

Volume 104, Issue 3

Fall 2010

# THE TRIANGLE

of MU PHI EPSILON



## Music Around the Globe

ALSO: 2010 AWARD WINNERS  
Foundation Scholarship & Grant Applications

# President's Message

*Music knows no country, race or creed,  
But gives to each according to his need.*  
- **Anonymous**

Why music? Could another system of universal understanding replace it? And how does music serve others?



The musical characteristics of a lullaby are not restricted to nationality or social status. Rather, they are found across cultures and possess similar basic features. We pretty well can recognize a lullaby no matter what the lyrics. Music is with humankind from cradle to grave. While that "foreign" lullaby might reflect language patterns of another culture, most of us recognize its soothing effect. It is universally understood. Similarly, solemn melodies played on unfamiliar instruments will convey the significance of an important event such as a funeral or religious ritual.

*Music gives to each according to his need.* While some musical styles may not be appealing, it is a fact that music can communicate at a level beyond words. Our co-founders Sterling and Mathias knew that music is for all, so the purpose of Mu Phi Epsilon is not self-service, but rather service to others through music. We take from music according to our needs. The best part is that Mu Phi Epsilon members offer our music to others who will always appreciate it at their own level of musical understanding. Music communicates beauty along with a gamut of emotions. How lucky we are to share this wonderful gift with fellow musicians and to join together in passing it into the world.

The theme of our upcoming convention is **Connected**. Each of us connects to music according to our level of comfort and satisfaction. Music, the universal language, connects everyone throughout the world. All fraternity members are invited to Rochester next summer where we connect performers, composers, educators, and everyone associated with music into one harmony of love.

As you begin another year of fraternity activities, I hope you look upon your past year with great satisfaction that you were able to participate in Music, Friendship and Harmony in a very special way, with a very special group connected by devotion to our profession. With that in mind, may we all look forward to the coming year as a time of sharing music, the noblest of all arts. In turn, we receive harmony, the essence of a true and happy life.

I look forward to being with you next summer in Rochester.

With Mu Phi love and best wishes,

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

Frances Irwin, Ed.D.  
International President

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*On the cover: Globe and Musical Notes*  
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## Fraternity Mission Statement

Mu Phi Epsilon International Professional Music Fraternity is a coeducational fraternity whose aim is the advancement of music in the community, nation, and world through the promotion of musicianship, scholarship, and music education, with emphasis on service through music.

# Founders Day

## FOUNDERS DAY 2010

Today we celebrate and honor the outstanding people who had the vision to establish an organization for musicians. On November 13, 1903, thirteen young women came together and formed Mu Phi Epsilon. In 2003 we began our second century with the slogan “Branching Out from Our Roots.” And indeed this Fraternity has branched out from our roots. Our upcoming convention theme “Connected” symbolizes our ever-growing connections to each other, all music professions, and to the world.



On this special day 107 years later, let us remember and be grateful to our two founders: Dr. Winthrop Sterling and Elizabeth Mathias Fuqua. Dr. Sterling had the vision to organize musicians not for the purpose of their self-satisfaction, but rather for the beauty that their music might bring to others. Likewise, Elizabeth Mathias married Dr. John Fuqua and while working in his hospital became a pioneer in music therapy, because she believed in the healing power of music. The modest beginning of Mu Phi Epsilon has grown into a unique group of very special people.

So today, let us be grateful to them. Let us also celebrate and honor all our Fraternity’s past presidents, board members, district directors, chapter presidents, and esteemed members who have kept music in our lives. While the course of life is ever-changing, we connect to them through our rich history and traditions. Whatever the future, together we join this continuum in Music, Friendship and Harmony.

This is my last Founders Day Message. I too look forward to joining this continuum after having the unique honor and privilege of working with so many wonderful musicians. I am grateful for those who have gone before, and grateful to those who will follow.

Happy Founders Day – let’s celebrate good music, good friends, and the harmony that Mu Phi Epsilon brings to the world.

Frances Irwin, Ed.D.  
International President



Metropolitan College of Music, Cincinnati, Ohio

A talented musician discouraged from a professional career due to her gender and social class, Fanny Hensel (1805-1847) was a neglected figure in music history until a number of her works were published in the 1980s. R. Larry Todd recently released a comprehensive text devoted to this talented sibling of the far more famous Felix Mendelssohn, and it is sure to increase interest in and performance of Hensel's music. The author, Professor of Music at Yale University, is known for his scholarship on the Mendelssohn family, with four books to his credit focused on Felix Mendelssohn and his music. His text *Mendelssohn: A Life in Music* won the Best Biography of 2003 award issued by the Association of American Publishers. *Fanny Hensel: The Other Mendelssohn* includes information about the Mendelssohn family lineage and highlights Fanny's importance, not only as a trusted confidante to Felix but as a gifted composer in her own right.

## Out of the public eye

Todd portrays Fanny Hensel as a devoted wife, mother, sister, and daughter who was encouraged to study music and even compose, but discouraged from doing so in the public eye. On the other hand, Felix – four years her junior – was primed for a professional career in music. Their father Abraham Mendelssohn clearly stated his position about his daughter's future in a letter on her 23<sup>rd</sup> birthday: "You must become more steady and collected, and prepare more earnestly and eagerly for your calling, the only calling of a young woman – I mean the state of a housewife."

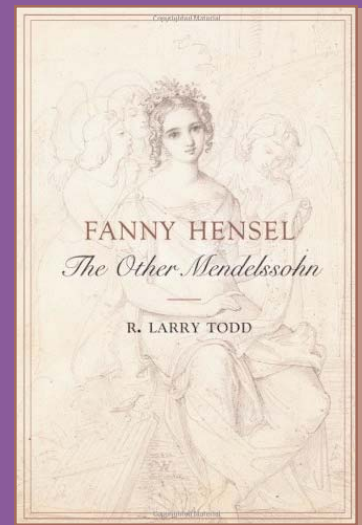
Fanny managed to become a wife and mother while privately continuing her musical endeavors.

She wed Wilhelm Hensel, an accomplished visual artist who encouraged Fanny's musical output and was the source of inspiration for many compositions. An amateur poet, Wilhelm's texts served occasionally as the words for Fanny's vocal works. The couple self-published collections of pieces for their friends and family in which Fanny's music was presented, intertwined with Wilhelm's art. Wilhelm was known for portraiture, and guests would travel to the Hensel home where he painted their portrait while Fanny entertained at the piano.

## Siblings and mutual mentors

Fanny made sure her marriage to Wilhelm did not disrupt her close relationship with her brother Felix, with whom a consistent musical exchange continued throughout their short lives. Each sibling served as a mentor for the other, and much of their correspondence is cited in the book to demonstrate how they reviewed and exchanged musical ideas. There also was much musical borrowing between the pair, brother to sister and vice versa, and the book gives examples of similarities between their compositions, demonstrated by score excerpts. Fanny's only surviving child, Sebastian Ludwig Felix Hensel, was named after the most important musical influences in her life: Bach, Beethoven, and her brother.

Felix Mendelssohn, though younger than Fanny, seemed often to be her career advisor. Felix respected Fanny's compositions but dissuaded her from publishing, saying it would not be proper for her status in society. Instead, Felix included some of Fanny's repertoire in collections under his name. When asked specifically about the source of these compositions, Felix freely



Fanny Hensel:  
*The Other Mendelssohn*

R. Larry Todd, October 2009.

Hardback, 456 pp., \$45.00  
6-1/8 x 9-1/4

ISBN13: 9780195180800

Also available in Kindle edition.

Includes: 16 halftones,  
67 music examples.

Oxford University Press  
800-451-7556  
custserv.us@oup.com  
www.oup.com

and proudly admitted they were penned by his sister. Less than a year before her death, Fanny finally decided to publish some of her works and obtained her brother's blessing, but only a few of her almost 500 compositions could be published during that final year. Fanny died of a stroke at age 42, forcing the musical public to wait another hundred years to obtain scores of most of her works.

## Composer and performer

Fanny hosted salon concerts in her home that featured some of

*Continued on page 13*

# 2010 INDIVIDUAL AWARDS



## International Sterling Achievement Award



**Kirsten Klehr, *Mu Phi*  
Baldwin-Wallace College**

Kirsten actively served *Mu Phi Epsilon* throughout a busy and successful collegiate career. She was chapter president 2009-2010, corresponding secretary 2008-2009, social committee chair 2008-2009, and chapter representative to a district conference. Kirsten gave private percussion lessons at her conservatory, sat on the Percussive Arts Society collegiate committee, was Conservatory Student

Council chairman 2008-2009, served as a Baldwin-Wallace College student ambassador, and worked at summer band and choir camps, including the Latin-Jazz Summer Music Camp which she directed in 2010. Off campus, she founded and directed youth choirs at a local church and was a studio recording hospitality concierge. Graduating with a 3.72 GPA, Kirsten received numerous academic and music awards and scholarships, including induction to the Dayton C. Miller Honor Society and nomination to the Cleveland Distinguished Leaders Conference.

