

Volume 105, Issue 1 Spring 2011

THE TRIANGLE of MU PHI EPSILON

Connected: Convention 2011 Rochester, New York

Convention Performers and Presenters
Rochester Area Attractions

Volume 105, Issue 1 | Spring 2011

President's Message

Dear Members and Friends,

DISCOVER MUSIC - IT'S GREAT WHEN YOU PARTICIPATE!

This slogan was used many years ago by a music merchant who was not a professionally trained musician. Despite lack of formal music education, he wrote beautiful songs and was an ardent supporter of music. He loved his work, and his successful music business was highly respected both locally and nationally. He understood that music weaves an extra dimension into our lives and gives us that extra glow of satisfaction.



Have you ever thought about discovering music in a new and different way? Spring is just the time to turn our thoughts to some novel activity. The record snowfalls of a few months ago are now replaced with warmth, sunny days, perky blossoms of violets, and yes – even dandelions! It might be a perfect time for a change of pace and attitude. As we plan our spring, let's discover and develop some new musical skill to add to our list of attainments. Try participation in music activities with others, learn to play a different instrument, compose, or research music from a different culture. What a special pleasure to join together, sharing this gift of music.

“It's great when you participate.” As you develop plans for your music adventure in the next few months, I hope that you consider attending our August convention. We are putting the finishing touches on some wonderful plans. All Mu Phi members and friends are invited to participate –a perfect opportunity to *Discover Music* and become *Connected*. You will learn about our convention here; for further details please go to our website.

I hope that this issue of *The Triangle* leaves you as excited about convention as I am! I look forward to seeing you in August.

With Mu Phi love,

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

Frances Irwin, Ed.D.
International President



THE TRIANGLE of MU PHI EPSILON

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On the cover: High Falls

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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 pro-
motion of musicianship, scholarship, and music education,
with emphasis on service through music.

New ACME Honoree Mary Au

“My parents brought me up to believe that I can accomplish anything I put my mind to. They fostered my desire to learn, to pursue my dreams, and to bring joy to others through my music and work. Their dedication, encouragement, love, and understanding, as well as all those I have had the privilege to work with, have contributed to my development and made me who I am today. I dedicate my service through music to all of them.”

These are thoughts from pianist Mary Way-Yin Au (*Mu Nu, Los Angeles Alumni*), our newest ACME honoree. Since earning degrees from the Royal Academy of Music and the University of Southern California, Mary has forged a successful career as collaborative artist, soloist, and chamber musician. She is known for impassioned music-making, insightful interpretation, and superb artistry, and is especially noted as a champion of contemporary music. As a former executive of the Grammy® Awards, Mary dedicates herself to crossing cultural boundaries and sharing her musical fabric with audiences worldwide.

Mary’s musicianship has been praised by esteemed artists including Natalia Gutman, Janos Starker, Steven Isserlis, Mstislav Rostropovich, Ruggero Ricci, Myung Whun Chung, and Elly Ameling, and she consistently receives enthusiastic critical reviews. She has collaborated with many renowned artists including opera superstar Christine Brewer and Tchaikovsky Competition gold medalist Nathaniel Rosen, and has appeared with Columbia Artists Management Community Concerts.

Mary is a committed advocate of music education, for which she has won several awards. She gives master classes at music festivals, universities, and music conservatories and has taught both in the United States and in China. She has coached and collaborated with numerous young artists in the Piatigorsky Seminar for Cellists, National Cello Institute, Quartet Program at Bucknell University, and many similar venues. Her students are soloists, recording artists, orchestral and chamber musicians, music teachers, and laureates of international and national music competitions.

An active member of *Los Angeles Alumni*, Mary has served on numerous committees and held several



offices. She has been involved with *Mu Nu* at USC and helped with recruitment and revitalization events for *Phi Nu* at UCLA. She was official accompanist for the fraternity’s 2008 International Convention and the same year received its Marian Bowker Davidson Collaborative Pianist Award. In early 2010 she joined *Mu Phi* from around the country to present “Faces of Eve,” a program about *Mu Phi* women and their music (see story in *The Triangle*, Spring 2010, Vol. 104, No. 1, page 16).

Besides music, Mary’s other passion is food, and she is always on the lookout for music about food. If you have a repertoire (or recipe) suggestion, would like to ask Mary a question, or learn more about her exemplary career, visit www.aumary.com or email auhaus@gmail.com. Like all ACME honorees, she will welcome your contact.

Rochester and Vicinity: Explore, See, Do Niagara Falls and Much More

The Rochester region has many attractions for visitors, ranging from world-famous spectacles to hidden gems. Natural beauty abounds from Niagara Falls to the Finger Lakes, and in Rochester itself you can discover art, history, and much more. Whether you add a vacation to your time at convention or take a walk between sessions, there's plenty to explore, see, and do.

Niagara Falls Tour - Register by July 20

The Fraternity is pleased to offer a **one-day post-convention tour** to Niagara Falls at the low price of \$49 per person. Tour participants will depart by motor coach directly from the convention hotel at 9:00 a.m. on Sunday, August 16, for a pleasant drive to Niagara Falls, New York. After a two-hour historical tour including a stop at the landmark falls, you'll have nearly six hours of free time to choose from many options: explore the town's shops, take a boat ride on the fabled Maid of the Mist, walk over to Canada (passport required), or dine within view of the falls. The bus will then return you to Rochester by 9:00 pm.

Tour price includes round-trip by bus between Rochester and Niagara plus guided tour; meals and optional activities are on your own. The Hyatt's convention room rate will be extended through Sunday night upon request. For more details and to register, call the International Executive office at 888-259-1471 or email executiveoffice@muphiepsilon.org. Tour registration closes on **July 20**, so don't delay!

Visit Rochester

Rochester, located on the southern shore of Lake Ontario, is just 90 minutes east of Niagara Falls via the beautiful **Seaway Trail**, a designated American Byway. Rochester is the perfect staging area for trips to the magnificent **Finger Lakes** region, the Genesee Valley, and Niagara.

