimed for natural musicality and brilliant technique, she devoted much attention to the works of Chopin, Soler, and the seldom-heard repertoire of Dussek and Hummel. She recorded on the Musical Heritage Society label.

**April Ann Knapp Micsky**

*Phi Omega*, May 22, 1985  
 Died January 3, 2005  
 Music educator, organist and church musician.

**Ann Shidell Mueller**

*Phi Lambda*, May 28, 1952  
*Houston Alumni*  
 Died January 15, 2010  
 Choral director, vocalist. She created and for 21 years directed The Noteworthy's, a women's chorale that performed for numerous institutions and community groups, and sang in her church choir continuously for thirty years. A former Mu Phi chapter president, Ann was also active with the Houston Tuesday Musical Club,

**James Rae Myers**

*Mu Upsilon*, March 31, 1989  
 Died October 19, 2007



**Mary Ann Gatchell Nissing**

*Phi Theta*, May 30, 1955  
*St. Louis Area Alumni*  
 Died December 21, 2009  
 Cellist, music educator. She taught cello and piano privately and in public schools, performed as cellist in community orchestras and chamber groups, and was the long-time chorus director of the Webster Groves Monday Club. Ann served Mu Phi Epsilon as Third Vice President/Alumni Advisor, 1977-1983. Before that she was Central Province Governor (1974-1977) and District 15 Director (1966-70).

**Lena Frances Looney Oglesby**

*Phi Xi*, December 10, 1945  
 Died July 27, 2006  
 Music educator.

**Jane Sheppard**

*Phi Omega*, April 6, 1946  
 Died July 10, 2009  
 Singer, educator.

**Beverly Solorow Studenhaus**

*Gamma*, January 23, 1944  
 Died August 12, 2008  
 Pianist. She performed in concert and enjoyed giving duo piano recitals both locally and in New York. She performed with the Norwalk Symphony and accompanied cantors and choirs at several Jewish congregations.

**Aurella Noreen Smialek-Sinclair**

*Phi Kappa*, February 9, 1951  
 Died January 29, 2010  
 Violinist. She was director of the Polonaise Strings and Musica Polonica in Warren, Michigan.

**Rue E. Burke Stevenson**

*Mu Alpha*, November 15, 1936  
*Washington D.C. Alumni*  
 Died January 14, 2010  
 Music educator, violinist, vocalist. She was a longtime member of the Foundry Symphony Orchestra.

**Irene DeView Troy**

*Mu Iota*, January 26, 1935  
 Died January 31, 2010  
 Pianist, educator, church musician. She performed with the Chicago Symphony and South Bend Orchestra. After moving to California she was a piano instructor and elementary school teacher. She organized and conducted the first Tri-City presentation of Handel's *Messiah* with full orchestra and choir, which became an annual local tradition, and served many years as church organist and choir director until retiring at age 89.

**Meguila Alvarico Seno Wemple**

*Phi Mu*, October 16, 1949  
*Los Angeles Alumni*  
 Died December 31, 2009  
 Vocalist.

**Constance Krapf Wisely**

*Mu Psi*, December 8, 1945  
*Cedar Rapids Alumni*  
 Died July 18, 2008  
 Pianist.

# Collegiate Presidents

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### **Chapter Report Deadlines**

ALL collegiate reports (annual, SERV, senior nomination) are due May 15. ALL alumni reports (annual, SERV) are due by June 15. Don't miss this opportunity to qualify your members for 2010 awards.

### **Call for Entries International Alliance for Women in Music**

The International Alliance for Women in Music has issued a call for works for the IAWM Annual Concert to be held October 22, 2010, in Lyon, France. This year's focus is electronic media, and eligible works must be 2-channel fixed electro-acoustic music, with or without fixed video, without soloist, and without real-time. Entry deadline is June 14. Details at [http://www.iawm.org/oppsComp\\_annualconcert.htm](http://www.iawm.org/oppsComp_annualconcert.htm).

### **Mu Phi Epsilon International Convention**

**August 10 - 13, 2011  
Rochester, New York**