## Marian Bowker Davidson Collaborative Pianist Award

**Nathan Brandwein,  
*Delta Rho, Allied***



## Musicological Research Contest



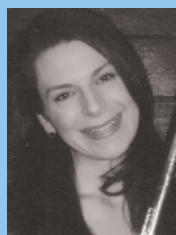
### PhD Dissertation, Category I

**Deborah H. How,  
*Omega Omega, Los Angeles Alumni***  
*Arnold Schoenberg's Prelude From the Suite for Piano, Op. 25: from Composition with Twelve Tones to the Twelve-Tone Method*



### DMA Dissertation, Category II

**Kristin Jónína Taylor,  
*Alpha Kappa,  
Minneapolis/St. Paul Alumni***  
*Northern Lights: Indigenous Icelandic Aspects of Jón Nordal's Piano Concerto*



### Graduate Thesis, Category III

**Sophia Nicolle Tegtart,  
*Mu Beta, member of Alpha Kappa***  
*The Instrumental Voice: Use of the Flute in Lucia's Mad Scene*

## Province Senior Achievement Awards

**EASTERN GREAT LAKES,  
Kirsten Klehr,  
*Mu Phi, Baldwin Wallace College*  
and  
Ashley Bickley,  
*Mu Upsilon, Eastman School of Music***

**EAST CENTRAL, Whitney Pope,  
*Beta Theta, Tennessee Tech University***

**SOUTHEAST, Thomas Williams,  
*Gamma Pi, Shorter University***

**CENTRAL, Sarah Gerloff,  
*Beta Omicron, Western Illinois University***

**NORTH CENTRAL, Heidi Metteer,  
*Phi Zeta, Morningside College***

**PACIFIC NORTHWEST, Christine Prindle,  
*Epsilon Sigma, Pacific Lutheran University***

**PACIFIC, Lizzie Jones,  
*Mu Eta, University of the Pacific***

# 2010 CHAPTER AWARDS



## Alumni Chapters

**INTERNATIONAL ALUMNI CHAPTER OF THE YEAR**  
*Los Angeles*

### PROVINCE ALUMNI CHAPTER ACHIEVEMENT AWARDS

Atlantic	<i>New York City</i>
Eastern Great Lakes	<i>Cleveland</i>
Great Lakes	<i>Detroit</i>
East Central	<i>Terre Haute Area</i>
Southeast	<i>Atlanta</i>
South Central	<i>Dallas</i>
Central	<i>Kansas City</i>
North Central	<i>Minneapolis-St. Paul</i>
West Central	<i>Denver</i>
Pacific Northwest	Tie: <i>Spokane &amp; Tacoma</i>
Pacific	<i>San Jose</i>
Pacific Southwest	<i>Los Angeles</i>



**OUTSTANDING NOTEWORTHY PROJECT**  
*Palos Verdes/South Bay and Wichita*

**OUTSTANDING COMMUNITY SERVICE PROJECT**  
*Kansas City and Salt Lake City*

**CIRCLE OF WINNERS AWARD**  
*Ann Arbor*

**KATHERINE DOEPKE AWARD FOR CREATIVE PROGRAMMING**  
*Terre Haute*

### OUTSTANDING COMMUNICATIONS

<b>YEARBOOK</b>	<i>Wichita and Alliance</i>
<b>NEWSLETTER</b>	<i>Boston and Palos Verdes/South Bay</i>
<b>WEBSITE</b>	<i>Dallas, muphiepsilondallas.org</i>

## Collegiate Chapters

**INTERNATIONAL COLLEGIATE CHAPTER OF THE YEAR**  
*Phi Tau, University of North Texas*

### PROVINCE COLLEGIATE CHAPTER ACHIEVEMENT AWARDS

Atlantic	None eligible
Eastern Great Lakes	<i>Mu Phi, Baldwin-Wallace Col.</i>
Great Lakes	<i>Mu Pi, Ohio Wesleyan Univ.</i>
East Central	<i>Beta Psi, Univ. of Indianapolis</i>
Southeast	<i>Gamma Pi, Shorter Col.</i>
South Central	<i>Phi Tau, Univ. of North Texas</i>
Central	<i>Alpha Mu, Missouri State Univ.</i>
North Central	<i>Mu Alpha, Simpson Col. West</i>
Central	<i>Gamma Gamma, SW Oklahoma State Univ.</i>
Pacific Northwest	<i>Epsilon Sigma, Pacific Lutheran Univ.</i>
Pacific	<i>Mu Eta, Univ. of the Pacific</i>
Pacific Southwest	<i>Zeta Delta, Univ. of La Verne</i>

**OUTSTANDING SERVICE PROJECT TO SCHOOL**  
*Phi Tau, University of North Texas*  
*Beta Kappa, Trinity University*

**OUTSTANDING SERVICE PROJECT TO COMMUNITY**  
*Phi Tau, University of North Texas*  
*Beta Omicron, Western Illinois University*



**WEBSITE OF THE YEAR**  
*Alpha Mu, Missouri State University*  
<http://mpealphamu.webs.com>

**NEWSLETTER OF THE YEAR**  
*Alpha Pi, Texas State University*

### DISTRICT DIRECTOR OF THE YEAR



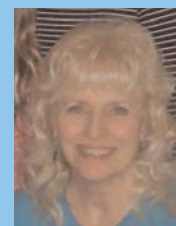
Jenny Smith-Jared  
*Phi Xi, Dallas Alumni SC2*

### FACULTY ADVISOR OF THE YEAR



Ketty Wong,  
*Xi, Lawrence Alumni*  
Advisor, *Xi, University of Kansas*

### CHAPTER ADVISOR OF THE YEAR



Anne Doerfler,  
*Epsilon, Toledo Alumni*  
Advisor, *Epsilon, University of Toledo*

## Meet the 2010 Orah Ashley Lamke Award Winners

By Lenita McCallum, Third Vice President/Alumni Advisor



Left: Pearl Kim. Right: Jan Smith (in blue) and International President Fran Irwin.

**Pearl Kim** (*Mu Eta, Palos Verdes/South Bay Alumni*) and **Jan Neubert Smith** (*Mu Delta, Kansas City Alumni*) have been chosen co-winners of the Orah Ashley Lamke Award for 2010. Both were initiated into membership in 1947 and both have a long record of service to their chapters and Mu Phi Epsilon. The record of offices they have held for their chapters is long and encompasses nearly every position.

Here are a few highlights from the nomination letter for **Pearl**. “She is a ‘true believer’ in Mu Phi Epsilon and our number one salesperson for membership. She is able to get local musicians who are not members to join and is a great help with Special Election nominees. She recruits friends to become patrons and has repeatedly chaired the Nominating Committee ... A stroke and her husband’s death have not dimmed her service to the chapter. She is one of our most faithful attendees ... Young and old are drawn to Pearl because of her gentle, but firm ways. There is no generation gap with her.”

**Jan** received an equally worthy nomination. “In the last three years there is rarely a meeting at which Jan does not say ‘I’ll do it!’ She is the driving force behind the many concert receptions we have given for *Alpha Kappa* degree recitalists. She graciously offers her home for

initiations, meetings, and rush parties, and has hosted visiting soloists and artists ... She chaired the Musicales for ten years [and] established a learning program for older adults that includes classical music listening and learning [as well as] Alpha Kappa [student performances]. She still sings in a church choir and does solo work. Helping students is her passion.” ▲

**Orah Ashley Lamke** was a charter member of *Delta* (1905) and later held five national offices: National Alumnae Officer (two different times), National Editor, National Secretary, National Vice President, and National President 1928-1930. In recognition of her devoted service and dedication to alumni, the 1964 national convention in Lincoln initiated the **Orah Ashley Lamke Distinguished Alumna Award**, and she was the first to receive it. Since then, her namesake award is given each year to a longtime alumni member who has shown dedication and loyalty at the local level.





# Upon Listening

Sherry Kloss, *Epsilon Upsilon, Muncie Alumni*  
3510 West University Avenue, Muncie, IN 47303  
phone: 765-287-8469 email: sherkl@excite.com

**New Lullaby: Fourteen Enchanting Ways to Fall Asleep** is an outgrowth of the New Lullaby Project, brainchild of guitarist and educator **Aaron Larget-Caplan** (*Beta, Boston Alumni*). All of the CD's short solo pieces are newly commissioned by the artist and performed by Larget-Caplan with musical insight and fluent technical aplomb. The appealing theme and some delightful surprises will attract a listening public that's often unwilling to give new music a hearing. Short character pieces, a popular inclusion in concert programs a hundred years ago, challenge both composer and artist to convey their essence in a few brief moments. This is not mere background music; rather, the soothing and provocative sounds are mood-enhancing and beckon personal involvement.

Composer Lynn Job creates a wide variety of stylistic techniques in "The Sixth Night." Chordal strumming, influence of classic flamenco style, jazz flourishes, and harmonic patterns from major to minor tonalities complement this very satisfying work. Jonathan Feist's "Leaky Roof" contains wide rhythmic movement and harmonic interest in rock-ballad style. The ostinato bass contrasts energetically with the melody, and his use of harmonics for the concluding theme leaves us with a sense of peace. In "No Time," Feist weaves a poignantly memorable ballad, reminiscent of the Beatles' style of melding seemingly uncomplicated harmonies.

Similarly, the introduction of Francine Trester's "My Darling's Slumber" expands into a Beatlesque melody, develops with a bluesy line, and leads into interesting harmonies and phrasings. In "Nachtlied," Scott Wheeler spins an enchanting melody with cross-rhythms, punctuations of harmony, and use of rhythmic space

to create silences, transporting the listener to restful peacefulness.

"Cradle Song" by Kevin Siegfried is a true lullaby. A pleasing melody creates a lulling, restful effect, and surprise modulations evoke emotional memories of different worlds. In the melodically and harmonically rich "Descent to a Dream," Mark Small employs broken chords, arpeggiated style, and chromatic interest to create a descriptive work. Nolan Stolz's "Lullaby for Sam" begins with a single motive and then embellishes it for interest, using portamenti to color the line. Improvisational style and ostinato bass are the first sounds we hear in Carson Cooman's "Morning Lullaby." Attractive use of characteristic guitar touches (strumming repeated notes, broken chords, silences, and dynamics) contribute to the effectiveness of the composition.

The *sotto voce* harmonics of John McDonald's "You Are Alone to Sleep" set the melody with dissonant chordal punctuation, while in "Berceuse" David Vayo produces an instant mood through human voicing and whistling juxtaposed with guitar, an extremely clever listening adventure. David Leisner's "Disturbed, A Lullaby" begins on a low A and then follows a single 12 tone-like pattern in playful movement, creating an intricate and thought-provoking experience that finds its final resting place on high A. Eric Schwartz travels yet another area in his interesting compositional conception. "Song Softly Sung, in Trying Times" opens with the sound of the ocean, builds a beautiful theme through the harmonic circle, silence, and the ocean once more. Finally, Ryan Vigil focuses on the "other-worldly" timbre of the harmonic in "Shhhh," an innovative composition calling for scordatura tuning.