Rochester is an important historic, educational and cultural American city. The mix of a beautiful agricultural setting, along with a vibrant city, creates a perfect sample of true American life. Rochester sits at the middle of what has been called the Hundred Must-See Miles of the **Erie Canal**. Today, the historic Canal thrives as an active and recreational waterway with towpaths, shops and charming towns telling America's story of how the West began.

The home of Eastman Kodak's founder is now the **George Eastman House**/International Museum of

Photography and Film, a major visitor attraction. On its grounds are the Eastman Gardens, a fine example of early 20th century landscape architecture. The **Susan B. Anthony House** is rich with history about the early crusader for women's rights. The **Strong National Museum of Play** is one of the nation's leading institutions of popular family-based American culture; it is also home to the **National Toy Hall of Fame**. The **Rochester Museum & Science Center** offers three floors of hands-on exhibitions exploring science and technology, natural science, and the region's cultural heritage. Fall foliage, garden tours, American Indian and African American cultural programs, ski tours and water excursions are popular programs.

Rochester also boasts eighteen colleges and universities including the renowned University of Rochester and its Medical Center, **Eastman School of Music**, Rochester Institute of Technology and the National Technical Institute for the Deaf.

These are just a few examples of the many things to see and do in Rochester. For more information or to request a visitor's guide, go to www.visitrochester.com or call 800-677-7282. (Thanks to visitrochester.com for providing some of the information above.)





Connect with Convention Performers and Presenters

By Martha MacDonald, Music Advisor (*Phi Xi, Austin Alumni*)

An exciting musical experience is planned for all those attending the convention in Rochester, beginning with the Wednesday evening welcome reception. A lively wind trio called The Chamber Maids will serenade attendees as they are greeted by International Executive Board members and enjoy light refreshments.

Music Delegates Perform

Many talented Mu Phi musicians will be heard during the **Music Delegates Concert** as well as during a few business sessions. They include music delegates **Aaron Short**, tenor (*Wichita Alumni*); **Paula Patterson**, mezzo-soprano (*Springfield Alumni*), who will perform selected songs from a cycle by composer **Joshua Chism** (*Alpha Mu*); **Laurel Federbush**, harp (*Ann Arbor Alumni*); **You Ju Lee**, piano (*Atlanta Alumni*); **Emily Lu**, piano (*San Jose Alumni*); and **Jeff Dunn**, trombone & **Mike Capone**, viola (*Lambda*).

Information Sessions

There will be interesting information sessions for everyone to choose from. In keeping with the convention theme *Connected*, **Keith Ford** (*Alpha Kappa, Allied*) will present a piano concert entitled "The Way We Live," drawing from his experiences of working in a high school where the music

in the corridors is X Factor and Disney Channel. He will also present a session called "Did you hear what I played? One pianist's journey into resistant territory." Keith currently lives, teaches, and studies in London, and writes International Corner for *The Triangle*.

Rebecca Sorley

(*Indianapolis Alumni*) will present a program on the women's liberation movement and music of the seventies. **Will Gunn** (*Lambda, Boston Alumni*) will speak about working with autistic children and surviving the first year as an elementary school music teacher. **Karen Perone** (*Phi, Alliance Alumni*) will give you tips on how to manage your chapter's web page, and Alumni Advisor **Lenita McCallum** (*Palos Verdes/South Bay Alumni*) will help us learn how to be "Connected to the Future."

During a scheduled break from convention activities, attendees will have opportunities to hear a demonstration of the famed Craighead-Saunders organ at Christ Church, a short walk from the convention hotel, and to visit Eastman's Sibley Music Library to see priceless original scores and other collections.



Aaron Short



Emily Lu



Rebecca Sorley



Lenita McCallum

Featured Artists

Noted pianist **Nelita True** (*Rochester Alumni*), professor of piano at Eastman, will be the keynote speaker and present a workshop. Pianist **Lei Weng** (*Alpha Alpha, Allied*) will present a concert on Friday evening; many members will remember Lei from his appearance at the 2008 convention. And you won't want to miss hearing **Libby Larsen**, one of the most widely performed living composers, address the convention Saturday afternoon on the topic "All Music was Once New." (True and Larsen were both profiled in the Winter 2011 *Triangle*.)

Concert of Libby Larsen's Music with Mu Phi Performers

Finally, to take advantage of having a celebrated composer in our midst, a **Saturday evening concert of Larsen's works** will end the convention on a gala note. Several Mu Phi **instrumentalists** are working together to prepare chamber music by Larsen, and additional ensembles may be formed by convention time. And all Mu Phi **vocalists** are invited to sing in the choir.

Larsen's choral works to be performed are *Of Music*, for SSAA and four-hand piano, and *Sweet and Sour Nursery Rhymes* for SATB and horn. Both are available for listening at www.libbyslarsen.com. If you would like to sing exciting and challenging music with the composer

Attention Vocalists!

If you're attending convention, you're invited to sing in the choir for the Libby Larsen concert. Singers must order their own music and learn their parts before convention, as there will be only one or two rehearsals on site.

Of Music is available at www.libbyslarsen.com (\$4.25 includes s&h).

Sweet & Sour Nursery Rhymes may be ordered through local or online sheet music retailers (about \$11.50; tax and s&h may also apply).

present, order the music (see sidebar) and begin work now on learning your part.

It's a stellar line-up of musical experts. Don't miss your chance to connect with them and many other Mu Phis. Register for convention today!

Programs and artists subject to change.

Convention Schedule Overview

Wednesday, August 10

12-6 pm Registration, meetings, International Competition finals
6:30-10 pm Welcome reception, gala opening session, rehearsals

Thursday, August 11

8:15am-12pm Parliamentary training, Nelita True keynote, business session #1, province meetings & photos, box lunch
1-5 pm Training sessions, workshops, committee meetings, rehearsals
6:15 pm Pasta buffet dinner
8 pm International Competition Winner Recital

Friday, August 12

8:30-11:45 am Business session #2, Nelita True workshop
12 pm Honors Luncheon
1-4 pm Workshops, committee meetings, Music Delegates Recital, rehearsals
4-7:30 pm Visit Eastman facilities; dinner on your own
8 pm Evening concert (Lei Weng, piano)

Saturday, August 13

8-11:30 am Voting, business session #3, initiation, memorial service
11:30 am Lunch and performance
1-5:30 pm Libby Larsen speech, Keith Ford performance, new IEB installation, workshops
6-10 pm Awards banquet and closing concert

Sunday, August 14

9 am Meeting of retiring and new IEB; optional day tour departs for Niagara Falls

Full schedule available at muphiepsilon.org.

Bookshelf

Kurt-Alexander Zeller, *Mu Chi, Atlanta Alumni*

In 1921 Arnold Schoenberg wrote in a Prague music journal about the music of **Alexander Zemlinsky** (1871-1942), a fellow Austrian composer who had been his friend, mentor, and brother-in-law for over two decades. Schoenberg asserted that someday Zemlinsky's compositions would be recognized and appreciated as masterpieces, writing:

And some will also then understand why even I, who am not out of practice and despite the ebb and flow of friendship and loyalty, can only begin to grasp this beauty and profundity through repeated listening. And I shall be excused for it, because by then people will hear his operas often enough also to perceive the music in them.

But for that there is time: Zemlinsky can wait.

For the next ninety years, the few who knew Zemlinsky's colorful and complex music marveled that his works were so rarely heard, and music writers have echoed Schoenberg's confidence that Zemlinsky's time would come. Twenty years ago, this reviewer typed Schoenberg's same words into his doctoral dissertation on Zemlinsky's operas. A decade later, Antony Beaumont's authoritative scholarly study also claimed that Zemlinsky's wait was about to end. And now comes Marc Moskowitz's *Alexander Zemlinsky: A Lyric Symphony*, an English-language biography intended for the general reader. It makes the case that Zemlinsky was a composer of singular craft and genius who found a unique middle ground between Romantic tradition and modernist revolution.

To be sure, since the Kiel Opera's revival of *Eine florentinische Tragödie* in 1977 and the LaSalle Quartet's pioneering recordings of Zemlinsky's four string quartets from 1978 to 1981, interest in

Zemlinsky's music has steadily grown and many recordings have been made. Yet Zemlinsky is still largely *terra incognita* not only to the general public of music lovers, but also to music students and teachers who are not inclined to wade through thick scholarly prose. Fortunately for Zemlinsky, Moskowitz has supplied a biography that is lively, engaging, and informative.

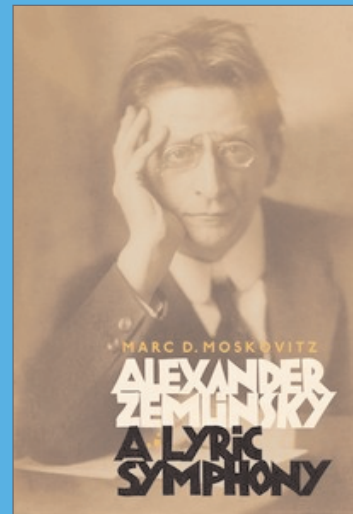
Early Success

Zemlinsky began his musical education at the Vienna Conservatory, studying piano and composition. He won several significant prizes which brought him to the attention of Brahms, who provided the young musician with advice, professional introductions, and even a recommendation to his own publisher. In 1896, Zemlinsky's first opera *Sarema* won a prize sponsored by Prince Luitpold of Bavaria and was presented in Munich the following year. Three years later, Mahler presented Zemlinsky's second opera, *Es war einmal*, at the Vienna Court Opera.

Despite his early successes as a composer, his father's death forced Zemlinsky to work as a conductor and music teacher to support his mother and younger sister, who soon would wed one of his students, a former bank clerk named Arnold Schoenberg. In a career that took him to posts in Vienna, Prague, and Berlin, Zemlinsky became one of the most admired conductors in Europe, though he found it difficult to compose within the context of a busy conducting calendar.

Great Talent, Bad Fortune

Moskowitz attempts to unravel the central riddle of Zemlinsky's career, namely, why a talented composer who could write music that appealed to conservatives and modernists alike did not achieve



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widespread renown. He comes up with several explanations. The demands of Zemlinsky's non-composing work took their toll, compounded by lack of the self-promoting chutzpah that his brother-in-law Schoenberg had in spades. His many years in Prague, isolated from the capitals of European culture, also may have kept him out of the limelight. Nor can we discount the anti-Semitism that pervaded central Europe during Zemlinsky's life, finally erupting in the Nazi effort to rid the continent of virtually all modern art and the Jewish artists who created much of it. Zemlinsky and his family only barely escaped in 1938 by fleeing from Vienna to Czechoslovakia and then to the United States.