[Ordering Information](#)  
*New Lullaby: Fourteen Enchanting Ways to Fall Asleep*

[Amazon Price](#)  
MP3 Download,  
14 Songs, 2010, \$8.99

Audio CD, 2010, \$17.00

Performer:  
Aaron Larget-Caplan

Composer:  
Lynn Job, Jonathan Feist,  
Francine Trester, Scott Wheeler,  
Kevin Siegfried, et al.

Number of Discs: 1  
Label: Six String Sound  
ASIN: B003MSRBPO  
In-Print Editions: MP3 Download

## About the Artist

Aaron Larget-Caplan is a graduate of the New England Conservatory and has been a pupil of Dmitry Goryachev, David Liesner, Eliot Fisk, and flamenco guitarist Juanito Pascual. His artistic achievements have been recognized by the D'Addario Foundation, American Composers Forum, Massachusetts Cultural Council, New England Conservatory, and Mu Phi Epsilon. His previous CD *Tracing a Wheel on Water* was released in 2006. Currently on the faculty at the New School of Music in Cambridge, Massachusetts, he also maintains an active performing schedule and private studio. His guitar was crafted of rosewood and German spruce by Stephan Connor.

# International Corner

Keith Ford, *Alpha Kappa, Allied*

79 Southdown Avenue, London, W72AE, United Kingdom

+44 7792-863-867 [Keith.L.Ford@gmail.com](mailto:Keith.L.Ford@gmail.com)

## The Golden Temple

Piero is an 11-year-old student of mine with a flair for composition. Before the summer holidays, he and his family visited Delhi, in India. Before he left we decided that he would write a piece of music called *Voyage* based on the experiences of his trip.

When we met after his return, Piero was full of ideas. He had been captivated by the Taj Mahal and the Golden Temple, a Sikh holy place somewhere near Delhi. First we discussed the differences between the two buildings, but Piero found this difficult to write about. He then remembered the busy streets of Delhi where normal people lived — narrow streets that were dirty, packed, and noisy. We decided that pairing this image with one of the grand buildings would make for a better musical contrast than the two buildings together.

### Play your memory

With the different sections of the piece in place — “The Golden Temple” (he chose this over the Taj Mahal), “The Streets of Delhi,” and two other movements following these — we began working on the music. I said, “Piero, it is now time to diddle, just to play with your memory and put it to music.”

After some hesitation, and my being still and silent, Piero created the opening of the first section. The plane arriving in India was encapsulated by a descending chromatic scale, and then he began playing some jazzy chords in a loop — chords he had discovered and played around with before he had gone to India. “That is as far as I know,” he said.

“So you have now arrived *inside* the temple. What happens next?” I asked. Piero didn’t say anything, so I asked him if people sang inside the temple. He said there were singers in the temple, so I asked him to imagine what song they would be singing and to begin playing it with his right hand while continuing to loop his jazz chords in the left hand.

After some time, Piero began remembering more of the details in the scene. He told me only holy people were allowed to sing. I sensed that Piero did not feel he was such a person, and this was getting in the way of his imagination. I demonstrated for him an improvisation with my right hand while playing his left hand chords, and he was delighted with what I improvised. Then I said mine was poor, compared to his recollections, because I had never been there. How much more beautiful and

wonderful would his melody be because he had been there, smelled the air, and felt the atmosphere?

### Imagine yourself there

I suggested he imagine himself to be a tramp, a stinky person coming into the temple without awareness of what to do, but with great joy in his heart. Suddenly Piero suggested that he should be a singing Christian entering the temple, someone ignorant of the rules and expectations of what to sing and how to act in a Sikh temple. This scene gave him permission to be more spontaneous, and his improvisation began flowing without internal criticism. By this point, I had taken over the playing of the left hand, so Piero could be free to play whatever he felt in the right hand. He began to play some really beautiful lines and he was getting pleased with himself.

It was interesting that the visual scene had to change to something as ludicrous as a singing Christian in a Sikh temple to allow Piero to be uncritical about his initial stages of improvisation. This change of scene helped him enormously and a range of new material spilled out of him. I finished by saying the more he locates himself in the scene at the temple, the more his imagination will fly.

*Keith Ford is a pianist and the chair of the International Committee. He lives in London and is beginning his second year as a PhD student at Kingston University. Post a comment at <http://www.muphiepsilon.org/chaptersmembers/intcorner.html>*



© Picstudio | Dreamstime.com Golden temple



Make plans now to attend this exciting convention!  
 Connect with the training you need, artists you admire, music you love, and Mu Phi friends from around the world.  
 Bring your whole chapter – everyone will want to be there!

### Special Awards at Convention

In addition to Mu Phi Epsilon's annual awards, a number of special awards are given only in convention years. Chapters and individual members may submit nominees for any of these special awards:

- Award of Merit — the highest award for an individual member, for outstanding achievement in music and honor to the Fraternity.
- Citation of Merit — for a non-member's contribution to Mu Phi goals through a professional music career.
- Elizabeth Mathias Award — for a member's outstanding and unique achievement in music and music service.
- Eleanor Hale Wilson-Rosalie Speciale Lifetime Achievement Award — for lifetime commitment to MPE service beyond the chapter level.

All award decisions are made by the International Executive Board. Send nominations to International President Fran Irwin, [president@muphiepsilon.org](mailto:president@muphiepsilon.org).

### Calling All Composers and Lyricists Write a New Mu Phi Song for Convention!

New Mu Phi Epsilon songs will be published for the 2011 convention and all Mu Phi composers and lyricists are invited to submit their work for possible inclusion. Songs can be simple rounds or two- to four-part arrangements, accompanied or a cappella. Original compositions are especially welcome but you may also use existing music in the public domain and write new lyrics expressing any aspect of Mu Phi Epsilon.

Send submissions to Music Advisor Jeff Zeiders, 1042 N Calvert St, Apt 3 Baltimore MD, 21202 by **February 1, 2011**.

### Make Sure Your Chapter is Ready: Pre-Convention Checklist

Chapters have a number of convention responsibilities and the time to begin preparing is now. Here's a checklist.

- Review the MPE Bylaws, Article IV, and Standing Rules, Article IV, to brush up on convention rules.
- Select your chapter's business delegate. The delegate should be someone who will continue to be active in 2011-2012 so the chapter can benefit from information gained at convention.
- Secure funds to help underwrite the delegate's travel and convention stay. Start fundraising now!
- Ensure that your chapter bylaws have been properly revised since the 2008 convention and approved by the Eligibility Advisor.
- Propose candidates for positions on the International Executive Board.
- Forward international dues for all active chapter members and annual convention fund fee to the International Executive Office at the appropriate time.
- Make sure IEO has been notified of any deceased chapter members so they may be recognized at the convention's memorial ceremony. (If such a person has not been mentioned in "Final Notes," IEO may not have the information.)

**Also consider reserving an ad** in the convention program book (see back cover) and **contributing an item** for the silent auction. **See back cover for more pre-convention suggestions.**

Contact your District Director or International Collegiate/ Alumni Advisor for more information.

## Toward a Global Music Theory

### The 2010 Institute for the Pedagogies of World Music Theories

By Matthew Hoch, *Lambda*

I recently had one of the most interesting experiences of my professional life thus far: attending the 2010 Institute on the Pedagogies of World Music Theories, held at the University of Colorado-Boulder in May. My study at this program was made possible by the Mu Phi Epsilon Foundation's Bettylou Scandling Hubin Scholarship for World Music/Multicultural Music. The institute was administered by the College Music Society and hosted by Dr. Brenda M. Romero, Associate Professor of Ethnomusicology at the University of Colorado-Boulder.

The conference was particularly interesting because of the topic's interdisciplinary nature. Poised at the intersection of ethnomusicology and music theory, world music theory also encompasses musicology and performance, and the conference's pedagogical emphasis made it relevant to music educators of all levels. It had much to offer musicians from every facet of academia.

The institute faculty included seven distinguished professors whose diverse research interests made for an eclectic program that generated thoughtful discussion in every session. Only twelve "students" (music professors like me from all over the United States, Canada, and Singapore) were enrolled in the seminar, so the faculty-to-student ratio was wonderfully small. Moreover, most of the institute presenters attended all the seminars throughout the week, which made for intimate and stimulating conversations that continued during meals, on breaks, and at the hotel.

#### New paradigms for a growing discipline

World music theory is a new but growing field that dovetails traditional Western music theory and analysis with music from outside the Western canon. Throughout the week we analyzed and discussed complicated and diverse modal systems, forms, and

rhythms from cultures in Bali, North India, Turkey, Native America, South America, and West Africa. Because these musics are (quite obviously) non-Western, Western analytic techniques are not necessarily effective. New paradigms are necessary, and we discussed many fresh approaches. Other presentations dealt with topics such as music cognition and perception, analytical tools that can be applied with equal success to both Western and non-Western music.



Matt Hoch (left) playing the gamelan with Paul Humphreys.

The Institute for the Pedagogies of World Music Theories was first held in 2005, the first conference of its kind. It was repeated in 2007 and again in 2010, and there will likely be future installments. Other conferences on this topic are now emerging as well. This past February, Dr. Michael Tenzer – Professor of Music at the University of British Columbia and author of

*Analytical Studies in World Music* (Oxford, 2006) – hosted the First International Conference on Analytical Approaches to World Music Theory at the University of Massachusetts at Amherst. World music theory is clearly a discipline which will grow significantly over the next decade as scholars continue to become more and more interested in this topic.