Continued on page 17

Welcome to New and Reactivated Chapters

The Fraternity is delighted to announce three new chapter installations and one reactivation this spring. Please welcome our newest members who join us in Music, Friendship, and Harmony.

reactivated

Beta Chi, Florida State University
Tallahassee, Florida
Reactivated April 6, 2011



From left: Anne Richie (District Director SE3), Ashlee Bickley (Mu Upsilon), Matthew Ramirez, Kyle Tesalona, Dorian Hawkins, Ashley Suh, Jamiel Arth, Stephanie Sandritter (President), International President Fran Irwin.

new

Zeta Kappa, Young Harris College
Young Harris, Georgia
Installed April 5, 2011



From left, seated: Melissa Murphy, Catlin Davis (Chaplain), Tara Shiver (President), JeRee Dukes (Chorister), Heather Poole (Historian), Paige Jenkins (Secretary-Treasurer). **From left, standing:** International President Fran Irwin, Dr. Sandy Calloway, Dr. Richard Knepp, Raquel Jasso, Faculty Advisor Cynthia DeFoor, Shelby Brown (Steward), Cody Killian.

new

Zeta Mu, Texas A&M University
College Station, Texas
Installed April 16, 2011



From left, seated: Jacqueline Hebert (Secretary), Alicia Jones, Mary Frances Lopez (Treasurer), Kate Horton, Veronica Giliberto (Vice President), Colin Larsen. **Standing:** Byron Goble, Thomas Mertink, Salvador Garcia, Cullan Lucas (President). **Not pictured:** Installing officers Sandra McMillen, Second Vice President/Collegiate Advisor; Martha MacDonald, Fourth Vice President/Music Advisor; and Wynona Lipsett, Past International President.

new

Zeta Lambda, Waldorf College
Forest City, Iowa
Installed April 13, 2011



Left front row: Kayla Meehan (Historian), Britt Banks. **Left second row:** Heather Fridlington, Jaye Upah. **Left third row:** William Eilts. **Right front row:** Tamara Cook (Chorister), Lauren Severson (Secretary). **Right second row:** Janelle Flatebo (Chaplain). **Right third row:** Zack Carlson (Vice President), Allen Mannes (Treasurer), Jason Homard (President). **Not pictured:** Installing officers Int'l President Fran Irwin (presided), Past Int'l President Katherine Doepke, Jim Reilly and Terry Rowe, *Minneapolis-St. Paul Alumni*, Int'l Vice President Doris Braun, District Director C2 Charlotte Brown, and Carolyn Mulcahy, *St. Louis Alumni* President.

Dollars and Sense: Fraternity Finances

By Lenita McCallum, Third Vice President/Alumni Advisor

Anyone who has read the last two articles may have guessed that sooner or later I would address the issue of fraternity finances. A vital fraternity costs money, and to a large extent we are helped or hindered by the health of our bottom line.

Some of us remember when all national Mu Phi leaders were volunteers. Officers served without remuneration except for minimal reimbursement of out-of-pocket expenses. Today, it is not possible to manage a professional fraternity solely on volunteer power.

Mu Phi Epsilon must have knowledgeable leaders with the necessary skills and adequate time to administer the fraternity and promote our musical ideals. It would not be reasonable or feasible to expect these vital, skilled, time-intensive jobs to be carried out on someone's "free" time.

Most of our leaders still do serve without pay and the fraternity is deeply grateful to every dedicated member who gives time and talent to keep us going and accomplishing our objectives.

The linchpin of the fraternity's ongoing services is the International Executive Office. It too costs money: rent, utilities, telecommunications service and equipment, supplies – everything needed to operate any business office. Printing and mailing *The Triangle* is a substantial expense, though we have realized significant savings in recent years through use of electronic media. Our must-have website was constructed by generous volunteers, but upgrading it to what we really need can't be accomplished for free.

Then, every three years the international convention enters the financial picture. Member dues and convention registration fees don't even cover all the most basic convention expenses, so

additional funds must be raised and "extras" must be skipped if the convention is to be a break-even enterprise.

Mu Phi Epsilon stepped into the second century of our existence without having a financial plan in place to help us move forward with the times. Your current IEB wrestles with results of decisions made by past convention delegates who may not have realized the long-term consequences of those decisions. Now we find ourselves in a position of financial constraint, unable to do many things that might vitalize our fraternity. Valuable creativity energy is taken up with figuring out how to operate on a shoestring.

What is the answer? Raise dues? Raise fees? The Harmony Campaign, established in 2006 through the efforts of Nancy Zschietzchmann (*Alpha Kappa, Kansas City Alumni*), has been invaluable in getting our financial house in better order. But the next steps to fulfill the expectations of both alumni and collegiates cannot be achieved within the present financial structure.

The catch is that if we raise dues and fees too much, we may deprive some of the financial ability to continue their membership and participate in activities like convention. If we do not develop alternate sources of income, we will have to content ourselves with an organization that continually lives hand to mouth. Something has to give. Do we have the will to ensure that Mu Phi Epsilon's future is exciting and bright? That it will be an organization we can be proud of? I look forward to conversations around this subject in Rochester.

Correction: In the previous issue, Larry Jacobson's surname was misspelled. We regret the error.