As a classical singer who studied at traditional programs, I have often felt that my lack of ethnomusicological training was a hole in an otherwise excellent education. This workshop not only increased my experience with and knowledge of non-Western musics, but also sharpened my theoretical and analytical skills when teaching and performing music of any genre or style. The knowledge I gained at the 2010 Institute for the Pedagogies of World Music Theories will prove to be invaluable, and I am deeply grateful to the Mu Phi Epsilon Foundation for the scholarship that provided me with this rich and rewarding experience.



*Hindustani music session.*

## References on World Music Theory

I accumulated an extensive bibliography from all the institute lecturers' presentations. It will undoubtedly take me years to absorb all this information, but these five books are representative of the literature that world music theorists are assigning in their courses. Each author tackles the discipline of world music theory in his or her own way, and all are worth acquiring and reading.

Tenzer, Michael, ed. *Analytical Studies in World Music*. New York: Oxford University Press, 2006. A commonly used textbook for world music theory courses, this groundbreaking collection of essays explores a wide variety of world music and analytic approaches. Dr. Tenzer is currently preparing a second volume of essays on the subject.

Stone, Ruth M. *Theory for Ethnomusicology*. Upper Saddle River, NJ: Prentice Hall, 2007.

Clayton, Martin. *Time in Indian Music: Rhythm, Metre, and Form in North Indian Rag Performance*. New York: Oxford University Press, 2001.

Perlman, Mark. *Unplayed Melodies: Javanese Gamelan and the Genesis of Music Theory*. Berkeley: University of California Press, 2004.

Butler, Mark. *Unlocking the Groove: Rhythm, Meter, and Musical Design in Electronic Dance Music*. Bloomington: Indiana University Press, 2006.

In addition, the Oxford Global Music Series was referenced and recommended frequently during the institute. Each volume of this ever-expanding series gives an in-depth look at a particular culture, with an accompanying audio CD and a glossary of terminology specific to that culture.

## About the Author

Matthew Hoch is in his fifth year as assistant professor of music at Shorter University, where he teaches applied voice, vocal literature, and coordinates the vocal division. He is also choirmaster at St. Peter's Episcopal Church in Rome, Georgia. As a professional baritone, he maintains an active performance schedule and recently sang his sixth season with the Oregon Bach Festival. Dr. Hoch was inducted into *Lambda* at Ithaca College in 1995. A 1999 recipient of the Sterling Achievement Award, he currently advises the *Gamma Pi* chapter at Shorter and is a two-time winner of the Musicological Research Contest. He earned the B.M. (vocal performance, music education, and music theory) at Ithaca College, M.M. (vocal performance and music history) at the Hartt School, and D.M.A. (vocal performance) at the New England Conservatory. He lives in Rome, Georgia, with his wife and two daughters.

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## *Bookshelf, continued from page 5*

Germany's most talented performers. Often highlighting Felix's music, Fanny also premiered many of her own compositions in this venue. A talented pianist, she performed chamber music, accompanied vocalists, and performed solo repertoire during these magnificent musical events that established quite a reputation among the musical population.

*Fanny Hensel: The Other Mendelssohn* includes sophisticated analyses of musical selections and is obviously meant for a musically literate audience. A corresponding website makes the examples come to life with audio clips of many otherwise difficult-to-find recordings of Hensel's music. The resurgence of neglected repertoire by Fanny Hensel, begun over twenty years ago, will undoubtedly grow with the publishing of this book. *Fanny Hensel: The Other Mendelssohn* is sure to serve as an important resource respected for its scholarly integrity and complete review of its subject.

*Rebecca Sorley is an active piano performer and associate professor of music at the University of Indianapolis where she is Director of Educational Outreach and teaches individual, class, ensemble, and collaborative piano and piano pedagogy. She is faculty advisor for Beta Psi and performed at the 2008 international convention.*

# MU PHI EPSILON FOUNDATION GRANTS and SCHOLARSHIPS

## GRANTS GENERAL

**GRANT-IN-AID:** \$500 for a specific purpose essential to completion of an exceptional musical project or undertaking well beyond the planning stage. Chairman: Abegg

### **MERLE MONTGOMERY DOCTORAL**

**GRANT:** \$1,000 awarded on the basis of evidence that an applicant is a bona fide doctoral student or doctoral candidate whose advanced work toward the degree is at a significant stage of completion. Chairman: Bohm

### **MABEL HENDERSON MEMORIAL GRANT FOR INTERNATIONAL STUDY:**

\$1,000 for study outside the United States in a country other than the country of an applicant's birth or citizenship, to be awarded on the basis of high achievement in an applicant's major field. Applicants must be 21 years of age by June 1, 2010. Chairman: Bohm

**HELEN HAUPT ALUMNI CHAPTER PROJECT GRANTS:** A maximum of \$2,000 to help support one or more special projects undertaken by alumni chapters. Previous winners of this grant may re-apply for consideration of a significantly different project. Chairman: Sandness

## COMPOSITION & THEORY

### **LILLIAN HARLAN RAMAGE GRANT FOR GRADUATE STUDY IN COMPOSITION:**

\$500 to a graduate student in composition  
Chairman: Sandness

### **ELLEN JANE LORENZ PORTER GRANT FOR GRADUATE WORK IN COMPOSITION:**

\$1,000 to a graduate student working on an advanced degree in composition.  
Chairman: Sandness

### **RUTH DEAN MORRIS SCHOLARSHIP:**

\$1000 to a student majoring in Music Theory or Composition. Chairman: Sandness

## SCHOLARSHIPS CONDUCTING

### **JOHN AND MARY VIRGINIA FONCANNON CHORAL CONDUCTING OR SACRED**

**MUSIC SCHOLARSHIP:** \$7,000 for study in choral conducting or sacred music.  
Chairman: Curea

### **JOHN AND MARY VIRGINIA FONCANNON CONDUCTING/COACHING SCHOLARSHIP:**

A maximum of \$7,000 to support a scholarship for study of conducting/coaching. Chairman: Curea

## INSTRUMENTAL

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

**Woodwinds, Brass, Percussion, Strings.**  
Two \$500 awards for undergraduate music majors with at least a B average in music and a C average in all other subjects. Chairman: Abegg

### **ALBERTA DENK SCHOLARSHIP FOR VIOLIN, VIOLA, CELLO:**

\$500 to a music major for study in music performance.  
Chairman: Abegg

### **BETH LANDIS VIOLIN SCHOLARSHIP:**

\$5,000 for undergraduate or graduate study in violin. Chairman: Abegg

### **JEAN LOUISE MARTIN SCHOLARSHIP:**

\$2,000 to a postgraduate or undergraduate instrumentalist (brass, woodwinds, strings or percussion) for study in music performance. Chairman: Abegg

## CHAMBER MUSIC

### **JAMES AND LOLA FAUST CHAMBER**

**MUSIC SCHOLARSHIP:** A maximum of \$5,000 to a chamber ensemble with one or two members of Mu Phi Epsilon (depending on total number of members) involved in a chamber group that can demonstrate a performance history of at least two years. Chairman: Curea

## ARTS MANAGEMENT

### **EDYTHE G. BURDIN SCHOLARSHIP:**

\$1,000 to a student studying arts management.  
Chairman: Abegg

## MUSIC EDUCATION

**MADGE CATHCART GERKE SCHOLARSHIP:** \$500 for study in music education to an applicant with no professional classroom teaching experience who will complete certification requirements at the end of any term of this current academic year. Chairman: Schroth

**BETH LANDIS MUSIC EDUCATION SCHOLARSHIP:** \$5,000 for undergraduate or graduate study in music education. Chairman: Schroth

**HAZEL B. MORGAN SCHOLARSHIP:** \$500 for graduate study in music education. Chairman: Schroth

**NADINE WILLIAMS SCHOLARSHIP:** \$600 to an applicant currently enrolled in an accredited program of graduate study in music education. Chairman: Schroth

**INES PRATT JAMISON SCHOLARSHIP:** \$2,000 (see Voice)

## MUSIC TECHNOLOGY

**BETTYLOU SCANDLING HUBIN SCHOLARSHIP FOR MUSIC TECHNOLOGY:** \$1,250 in memory of Lucie Benefiel Scandling for a project or study involving music technology. Chairman: Bohm

## MUSIC THERAPY

**LA VERNE JACKSON MEMORIAL MUSIC THERAPY SCHOLARSHIP:** \$1,500 awarded on the basis of evidence that the applicant is enrolled in an accredited music therapy program and will be doing a pre-internship/internship with a special population. Chairman: Sandness

## WORLD MUSIC

**BETTYLOU SCANDLING HUBIN SCHOLARSHIP FOR WORLD MUSIC/MULTICULTURAL MUSIC:** \$1,250 awarded in memory of Lucie Benefiel Scandling. Chairman: Bohm

## KEYBOARD

**BERNSTEIN-CROSMAN SCHOLARSHIP:** \$1,000 piano scholarship for foreign study outside the United States in a country other than the country of an applicant's birth or citizenship. Chairman: Habedank

**ELEANOR B. WEILER and MILDRED B. FRAME PIANO SCHOLARSHIP:** A maximum of \$6,000 to support one or more scholarships for study in France (preferably Paris). Chairman: Habedank

**HELEN HAUPT PIANO SCHOLARSHIP:** \$1,000 to a pianist. Chairman: Habedank

**WIHLA HUTSON ORGAN SCHOLARSHIP:** \$800 to an organist. Chairman: Habedank

## VOICE

**ELIZABETH BOLDENWECK VOICE SCHOLARSHIP:** \$500 for undergraduate study in voice. Chairman: Griffa

**MIKANNA CLARK TAURMAN VOICE SCHOLARSHIP:** \$1,000 for postgraduate study in voice. Chairman: Griffa

**SARA EIKENBERRY VOICE SCHOLARSHIP - UNDERGRADUATE:** \$1,000 for a deserving mezzo-soprano or contralto voice. Chairman: Griffa

**SARA EIKENBERRY VOICE SCHOLARSHIP - POSTGRADUATE:** \$1,000 for a deserving mezzo-soprano or contralto voice student. Chairman: Griffa

**INES PRATT JAMISON SCHOLARSHIP:** \$2,000 to a music education major who is studying voice. (see Music Education) Chairman: Griffa

**BRENA HAZZARD VOICE SCHOLARSHIP:** \$5,000 awarded on behalf of the Los Angeles Alumni Chapter to any member of Mu Phi Epsilon who is pursuing vocal study. Chairman: Griffa

## **SUMMER SCHOLARSHIPS**

*Four \$1,000 scholarships for study at any American or International Summer Music Program. Applications may be made prior to acceptance. Chairman: Bohm*

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

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

*Members of Mu Phi Epsilon applying to the above institutions for their summer programs should advise them of your membership in the Fraternity for consideration of scholarship funds distributed directly by said institution.*

### **Chairmen:**

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**Catherine Schroth**  
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216-789-7988  
ccschroth@gmail.com

**Grant/Scholarship Coordinator**  
**Sandra Wiese**  
9099 Regency Woods Drive  
Kirtland, OH 44094  
440-256-5212  
slw.mpeft@gmail.com

**The above information plus all details of the requirements along with the application form for applying for scholarships and grants is available on Mu Phi Epsilon's website at: [mpefoundation.org](http://mpefoundation.org)**





## GRANT AND SCHOLARSHIP APPLICATION

*Descriptions and additional requirements available in Fall Triangle, Foundation Newsletter, and at: [www.mpefoundation.org](http://www.mpefoundation.org)*

**All Materials Postmarked by March 1, 2011**

**Summer Scholarships postmarked by April 15, 2011**

*Grants & Scholarships must be used by March 1, 2012.*

*Applicants must be dues-paying members as of December 31, 2010.*

*Applicants may apply for more than one scholarship/grant.*

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

I am applying for the following grant/scholarship:

\_\_\_\_\_  
(Please Print Clearly) Each entry requires a separate fee and application material.

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

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

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

Preferred Telephone \_\_\_\_\_ Summer Telephone \_\_\_\_\_

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

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

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

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

**Send this signed application form and all supporting materials to the appropriate chairman.** Clearly mark each item below with your name and required signatures. *Include a self-addressed mailer with sufficient postage for return of materials, if desired. (See Helen Haupt Chapter Project Grant for the only exceptions to the following requests.)*

### **Supporting Materials:**

- Current resume, including Mu Phi Epsilon participation
- Official college transcript (Merle Montgomery Doctoral Grant Applicants see exception)
- Two current letters of recommendation, each sealed in an envelope and signed over the seal by the writer
- One 5"x7" professional quality head shot, suitable for publication
- CD's must be of professional quality and playability. Foncannon Scholarships – DVD's required.
- Any additional supporting materials noted in the grant /scholarship descriptions
- Scholarships of \$2,000 or more require a complete budget

**Please list any summer festivals you plan to attend:**

\_\_\_\_\_  
**Application Fee of \$25 - Cashier's check or certified money order only**, made payable to Mu Phi Epsilon Foundation, **or credit card**. **No personal checks will be accepted.** Application fees are non-refundable.

**Method of Payment:** Master Card  Visa  Check

Credit Card No \_\_\_\_\_ Exp. Date \_\_\_\_\_ Signature of Cardholder \_\_\_\_\_

### **Agreement:**

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

Date \_\_\_\_\_ Signature \_\_\_\_\_

*This form may be copied as needed*

**2011 Mu Phi Epsilon International Competition  
Official Application Form  
Application Deadline- Postmarked no later than February 1, 2011**

NAME \_\_\_\_\_ DATE OF BIRTH \_\_\_\_\_

ADDRESS \_\_\_\_\_  
Street City State Zip

ADDRESS AFTER MAY 1, 2011 \_\_\_\_\_

PHONE \_\_\_\_\_

E-MAIL ADDRESS \_\_\_\_\_

MU PHI EPSILON CHAPTER OF INITIATION \_\_\_\_\_

INITIATION DATE \_\_\_\_\_

CURRENT MU PHI AFFILIATION: (which Collegiate or Alumni Chapter? or Allied member?) \_\_\_\_\_

PRESENT ACTIVITIES \_\_\_\_\_  
(student, teacher, etc. Please include Mu Phi Epsilon activities prominently. Use separate sheet if necessary)

WHEN SUBMITTING THIS APPLICATION FORM, YOU MUST ALSO INCLUDE THE FOLLOWING  
SUPPORTING MATERIALS: (Please read Rules and Procedures document for additional information.)

- A CURRENT RESUME (schools attended, teachers, degrees, other work).
- A TYPED sheet listing concert/recital experiences. Attach representative programs of major appearances. Vocalists should include opera and oratorio experiences. Photo copies of programs, reviews, etc. are acceptable and can be returned if requested and if self-addressed stamped envelope is included.
- THREE TYPED COPIES of your complete repertoire list for this competition. Repertoire MUST be selected from the Official Repertoire Requirements specific to your category. Choices should represent approximately 70 minutes of music.
- RECORDING: HIGH QUALITY Compact Disc recording only (no cassettes or DVDs) of at least 30 minutes chosen from the Required Repertoire. It is very important for you to listen to your CD before mailing it. Make sure it is playable on CD players, not computers only. Inferior sound quality hampers judgment of your performance.
- THREE TYPED COPIES of the repertoire included on the preliminary audition CD.
- ONE LEGAL PRINTED FORM of the copyrighted music for the Contemporary American work.
- PHOTO. One professional 5x7color headshot. Winner and finalists will be required to submit electronic J-Peg format for publicity use with proper permission for use obtained from the photographer.
- RECOMMENDATIONS from two persons, (teachers or other musical authority), willing to attest to your readiness to assume the duties and privileges of this award. Each letter is to be sealed in an envelope and signed over the seal by the writer.
  
- ENTRY FEE OF \$50. (*No Personal Checks or Cash accepted*)

BANK CASHIER'S CHECK or CERTIFIED CHECK *ONLY* payable to: MU PHI EPSILON FOUNDATION,

OR CREDIT CARD: Credit card number \_\_\_\_\_ Expiration Date \_\_\_\_\_

Authorized Card Holder Signature \_\_\_\_\_

STATEMENT OF APPLICANT:

I hereby apply to enter the 2011 MU PHI EPSILON INTERNATIONAL COMPETITION and agree to comply with all stated rules and requirements.

SIGNATURE \_\_\_\_\_ DATE \_\_\_\_\_

PRINTED NAME: \_\_\_\_\_

SEND COMPLETED APPLICATION FORM and SUPPORTING MATERIALS to:

Beverly Hoch, Chair  
Mu Phi Epsilon International Competition  
3819 Monte Carlo Lane  
Denton, TX 76210

Further information? (940) 591-6782 or [beverlyhoch@hotmail.com](mailto:beverlyhoch@hotmail.com)

## Calling All Contestants

An Open Letter from  
Beverly Hoch  
2011 Competition Coordinator,  
1977 Competition Winner

Believe it or not, February 1, 2011 will be here before we know it. That's the deadline to submit an entry to the 2011 Mu Phi Epsilon International Competition. Do you know that the winner is sponsored for two years to present concerts all around the country? Have you taken a look at the repertoire requirements on the Foundation website? Maybe not. I understand. When I was a student, busy and focused on classes, the competition was completely off my radar – that is, until a savvy alumni friend encouraged me to enter. Actually, she gave me no peace until my reel-to-reel tape was made and all the information submitted. Her chapter also paid my entry fee. Thank heavens for the late Lois Gordon and the Wichita Alumni Chapter.

Winning made a big difference in the shape of my career trajectory and prepared me for next steps as I moved to New York City, where I remained for the next twenty years. So come on, you ready-to-go performers under the age of 36 – enter! The final round takes place at the Rochester convention in August 2011. And, oh, you “Lois Gordons” out there ... don't be shy. Brainstorm in your chapter meetings; find that contestant. Who knows, you could be encouraging the next Mu Phi Epsilon Artist.

Loyally in Mu Phi Epsilon,  
Beverly Hoch  
[www.mpefoundation.org](http://www.mpefoundation.org)



## Alumni Grant Opportunity 2011 Mary Alice Cox Award for Lifelong Learning

Thanks to a bequest from the late Mary Alice Cox (*Muncie Alumni*), Mu Phi Epsilon offers a grant in convention years to a Fraternity member who was initiated at least twenty years ago and is currently affiliated with an alumni chapter or as an Allied member.

The competitively awarded grant may be used for continued or renewed professional development in any field of professional music, including but not limited to performance, composition, pedagogy and education, music therapy, music administration, and music technology. Applications supporting a musician making a mid-career transition from one professional field of music to another professional field of music may also be submitted.

The award, which includes a cash grant, is given in years when an International Convention is held. Whenever possible, the award is announced at the convention. The first Cox award was made in 2008 to Nancy Metzger (*Nu, Sacramento Alumni*) to support production and publishing of her third professional CD featuring organ repertoire from the Romantic period.

Applications are now open for the 2011 Cox Award. For complete details and an application form, contact the International Executive Office. Applications must be postmarked by **January 31, 2011**.

### Fever

Hips felt the steady brushes against  
the drum, the pulse of the bass so luscious  
I had to move in that way. I sensed  
the fever, didn't care about the fuss  
over the dark, insinuating beat,  
the words that promised to love and treat me right.  
Her voice sizzled, climbed, turned up the heat,  
pushing me to be Miss Fahrenheit,  
waiting for the one who would anoint  
me with the cure, some skinny, acned boy  
snapping his fingers in eager counterpoint.  
After Fever no point in being coy,  
Too late, they banned her from the radio.  
The music, those words were all we needed to know.