Chapter Anniversaries in 2011

105 Years
Kappa
Butler University
Indianapolis, IN
November 3, 1906

100 Years
Mu
Brenau University
Gainesville, GA
February 6, 1911

Nu
University of Oregon
Eugene, OR
March 3, 1911

Xi
University of Kansas
Lawrence, KS
April 12, 1911

95 Years
Detroit Alumni
May 2, 1916

85 Years
Kansas City Alumni
November 26, 1926

Philadelphia Alumni
1926

Mu Phi
Baldwin-Wallace College
Berea, OH
February 26, 1926

Mu Chi
Southern Methodist University
Dallas, TX
May 15, 1926

Mu Psi
Coe College
Cedar Rapids, IA
May 22, 1926

80 Years
Dallas Alumni
February 26, 1931

75 Years
Denver Alumni
June 16, 1936

70 Years
Phi Pi
Wichita State University
Wichita, KS
June 21, 1941

65 Years
Beverly Hills Alumni
December 18, 1946

Wichita Alumni
December 29, 1946

Phi Psi
Mary Washington University
Fredericksburg, VA
March 2, 1946

Phi Omega
Westminster College
New Wilmington, PA
April 6, 1946

Epsilon Alpha
St. Catherine University
St. Paul, MN
May 10, 1946

60 Years
San Jose Alumni
February 18, 1951

Epsilon Omicron
Indiana University
Bloomington, IN
October 13, 1951

55 Years
Fresno Alumni
June 2, 1956

50 Years
Alpha Xi
University of North
Carolina
Greensboro, NC
January 12, 1961

Alpha Pi
Texas State University
San Marcos, TX
October 29, 1961

45 Years
Denton Alumni
April 16, 1966

Springfield Alumni
May 24, 1966

Beta Zeta
Southern University
Baton Rouge, LA
April 23, 1966

Beta Theta
Tennessee Technological Univ
Cookeville, TN
May 29, 1966

35 Years
Gamma Sigma
California State Univ Dominguez
Hills
Carson, CA
May 8, 1976

Gamma Tau
University of St. Thomas
Houston, TX
December 5, 1976

10 Years
Delta Tau
Mercer University
Macon, GA
April 21, 2001



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

Mu Phi Epsilon International Competition

Sponsored by

Mu Phi Epsilon Foundation

When: Wednesday, August 10, 2011

Where: Kilbourn Hall, Eastman School of Music, and Christ Episcopal Church, Rochester, New York.

Contestants: Five excellent musicians who are members of Mu Phi Epsilon from various parts of the country.

Members of Mu Phi Epsilon and guests attending the International Convention held at the Hyatt Regency Hotel in Rochester are welcome to hear this great competition. Make plans to come to the convention in time to hear it. You will not be disappointed!

On Thursday evening, August 11, a concert presented by Mu Phi Epsilon Foundation will be performed by the winner of the competition. Location to be announced after the announcement of the winner.

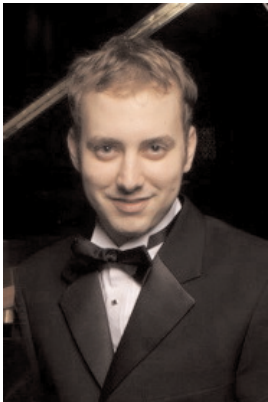
The winner of the competition will be available to travel to Mu Phi Epsilon Chapters for performances for the 2011-2012 and 2012-2013 seasons. Bookings can be made as soon as the concert is over. Mu Phi Epsilon Foundation pays the Artist's travel expenses to the cities of these concerts.

What is Mu Phi Epsilon Foundation?

Mu Phi Epsilon Foundation is a 501(c)(3) corporation founded in 1963 for educational and philanthropic purposes consistent with the philosophy of Mu Phi Epsilon International Fraternity. All Scholarships and Grants, which are offered only to dues paying members of the Fraternity, are administered and awarded by the Foundation. Over 35 scholarships and grants are offered each year totaling over \$70,000. Gifts from wills and trusts have made these scholarships and grants possible. Memorial donations and other gifts are gratefully received to help with the scholarships and general operating expenses. In 2012, due to new donations, we expect to increase our offerings. The members of the Foundation are all volunteers. Members not on the Board of Directors also help as chairmen of the scholarships and grants.

In addition to scholarships and grants, the Mu Phi Epsilon Foundation contributes to various settlement music schools and summer festivals throughout the United States, such as Aspen, Banff, Tanglewood, and Music Academy of the West.

2010 Scholarship Winner



Jacob Michael Ertl, *Mu Upsilon*, Eastman School of Music, piano. Jacob won the **Eleanor B. Weiler and Mildred B. Frame Piano Scholarship** for \$6,000. Jacob used the money to study at the Nice International Summer Music Academy where he was able to participate in the master classes of a number of famous teachers including Vladimir Krainev, Pascal Roge, and Philip Entremont. The lessons with these teachers were extremely helpful. His favorite professor he worked with was probably Vladimir Krainev whom he felt extremely nervous to play for the first time because he is so famous in Russia and Europe. His comments were very precise and often made Jacob think of new ways to listen. Jacob was also offered the chance to perform a few times in the public concerts held at the Joseph Kosma Auditorium at the Nice Conservatory of Music where he performed Ravel's *Alborado del Gracioso* and Franck's *Prelude, Chorale and Fugue*.

The other great part about the Nice International Summer Music Academy was the chance to meet and interact with people from all over the world. There were literally only two other Americans at the festival when he was there. There were a number of French students but the majority was international. It was very interesting becoming close friends with so many people from different backgrounds (French, Polish, Ukrainian, Serbian, Romanian, Russian, Spanish, Italian) and hearing about their experiences growing up and how they came to study music. Also, having the chance to discuss music with so many different students was very engaging and educational, often with very different perspectives on music than Jacob. Jacob is very grateful for the opportunity to have such inspirational musical and life experiences, which he would not have been able to afford to have without this scholarship.

(see Winter Issue or Foundation website: www.mpefoundation.org for other winners)

Northern Lights: Indigenous Icelandic Aspects of Jón Nordal's Piano Concerto

Abstract of winning paper, 2010 Musicological Research Contest, Category II, DMA Dissertation

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

This study investigates the influences, both domestic and foreign, on the composition of Jón Nordal's Piano Concerto of 1956. The research question in this study is, "Are there elements that are identifiable from traditional Icelandic music in Nordal's work?" By using set theory analysis, and by viewing the work from an extramusical vantage point, the research demonstrated a strong tendency towards an Icelandic voice. In addition, an argument for a symbiotic relationship between the domestic and foreign elements is demonstrable. The discussion includes a comparison study between elements of the Icelandic *tvísöngur* (twin song) and the compositional styles of Paul Hindemith and Béla Bartók.

In the twentieth century, Icelandic composers confronted the task of finding an identity in art music. Although Iceland had gone 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 during 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 is to absorb and utilize outside influences. Icelandic composer Jón Þórarinnsson (b. 1917) studied with Paul Hindemith (1895–1963) at Yale University.¹ The resulting transfer of Hindemith's compositional style had a discernible influence on the modernistic aesthetic of Þórarinnsson's students, including Jón Nordal (b. 1926). Other composers such as Johann Sebastian Bach (1685–1750), Ludwig van Beethoven (1770–1827), Bela Bartók (1881–1945), and Igor Stravinsky (1882–1971) can be named as influences on Nordal.