Patricia Callan  
*Phi Epsilon, Boston Alumni*

Peggy Lee recorded *Fever* in 1958.

## Alumni – Connecting for the Future

By Lenita McCallum, *Phi Iota, Palos Verdes/South Bay Alumni, ACME, Third Vice President/Alumni Advisor*

I've been thinking a lot lately about the role of alumni in our fraternity. I wonder how many different answers I would get if I posed these questions to ten different alumni: What sort of organization should we be providing — and building — for alumni members? And is that a different kind of organization than the one collegiates want, need, and expect?

### To bring the stupendous gift

Life in the twenty-first century moves at such a pace that it's sometimes hard to know what to hang on to, what to give up, and how to balance competing ideas and methodologies. The International Executive Board has begun a process of reviewing how we Mu Phi govern ourselves and how and why members become members — not only new initiates, but collegiates who affiliate with alumni chapters.

We're also taking a look at how we accomplish our purpose, which in the end is to help each other bring the stupendous gift of music — to our own lives, our communities, and a culture that too often chooses cheap thrills and quick sound bites over sustained effort and hard-earned victories — and to friendships and relationships nurtured over many years.

### Expectation, reinvention, vitality

So here are some more questions: What is the role of an alumni chapter in relation to collegiates? Do collegiates have a right to expect alumni chapters to help them during their school years, in whatever ways we have at our disposal? Having read multiple alumni reports this past summer, I know that some of our alumni chapters *have* designed ways to be present and helpful to nearby collegiate chapters, not least of which is financial support in the form of scholarships and other aid to assist with the costs of being a chapter. In many locales, alumni *do* form relationships with individual collegiates and bring cheering sections to their concerts.

How can we as alumni — and alumni chapters — reinvent ourselves, so our offer of help is welcome and the interaction is mutually satisfying? And how do we get our message about Mu Phi service out to institutions that do not yet understand or value what our fraternity has to offer?

But wait — alumni chapters exist for alumni members too. So how do we help post-collegiates recognize the benefit of affiliating, getting to know older members

who have so much to offer beyond passing out checks at scholarship time? Do we owe younger members a vital alumni chapter to affiliate with when they become eligible?

What does a post-collegiate member expect when deciding whether to affiliate? The obvious answers are networking, performance opportunities, stimulating friends who share a musical language and interests, scholarship possibilities for continued study, and an organization dedicated to enhancing its community's musical life. Does your alumni chapter fit the picture? Is there something in the above list missing? Could you find a way to add it?

### To be the best we can be

Do we challenge ourselves to be the best we can be — to grow into an even more vital, stronger organization that doesn't fear the future but meets it with a steady gaze? An organization that accepts the challenge, does what *can* be done, and pushes back at the easy way, the traditional way, to move forward hand in hand — no doubt singing "Our Triangle"!

As you move through this year of alumni activities, ask yourself: are there better ways of doing things? Are there things to stop doing? Are there things crying to be done? If so, please tell me and we'll talk about them at convention next August. I look forward to our preparation for that dialogue.

*This is the first of a series to encourage new thinking about the roles of alumni in our fraternity. Do you have responses to Lenita McCallum's thought-provoking questions? Email her at [alumniadvisor@muphiepsilon.org](mailto:alumniadvisor@muphiepsilon.org) or write her a letter.*



# Bookshelf

Marian Davidson, *Mu Beta, Los Angeles Alumni*

## Mother Started It

by Diana Steiner, *Epsilon Psi, Los Angeles Alumni, ACME*

When you reflect on your own beginnings in music, no doubt one person stands out in your mind as the greatest influence in nurturing your talent and promoting your studies and performances. It may be a parent, a family member, or friend who recognized your music potential and got you started.

**Elizabeth Levy Steiner**, the mother cited in the title of this book, was such a person whose inspirational support launched two generations of highly accomplished Mu Phis.

Elizabeth observed that her daughter Diana had perfect pitch at age three. Diana took piano lessons, and Elizabeth arranged a piano audition for her at age five with the great Josef Hofmann while he was on a concert tour in Seattle. He accepted Diana as his piano student, and advised that if Elizabeth wanted Diana also to audition for a violin scholarship, it must be at the Curtis Institute in person with Efrem Zimbalist.

The Steiners made a cross-country trip to Philadelphia for the audition, which meant taking a month's leave from teaching and work. Diana received the violin scholarship with Zimbalist, and if that achievement of a five-year-old weren't remarkable enough, even more astonishing is that her parents promptly relocated the entire family to Philadelphia so she could study at Curtis. The result: **Diana Steiner's** distinguished violin career would come to include performances with major orchestras and competitions worldwide and access to music luminaries such as Piatigorsky, Heifetz, Bernstein, Ormandy, and Rudolf and Peter Serkin.

Diana's three-month-old sister also made the move with the family and eventually excelled in her own music studies at Curtis and other prestigious institutions. **Frances Steiner** (*Beta, Palos Verdes/South Bay Alumni, ACME*), a skilled cellist and renowned orchestral conductor based in California, is known for her advocacy of American music, especially works by women and African Americans, and for her expertise in 18th century performance practices.

Diana's daughter **Marcia Dickstein** (*Phi Nu, ACME*), the third generation named in the book, continues the line of musical accomplishment. She enjoys a national career as harpist and founder of the renowned Debussy Trio and its music foundation, which promotes composition and performance of new works for harp, both solo and chamber music.

Elizabeth dedicated her own professional life not only to her family but also to teaching violin. She held various positions in the Oregon Music Teachers Association including Certification Chairman and was an officer of the Philadelphia Music Teachers Association. Her lifelong devotion to music prepared a path for others to follow.

There is no way to know the number of music students and audiences who have been inspired by this outstanding family of musicians. One certainly can see the impact Elizabeth Steiner has had on the lives of her family by looking at the photographs, scanning the discographies and lists of radio broadcasts and publications, and reviewing her academic and professional awards as enumerated in daughter Diana's book. We can all aim to echo a quote from Elizabeth: "I did a lot through music."



Mother Started It

Author: Diana Steiner  
Editor: Monica Hanna  
Cover Design: Maureen Sautter

Biographical  
Paperback, 300 pp., \$24.99  
Item# 017-1017

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By Fax:  
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*Guest reviewer Marian Bowker Davidson is an esteemed Mu Phi who has held many local and national offices, including International President and chapter president, and supports the eponymous annual award for collaborative piano.*

**Aaron Alon** (*Phi Omicron, Houston Alumni, ACME*) is a partner in Thunderclap Productions, a new collective of Houston-area playwrights devoted to presenting bold and exciting theater. Its September debut production *The Great Storm*, a series of ten short plays about Hurricane Ike and its human aftermath, included several segments written and/or directed by Aaron. Thunderclap's upcoming projects include a reading of the first act of a new musical about Oscar Wilde (music by Aaron Alon, book & lyrics by Joe Barnes) and a comic musical review titled *Death, the Musical*. More at [thunderclapproductions.com](http://thunderclapproductions.com).

Organist **Dianne Bish** (*Mu Kappa, ACME*) is celebrating 27 years of her international television series "The Joy of Music," with over five hundred programs airing in the U.S. and around the world. In December Dianne continues her travels and recorded performances in historic cathedrals with a Christmas Markets tour, taping in Salzburg, Austria, and Prague and Cheský Krumlov in the Czech Republic.



**Patricia Callan** (*Phi Upsilon, Boston Alumni*), a poet and writer as well as musician, was invited to contribute an essay to *The Mezzo Cammin Women Poets Timeline Project*. The project, which aims to be the world's largest database of women poets, was launched in March 2010 at the Museum of Women in the Arts in Washington D.C. Pat wrote about Andover poet Deborah Warren, who has written poems about music and whose musicality is prominent in her work. Pat also recently won first prize in a Florida poetry contest for a sonnet entitled *Fever*, inspired by the Peggy Lee song. See page 19.

Baritone **Eugene Chan** (*Alpha Delta*) placed second in the eleventh annual Premio Spiros International Competition in Sarzana, Italy in July. According to an article in the *Sacramento Bee*, Chan's excellent showing landed him a role this season with the prestigious Teatro Comunale di Bologna. He has most recently been a resident singer with Theater Basel in Switzerland.

**Marlon Daniel** (*Mu Xi, New York City Alumni*) conducts the Ensemble du Monde, which performed in Cleveland's Severance Hall in September. **Sandy Wiese** (*Zeta, Cleveland Alumni*) of the Foundation attended the Cleveland performance. The ensemble then opened its 2010-2011 season in New York on October 2 with a black-tie concert featuring works by Giya Kancheli. Marlon has won several Mu Phi Epsilon Foundation scholarships and grants over several years, most recently the Foncannon Conducting Scholarship.

**Sally Etcheto** (*Mu Chi*) received the 2010 Lyle E. Gibson Distinguished Teacher Award given by California State University-Dominguez Hills. She has taught at the school since 1973 and now heads the choral and vocal program in the Department of Music, is the director of the CSU-Dominguez Hills Chamber Singers, and is actively involved with **Gamma Sigma**. Upon receiving the award, Sally remarked, "I love the fact that many of our students are older and returning to finish a long-abandoned dream of achieving a college degree. I love our younger students – the real freshmen – many of whom come without any idea of what college is all about, because no one in their family has ever attempted the achievement that is higher education. I love the professional musicians who grow weary of life on the road and return to formally learn the required content to gain an academic degree, thus enabling them to complement their on-the-job training and open employment doors that would otherwise have been closed to them."



Bassist and pianist **Jane Gouker** (*Epsilon Omicron, Bloomington Alumni*), director of the elementary strings program in a Bloomington-area school district, performed in an April recital to benefit the program, which is unique in Indiana but has been threatened by budget cuts. In a separate concert, famed violinist and Bloomington native Joshua Bell also performed to benefit the program.