The second possible option for cultural expression in music is to utilize recognizable features of traditional folk music. Leonard Bernstein once emphasized that sound and rhythm are unique to a culture when he said, "Music originates from the language, poetry, and folk traditions of a culture."² In Nordal's music, there are instances of folk music influence, such as in *Tvísöng*,³ a concerto for violin and viola which uses *tvísöngur* (a type of Icelandic folk song); *Systurnar í Garðshorni*,⁴ an early work for violin and piano which also makes use of *tvísöngur* and other Icelandic folk song elements, and other early works. Most of Nordal's compositions, however, are abstract works with no discernible

programmatic influence. Despite the nonprogrammatic aspect of Nordal's music, his compositions have an identifiable profile that is possible to associate with an *Icelandic sound identity*.

The purpose of this study is to determine how Nordal's choices in his Piano Concerto of 1956 were appropriate with respect to aspects of Icelandic nationalism, including language, literature, poetry, nature, and folk music. For this study, *Icelandic identity* is characterized primarily but not exclusively by several factors, each of which may be evident in Nordal's composition. They are:

- A strong purist influence from the Icelandic language characterized by clearly identifiable rhythm, meter, and syllabic stress
- A link among literature, poetry, and music as demonstrated in the Icelandic sagas and in the texts, rhythmic meter, and intervallic structure of the *rímur* and *tvísöngur* folksong traditions
- The pervasive influence of the narrative form with simple, direct, serious, and non-interpretive prose,⁵ and
- The heroic tone and mood of fate and honor in the face of prevailing natural forces and natural beauty of Iceland's landscape.

Sources on Nordal's works are limited, but include two major studies on Nordal's works, a survey of Icelandic piano concerti by Thorsteinsdóttir, and Sveinbjörnsson's general inquiry into Nordal's works up to his *Adagio* of 1966.

Dr. Taylor's full paper may be requested at kjtsonata@hotmail.com. Visit her online at www.kristinjoninataylor.com.

¹ Luther Noss, *Paul Hindemith in the United States* (Urbana: University of Illinois Press, 1989), 81, 87. Paul Hindemith taught at Yale University from 1940–1953.

² Leonard Bernstein, *A New Frontier: The Philharmonic Years (1959–1968)*, Leonard Bernstein: An American Life (Wash. D.C.: National Public Radio, 2004).

³ Jón Nordal, *Tvísöngur* (Reykjavík: Iceland Music Information Centre, 1979).

⁴ *Ibid.*, *Systurnar í Garðshorni* (Reykjavík: Iceland Music Information Centre, 1945).

⁵ This is in contrast to the French romance type of literature, where the focus is on fantasy, and is not considered "narrative" prose.

Upon Listening

Sherry Kloss, *Epsilon Upsilon*, Muncie Alumni

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Upon listening to *Music of Spain and Italy*, compositions of Joaquín Nin and Ottorino Respighi performed by violinist Eugene Gratovich and pianist Sylvia Golman, you will savor a musical soundscape resplendent in exotic flavors characteristic of these countries. How rich and vibrant are the colors, rhythms, and sensations the artists radiate beyond the written notes. (Teachers take note: this genre is well worth introducing to your students!)

The music of Cuban pianist and composer Joaquín Nin (1879-1949) is infused with color, color, and more color. “Rapsodia Iberia” contains a variety of seasoning such as one might find in the finest gourmet dish, showing full command of compositional possibilities. The piano and violin soar in meditative, lyrical lines, contrasted by rhythmic tension created through cross-rhythms, hemiola, pizzicatti, string double-stops, intervals, and ricochet bowing. The piano takes on the role of flamenco guitar, with vibrant strumming and bold rhythmic character; no mere accompaniment, this is virtuosic writing. In adornment, the powerful low range of the violin provides a perfect sonority.

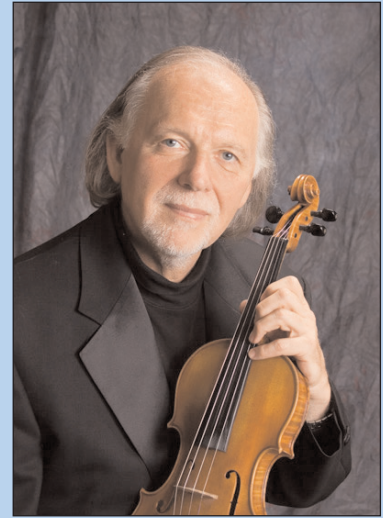
“Five Commentaries” are based on 15th and 16th century traditional themes. Movement #1 has a lovely, uncomplicated melodic line that expands then returns to the opening theme. The piano opens #2 with a noble, hymn-like solemnity, minor to major, as if grappling for moral resolution, with minor victorious. The violin’s G string statement in #3 follows a natural progression to the D and then A strings, a plea for introspection in this minor Moorish modality. In #4 the piano introduction sets the stage for the

violin to soar in melodic expressiveness, enhanced by the richness of double-stops. The joyful, playful jaunt of #5 is uplifting and satisfying, and we recognize the return of the opening theme, now ornamented in its final statements.

“Suite Espagnole” is a geographic portrayal, beginning with the magical “Vielle Castille.” While the violin plays double-stops in intervals of the fourth and fifth, the piano provides chordal and harmonic support, then rejoices in song. The violin announces “Murienne” with captivating drama through guitar-like pizzicatti that capture Spanish flamenco rhythms. The piano’s chordal melody in “Catalane” is set against violin accompanimental chords. Here is an uncomplicated musical line imbued with great wealth of life, fully characteristic of the culture it illuminates. “Andalouse” is a lively melodic and rhythmic romp with use of chordal, guitar-like sonorities alongside the violin’s rhythmic contrast of pizzicatti, repetition, and tremolo effects.