Flutist **Sally Ann Hart** (*Phi Omicron, Rochester Alumni*) was honored at a gala flute recital in May. Several **Rochester Alumni** members participated in "Sally Ann Hart and Friends: Fifty Flutes for Sixty Years." To mark this milestone anniversary, her duet partner **Susan Gates** (*Mu Upsilon*) wrote a piece that Sally premiered with pianist **Signe Zale** (*Mu Upsilon, District Director EGLI*). The work entitled "Mittens, Kittens and Trills" salutes three favorite things in Sally's life: knitting, cats, and flutes. The recital also included music of Poulenc, Brahms, Haydn, Bach, Telemann, Christopher Caliendo, and traditional folk songs, performed with colleagues as well as current and former students – nearly fifty flutists in all. Other Rochester Alumni flutists who performed were **Sally Turner** (*Mu Upsilon*) and **Alleen Fraser** (*Phi Zeta*). The Rochester Flute Association hosted a post-concert reception.

Soprano **Arietha Lockhart** (*Beta Gamma, Atlanta Alumni, ACME*) performed in a new opera *I Dream*, based on the life of Dr. Martin Luther King. The production ran in July at the Alliance Theater. Arietha

portrayed Mama King and was a member of the choral ensemble.

Electric violinist and composer **Mary Lou Newmark** (*Mu Chi, Los Angeles Alumni, ACME*) performed her concerto *Canto de Luz* with the Culver City Chamber Orchestra in a West Coast premiere at the Kirk Douglas Theatre in June. See the performance at <http://www.youtube.com/watch?v=KMLKIiNZTLw>.

Bassist **Tom Peters** (*Mu Nu, Los Angeles Alumni*) premiered *Light* by Ken Walicki in September. The performance took place at the Gerald Daniel Recital Hall on the campus of the Bob Cole Conservatory of Music at the California State University-Long Beach.

**Barbara B. Smith** (*Mu Upsilon, ACME*), professor emerita of ethnomusicology at the University of Hawai'i at Mānoa, was one of two recipients of the prestigious 2009 Koizumi Fumio Prize for Ethnomusicology. The award ceremony was held in Tokyo, Japan in May 2010. Smith was honored for her long-term contributions to the knowledge and understanding of the music and the people of Asia and the Pacific.

**Chris Thompson** (*Xi*) was recently voted 2010 Music Teacher of the Year by the Arkansas State Music Teachers Association. He is associate professor of music at Williams Baptist College, where he is the faculty advisor of *Zeta Alpha*, installed in 2005 as the 200<sup>th</sup> chapter of Mu Phi Epsilon. Chris holds music degrees from the University of Kansas, University of Missouri/Kansas City, and University of Wisconsin. He currently serves as president of the Walnut Ridge Schubert Music Club, vice president of the Delta Music Teachers Association, and president of the South Central chapter of the College Music Society. His mother **Patricia Thompson** (*Mu Mu*) is a member of Kansas City Alumni.



**Kurt-Alexander Zeller** (*Mu Chi, Atlanta Alumni, ACME*) was a headline presenter for the 51<sup>st</sup> national conference of the National Association of Teachers of Singing, held in Salt Lake City in July. He gave a workshop series on Body Mapping in the voice studio to start each conference day, and reports that the sessions were surprisingly popular despite their 7:30 a.m. start time. Kurt's book *What Every Singer Needs to Know about the Body* was also available at the conference and sold out the stock on hand.



**Berkeley Alumni** and **San Francisco Alumni** (above) marked their 50<sup>th</sup> and 80<sup>th</sup> anniversaries, respectively, at a joint Founders Day meeting last November, a great way for Bay Area members to celebrate together. Music, Friendship, Harmony, and Cake were enjoyed by all.

A recent **Boston Alumni** newsletter reported on summer activities of several members:

**Aaron Larget-Caplan** (*Beta*) took a business course to learn how to manage his skyrocketing career. He will perform two solo recitals this fall. **Melissa Voshell** (*Beta Beta*) attended the Wildacres Flute Retreat in North Carolina's Blue Ridge Mountains. She participated in a flute master class for Goran Marcusson and Stephen Preston and took a course in flute repair. She also taught a music and humanities course at Hanscom AFB throughout the summer. **Lois Francello** (*Omega Omega*) attended Estill Level One and Two singing workshops at New England Conservatory. **Karen Leonard** (*Phi Upsilon*) attended the 2010 national meeting of the American Guild of English Handbell Ringers in Nashville. The event featured spectacular performing groups from all over the U.S. and Puerto Rico. **Amy Wensink** (*Phi Omicron*) played with the three-week Peninsula Music Festival in Door County, Wisconsin. Highlights were the Prokofiev Fifth Symphony, Sibelius Second Symphony, *Scheherazade*, and *Marriage of Figaro*. **Yoko Nakatani** (*Nu*) journeyed to Japan this summer for time with family and her first-ever concert in her home town devoted solely to her compositions.

The **Dallas Alumni** chapter has presented the Violet Award, the highest award a chapter can give to one of its own, to **Susan Poelchau** (*Epsilon Pi*) for outstanding service to the chapter. Susan is a past chapter president and has headed its award-winning library concert series for two years. The chapter recently received a Helen Haupt grant from the Mu Phi Epsilon Foundation to help with expenses for the series, thanks to Susan and Pat Hill (*Epsilon Epsilon*) who prepared the grant application.

## Music of the British Isles

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



Michelle Derr

The music of England, Ireland, and Scotland was the theme for a public concert presented in April 2010 by members of the **Ann Arbor Alumni** chapter. Narrator **Michele Derr** (*Gamma*) added a special charm due to her natural English accent, pictured left. The program was organized by **Susan Owen Bissiri** (*Lambda*) and dedicated to recently deceased chapter

member **Margaret Fox** (see Final Notes, *Triangle* Summer 2010).

Mezzo-soprano **Nancy Murphy** (*Gamma*) sang “Glorious Things of Thee are Spoken” by Newton/Haydn. Once an infidel, author John Newton left the lowest possible type of life as a sailor and slave-trader to become an Anglican clergyman. Haydn set Newton’s text to music after visiting England, where he heard the people sing “God Save the King” and felt the lack of a stirring national anthem for his own country, Austria.

Harpist **Laurel Federbush** (*Gamma*) arranged and played “The Mist Covered the Mountains of Home” by the Scottish highlander John Cameron. She also played “Scottish Air,” originally the tune for a battle song. The music was given new lyrics in 1793 by the celebrated poet Robert Burns, and it became the unofficial Scottish national anthem for many years.



“Pavanne and English Dance” by twentieth-century composer Gordon Jacob was performed by flutist **Deborah Ash** (*Gamma Omicron*). Jacob admired many contemporary composers but refused to imitate their styles. He wrote, “The day that melody is discarded altogether, you may as well pack up music.”



A **chamber orchestra** comprised of chapter members played selections from *Water Music* and *Fireworks Music* by Handel, who was born in Germany but settled in England and became a British subject. The chapter’s **chamber choir** (above) sang several works including “As Torrents in Summer” by Edward Elgar, a largely self-taught musician and composer, and John Rutter’s arrangement of “For the Beauty of the Earth.” Also on the program was the beloved song “Danny Boy,” which has been interpreted as a message from a parent to a son going off to war or leaving the country as part of the Irish emigration. It is widely considered to be an Irish anthem set to the anonymous Londonderry Air, although lyricist Frederick Weatherly was English.

Audience members enjoyed singing six familiar English hymns along with the chapter members. Composers included John Dykes, who wrote over three hundred hymns; Ralph Vaughan Williams, who arranged many hymn tunes based on English folk songs; and hymns with lyrics by Charles Wesley, a tireless English preacher who wrote 6500 hymns.



## Wear Your Mu Phi Identity!

### New Line of Official Mu Phi Epsilon Apparel Now Available

We are excited to announce that an extensive new line of Mu Phi wearables (and more) is now available through Ken Jernigan and Associates, also the fraternity's official jeweler. New clothing includes styles for men and women — everything from sleek, silk-touch sport shirts to warm hoodies — with the fraternity crest embroidered or silk-screened on each piece. Check out the cool tote bag, too. Items shown here are just few examples from a large collection. Visit [www.kenjernigan.com](http://www.kenjernigan.com), email [ken@kenjernigan.com](mailto:ken@kenjernigan.com) or call 800-478-3728 for a complete list of items and ordering information. Attention chapters: Discounts are available when four or more of the same item are ordered together!



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*The International Executive Board models new apparel items during a break at its annual meeting in August. From front: Fran Irwin, Beverly Fernald, Doris Braun, Lenita McCallum, Sandra McMillen, Gloria DeBatin, Jeff Zeiders, Melissa Eddy.*



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# Final Notes

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

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## Harriett Gladys Aloojian

*Phi Chi*, June 2, 1956

*Fresno Alumni*

Died June 22, 2010

Vocalist. A world traveler who enjoyed youthful success as a singer and actress, her later career was as a voice instructor working with thousands of students.

## Betty Hofacker Foster

*Epsilon*, May 5, 1968

*Toledo Alumni*

Died April 8, 2010

Violinist, music educator. She was a founding member of the Toledo Symphony and played in chamber ensembles and other orchestras. Active in American String Teachers Association and local music performance clubs, in later years she conducted the Swan Creek Singers at her retirement home.

## Ann Thompson Hubbell

*Gamma*, June 2, 1946

Died April 20, 2010

Piano teacher. She also held a degree in music literature.

## Alice Annette Sisson Jarman

*Mu Nu*, May 8, 1937

Died June 24, 2009

Pianist, organist. She was a longtime accompanist for high school music departments and served as church organist wherever her minister husband was assigned.

## Nancy Thompson Jones

*Alpha Alpha*, May 19, 1957

*Springfield Alumni*

Died May 22, 2010

Vocalist. She sang for twenty years with the Kansas City Lyric Opera, made European tours as a soloist, and was a recording artist. Also a music educator, she taught vocal music at several colleges and in her private studio for fifty years. She was professor *emerita* of music and former associate dean at Central Methodist University. As an undergraduate she was president of *Alpha Alpha* and received the Province Senior Achievement Award in 1960.

## Virginia Ruth Johnson Krogdale

*Phi Pi*, May 6, 1956

*Kansas City Alumni*

Died April 18, 2010

Music educator, church musician. She taught music in a private school, gave organ and piano lessons, and served as a leader in numerous musical and community organizations. Her daughter is Marilyn Krogdale Grundeman (X).

## Jeanette Risler Lundgren

*Mu Iota*, January 26, 1935

Died May 29, 2010

Church organist and choir director.

## Mildred Johnson Mackie

*Phi Iota*, May 27, 1935

Died December 11, 2009

Music educator. She taught English and music and was a private piano instructor.

## Edith Laurette DuBois Mangun

*Sigma*, April 8, 1945

*Greater Chicago Area Alumni*

Died May 12, 2010

Music educator. A past president of *Evanston-North Shore Alumni*, she was active in church and other community groups.

## Lucretia Russell Marracino

*Chi*, May 17, 1939

*Pittsburgh Alumni*

Died March 16, 2010

Pianist, music educator. She taught at Pittsburgh Musical Institute and was active in Tuesday Musical Group and Pittsburgh Piano Teachers Association. A proud accomplishment was performing with her father at Carnegie Hall.

## Ada Lou McFadden Martin

*Phi Xi*, May 26, 1939

Died August 30, 2008

Educator.

## Sylvia Marie Rehfeldt Meuler

*Epsilon Iota*, January 12, 1969

*Spokane Alumni*

Died July 3, 2010

Church musician, music educator. Once a violinist in the Jim Baker Dance Orchestra in Spokane, she was a voice and piano teacher.

## Marcella M. Poppen

*Phi Zeta*, January 12, 1946

Died May 22, 2010

Music educator, church musician. She served four years at the Baiko Jo Gakuin upper schools in Shiminoseki Japan, followed by fourteen years as a music supervisor in Long Island, NY. She also taught in several universities and colleges and was a minister of music in Lutheran churches. After retirement, she taught Kinder Musik classes and gave private piano lessons.



**Maybeth Harris Pressley**

*Tau*, March 6, 1941

*Seattle Alumni*

Died March 5, 2010

Violinist, pianist, church musician. At age 22 she joined the Seattle Symphony as a violinist, where she remained a dedicated musician for forty-three years. She often accompanied her tenor soloist husband on piano and violin. Also a church musician, she was the matriarch of a musical extended family.

**Margaret (Maggie) L. George Price**

*Mu Eta*, April 29, 1938

Died April 1, 2006

Vocalist. She was a founder of the Contra Costa County Youth Concert series and a charter member and chair of Orange County Affiliates of Metropolitan Opera Western Regional Auditions. Active with Opera Pacific, she originated pre-performance lectures and other education and outreach programs, and appeared in *My Fair Lady* and as a supernumerary in *Aida* and *La Bohème*.

**Viola Marquarite Barker Renken**

*Nu*, December 1, 1936

Died October 23, 2009

Middle school choral instructor.

**Dorothy Diller Sidwell**

*Epsilon*, February 23, 1935

*Toledo Alumni*

Died November 16, 2009

Pianist, vocalist, radio personality, church musician.

The first staff pianist at WTOL radio station, she sang and played on her own show – often three times a day – and pioneered an audience game called “Name That Tune” which was widely imitated. She taught piano and organ, was a church organist and choir director, and accompanied the Toledo Symphony. She also founded and performed with the Music Arts Trio. She was a member of Toledo Piano Teachers Association and a 75-year member of Mu Phi Epsilon.

**Brandon Young Southworth**

*Nu*, December 1, 1936

Died December 25, 2008

Harpist. She was principal harpist of the Duluth Superior Symphony (1940-1975), taught privately, and was on the music faculties of the University of Minnesota/Duluth, University of Wisconsin/Superior, and the College of St. Scholastica.

**STERLING PATRON**

**Jean Gray Hargrove**

*Sterling Patron* 1998

Died July 12, 2010

Pianist. Jean was a child piano prodigy and pursued her passion as an accomplished concert pianist. She was active with many Bay Area musical groups such as the Berkeley Piano Club and Senza Ritmo, and was a guest performer with the San Francisco Federal, Oakland, and Santa Rosa symphonies. She was a great supporter of University of California-Berkeley, and the fruits of her late husband’s wise investments enabled her to sponsor the university’s new music library, which is named in her honor. She was much beloved by the *Berkeley Alumni* chapter.

**Jacquelyn Joyce Jackson Kleinke Tonn**

*Phi Mu*, February 18, 1945

Died July 30, 2009

Church organist, elementary teacher.

**Lucile Wagner**

*Xi*, November 1, 1938

Died May 9, 2007

Librarian. She was administrator of the Iola (Kansas) Public Library (1958-1978) and concurrently directed the Southeast Kansas Regional Library System from its inception in the mid-1960s until 1978.

**Lucy Jim Westbrook**

*Mu Chi*, 1954

Died June 23, 2010

Vocalist, music educator. She taught music and creative arts in the Dallas area for thirty years and was active in church music. She was a member of the Dallas Opera Chorus, Dallas Civic Chorus, Dallas Symphony Chorus, Melodie Club, and Delta Kappa Gamma.

**Dorothea L. Bacon Wolfe**

*Mu Mu*, March 17, 1933

*Beverly Hills Alumni*

Died September 23, 2008

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\* designates co-presidents



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43. Total Number of Copies (Net Press Run)	2,187	44. Total Number of Copies (Net Press Run)	2,187
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47. Total Number of Copies (Net Press Run)	2,187	48. Total Number of Copies (Net Press Run)	2,187
49. Total Number of Copies (Net Press Run)	2,187	50. Total Number of Copies (Net Press Run)	2,187
51. Total Number of Copies (Net Press Run)	2,187	52. Total Number of Copies (Net Press Run)	2,187
53. Total Number of Copies (Net Press Run)	2,187	54. Total Number of Copies (Net Press Run)	2,187
55. Total Number of Copies (Net Press Run)	2,187	56. Total Number of Copies (Net Press Run)	2,187
57. Total Number of Copies (Net Press Run)	2,187	58. Total Number of Copies (Net Press Run)	2,187
59. Total Number of Copies (Net Press Run)	2,187	60. Total Number of Copies (Net Press Run)	2,187
61. Total Number of Copies (Net Press Run)	2,187	62. Total Number of Copies (Net Press Run)	2,187
63. Total Number of Copies (Net Press Run)	2,187	64. Total Number of Copies (Net Press Run)	2,187
65. Total Number of Copies (Net Press Run)	2,187	66. Total Number of Copies (Net Press Run)	2,187
67. Total Number of Copies (Net Press Run)	2,187	68. Total Number of Copies (Net Press Run)	2,187
69. Total Number of Copies (Net Press Run)	2,187	70. Total Number of Copies (Net Press Run)	2,187
71. Total Number of Copies (Net Press Run)	2,187	72. Total Number of Copies (Net Press Run)	2,187
73. Total Number of Copies (Net Press Run)	2,187	74. Total Number of Copies (Net Press Run)	2,187
75. Total Number of Copies (Net Press Run)	2,187	76. Total Number of Copies (Net Press Run)	2,187
77. Total Number of Copies (Net Press Run)	2,187	78. Total Number of Copies (Net Press Run)	2,187
79. Total Number of Copies (Net Press Run)	2,187	80. Total Number of Copies (Net Press Run)	2,187
81. Total Number of Copies (Net Press Run)	2,187	82. Total Number of Copies (Net Press Run)	2,187
83. Total Number of Copies (Net Press Run)	2,187	84. Total Number of Copies (Net Press Run)	2,187
85. Total Number of Copies (Net Press Run)	2,187	86. Total Number of Copies (Net Press Run)	2,187
87. Total Number of Copies (Net Press Run)	2,187	88. Total Number of Copies (Net Press Run)	2,187
89. Total Number of Copies (Net Press Run)	2,187	90. Total Number of Copies (Net Press Run)	2,187
91. Total Number of Copies (Net Press Run)	2,187	92. Total Number of Copies (Net Press Run)	2,187
93. Total Number of Copies (Net Press Run)	2,187	94. Total Number of Copies (Net Press Run)	2,187
95. Total Number of Copies (Net Press Run)	2,187	96. Total Number of Copies (Net Press Run)	2,187
97. Total Number of Copies (Net Press Run)	2,187	98. Total Number of Copies (Net Press Run)	2,187
99. Total Number of Copies (Net Press Run)	2,187	100. Total Number of Copies (Net Press Run)	2,187

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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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Attention chapters! Please consider purchasing an ad in the 2011 Convention program. It's an ideal way to honor special chapter members, remember those who've passed on, or just celebrate being part of Mu Phi Epsilon. If an ad isn't within your chapter's regular budget, consider asking members to sponsor one. An ad in the convention program will spotlight your chapter and also help support the convention financially. Contact advertising manager Jan Scott at [advertising@muphiepsilon.org](mailto:advertising@muphiepsilon.org) for rates and details.

### Donate Frequent Flyer Miles for Convention Travel

Do you have extra miles on your frequent flyer program that you don't need? Please consider donating them to Mu Phi Epsilon to help delegates travel to convention! Most programs now allow miles to be transferred to another person. If you have miles to donate, please contact the International Executive Office.

### Sponsor a Chapter to Attend Convention

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

### Convention Business

There's a lot for chapters to do in preparation for convention. Chapters are reminded to submit nominations for international officers, suggestions for bylaws changes, and special awards nominations. Please refer to the checklist on page 11 and to your convention mailing for details.