“Chants D’Espagne: Montanesa” paints a lazy, picturesque day with orange sky and radiant sun. Intervals of fourths and eerie harmonics complete this scenic work. “Tonada” is a lively-spirited dance, and “Saeta” creates an image of nightfall, beginning in the lowest range and continuing a rise into restful acceptance. “Granadina” dances with joy as the strum of the violin (guitar) and piano revel in memorable flamenco mode. The piece’s wonderful melodic content takes us to emotional and literal heights as the violin climbs in octaves to the highest range of the e string.

Ottorino Respighi’s “Four Pieces” is a perfect companion to Nin’s works.



Violinist Eugene Gratovich, Professor of Violin and Chamber Music at Butler School of Music, University of Texas at Austin

“Berceuse” demonstrates piano writing of expansive harmonic structure as the violin sings, while “Leggenda” features the piano in dramatic, passionate virtuosity. The opening of “Serenata” reflects influence of a Mendelssohn “Song without Words” with an Italian vocabulary, and “Aria” continues the two instruments’ close harmonic partnership.

About the Artists

Violinist Eugene Gratovich, Professor of Violin and Chamber Music at Butler School of Music, University of Texas at Austin, enjoys an active performing career as concertmaster, orchestral soloist, and chamber musician with many ensembles. Pianist Sylvia Golman is principal keyboardist for the Austin Symphony Orchestra and active soloist and recitalist. The Gratovich-Golman Duo, formerly in residence at the Cleveland Institute of Music, evolved into a marriage and their musical partnership has taken them around the world for concerts, radio broadcasts, lectures, and festivals.

For further information:
www.gratovich.com
“Music of Spain and Italy”
Wildwood Music Studio Productions

Reaching into the past to fly into the future

The United Kingdom is at present undergoing a massive spending review. Last autumn, the Conservative Party was elected into power under a promise to tackle our sizable national deficit. It's not nearly the size of the U.S. deficit, but it is proportionate to our size. (Remember that England, the biggest region of the United Kingdom, is the same size as the state of Alabama). Local services are being cut, unemployment is rising, and as ever when a new party comes in, our National Curriculum is being reviewed, and those fringe subjects of history, geography, and music (to name a few) are under scrutiny. Do we need them?

Value of Music Education

In the midst of these cuts, the government commissioned a music education review to take a health check on music teaching in Britain. The Henley Review, as it is called, was completed a few weeks ago and it affirmed and celebrated many music activities in British schools. It praised the benefits of music education: music enables participation and co-operation, increases a pupil's self-esteem and aspirations, can enhance numeracy, literacy, and language, improves behaviour and social skills, and contributes to UK economic prosperity. This last reason is because our country has many dynamic creative industries that pull in people from around the world.

These benefits will be familiar to the musician. We see them demonstrated every day in the concerts we give, lessons we teach, and chats we have with former students. I am encouraged by the government's acknowledgement of the benefits of music education. We have taken great strides in

defending our position as music educators in Britain over the past twenty years. Yet in this hard time of cuts, we *still* have to worry, "Are these reasons persuasive enough to keep music in the curriculum?" It is a scary thought, and many people here are concerned.

For the Wider Community

In his letter to the report's author, the Secretary of Education asked how "music could be used to drive improvements across a school and wider into the community." This query jumped out at me as a high school music teacher. Often we put on a school concert and its echoes go only as far as the school walls. It doesn't have the musical quality or the integrity of message to speak to the outside community. Our expectations about the quality of high school music-making are quite low. Imagine how amazing it would be if music of the high school could influence the very culture of the wider community.

The joke is on me though. High school music *does* in fact influence the wider culture, and vice versa. This is partly because British teenagers' music originates from southern California youth cultures. You may be a Somalian or a Romanian student, but you will probably sing Celine Dion or Miley Cyrus in the school productions. MTV has a lot to answer for. It is one of our main music educators.

Harmonize Past, Present, and Future

Classical musicians are close friends with many composers from centuries past; they sit around our musical table and we spend a lot of time with their music and ideas. The challenge is to discover what concerns we share with them and,

by including our students at the table, create an intermingling of past and present communities. (The Romantics said, "Let me express myself and don't categorize me!" Mozart and Bach loved order. Did Gesualdo love ugliness? I can't be sure.)

In my work, I am trying to nurture a different kind of high school musical, one where the teenagers themselves produce their own music and lyrics. I go on a walk with these students, getting to know their music (and they do listen to more than just MTV), and after a while I share my music. This helps bridge two musical worlds.

How can we harmonize past philosophies with a 21st century sound? Seeking that answer through music education can propel us into the future, and perhaps even help us craft the messages that will shape the wider community for good.

Keith Ford is a pianist and the chair of the International Committee. He lives in London and is a PhD student at Kingston University where the working title of his paper is, "The pianist in the classroom: creating new pianistic models for linking recital and amateur practice". Post at <http://www.muphiepsilon.org/chaptersmembers/intcorner.html>



Betty Jane “BJ” Alexander (*Mu Rho, Denver Alumni*) was presented with the Violet Award at the *Denver Alumni* Founders Day luncheon last November. Over the years, BJ has served numerous times on the membership, ways and means, Founders Day, and nominating committees and as Vice-President, Corresponding Secretary, Chaplain, and Steward. She was honored for her support of the chapter and for being “a joy to work with because of her cheerful outlook and willingness to serve.”



Soprano and musicologist **Rona Commins** (*Alpha Delta, Sacramento Alumni*) sang a concert of Zarzuela in Florence, Italy, in July 2010 with tenor Ramon Perez as part of the San Francisco State University “Art Music and Culture in Florence” travel study program which Rona has taught for 23 years. December saw Rona as guest conductor with the Sacramento

Camellia Symphony in a performance of Handel’s *Messiah*. In April Rona sang the premiere performance of composer Lawrence Frank’s song cycle *Transits of Water* with the chamber ensemble “Capitol Chamber Players” and Mu Phi Epsilon members **Maquette Kuper**, flute, and **Rejean Anderson**, cello.

Mezzo-soprano and arts administrator **Irene Dalis** (*Phi Nu, San José Alumni*) was featured in a recent article by *San Francisco Chronicle* music critic Joshua Kosman. The article summarized her performing career and focused on her work with Opera San José, which she founded in 1984 and continues to serve as general director. A few article excerpts: “In a 20-year [operatic] career, Dalis specialized in dramatic roles that were longer on blood and vengeance than on romance ... Opera San José is the rare American opera company designed on the model of the European repertory houses where Dalis got her professional start ... [it] supports a full-time stable of young resident artists who do two-year stints appearing in every opera ... The combination of fierce standards and measured generosity is characteristic of Dalis, and it’s one of the reasons for the [company’s] continued success.” Read the whole article at <http://bit.ly/gHmZQ0>, and learn more about Opera San José at www.operasj.org.

Pianist and scholar **Deborah How** (*Omega Omega, Los Angeles Alumni*) was one of four distinguished panelists for a February discussion at Pomona College about the music of Arnold Schoenberg. The discussion preceded an evening concert of Schoenberg’s music.



Janet Scott (*Epsilon Tau, St. Louis Alumni*) was honored in March with a 2011 Women’s Trailblazer Award. The annual awards are given by the University of Missouri-St. Louis in conjunction with Women’s History Month.

Joan Sweet (*Alpha Delta, San Diego Alumni*) recently received the VITAS 2010 Leadership Council Award for Outstanding Service for Volunteer Achievement. VITAS is a pioneering hospice organization with locations around the country. Joan volunteers as a certified music practitioner, playing her harp at the bedside of hospice patients throughout San Diego County,



averaging three patient visits a week. She was one of two volunteers to win the national award, which was presented in a special ceremony in Las Vegas.



Delta Pi was proud that several chapter members were selected for the Men's and Women's Honor Choir at the American Choral Directors Association national convention in March. **Erin Standifer**, **Whitney Warren**, and **Macie Unzicker** represented the women of Mu Phi and **Russell Justice** and **Ruben Castanuela** represented the men at the event in Chicago.

Denver Alumni "held" a Non-Gala Un-Tea in February as a fundraiser to send Colorado delegates to convention. The invitation stated in part: "It will *not* be held in one of the best tea rooms in the city ... and the very best string trio will *not* be providing music ... You will *not* buy something extraordinarily fashionable for the occasion ... Instead, you will sit at your own table, have a cup of our gift tea, and write a check." We hope the Un-Tea was a rousing success!

Two **Gamma Eta** members were award-winners this spring. Vocalist **Rashida Haugabook** took first place for sophomore women at a competition sponsored by the regional Buckeye Chapter of National Association of Teachers of Singing (NATS). Pianist **Aminata Burton** competed in the 2011 James A. Hefner Historically Black Colleges and Universities Piano Competition held at Tennessee State University and won in the category of works by black composers, a category she also won in 2010. Aminata also was honored to receive an Ellen Jane Lorenz Porter memorial scholarship from the **Dayton Alumni** chapter.

Continued

Bookshelf, continued from page 9

These obstacles were unquestionably significant, but they seem to be just pieces of a larger picture: Zemlinsky was one of the least fortunate figures in the history of the arts. For instance, he was neither the first nor last man that his beautiful composition student Alma Schindler led on and then unceremoniously dumped for a more interesting prospect. But he was the only one who not only lost Alma but ended up working for the other man (Mahler), then lost his job (and the premiere of his third opera) when Mahler and Alma left town. Or late in his life, just when it appeared that Zemlinsky was finally poised to achieve international celebrity with his last completed opera, the new Nazi regime swept it

and its political message about the power of corrupt governments out of all the theatres. Moskovitz recounts Zemlinsky's life as if it were a sort of Horatio Alger story in retrograde inversion.

A Composer Worth Knowing

But it is a Horatio Alger story filled with wonderful music. Readers will learn something about the composer's seven completed operas (as well as several uncompleted ones), four string quartets and other chamber works, scores of songs for accompanied voice, choral works, piano pieces, and orchestral works, and can make use of the book's 30-page discography to deepen their acquaintance. An afterword by renowned conductor James Conlon enthusiastically recounts how he finally encountered Zemlinsky's music, demonstrating once again

how even a musician of the highest caliber and best training could have missed this remarkable composer.

The tome itself is designed to evoke Central European book design in the 1920s and is handsomely produced, with many historical photographs and reproduced paintings. Such care has been lavished on the book in all other ways that one wishes it had been more carefully edited and some obvious errors, both small and major, had been corrected. Yet all in all, *Alexander Zemlinsky: A Lyric Symphony* is a worthy introduction to a composer well worth knowing. Zemlinsky's wait has been much too long. If his time has still not come, it is long overdue, and Moskovitz's book should help to hasten its arrival.

Change of Fourth Vice-President/Music Advisor

Martha MacDonald appointed to finish term



In March the International Executive Board regretfully accepted the resignation of Fourth Vice-President/Music Advisor Jeff Zeiders, who stepped down due to increased professional opportunities and workload. However, the IEB is pleased to announce the appointment of **Martha MacDonald** (*Phi Xi, Austin Alumni*) to complete the 4th V.P. term of office until a successor is elected in August. Since her appointment Martha has been hard at work completing the lineup of presenters and performers for convention.

Martha is a dedicated Mu Phi with experience in many roles. She served two terms as Austin Alumni president, was District Director of South Central I (1986-1992), and held the IEB office of Second Vice President/Collegiate Advisor (2003-2008). She also was a member of the Mu Phi Epsilon Foundation board of directors (1996-1999) including three years as board president, and was concert manager for the International Competition winner (1992-1998). We welcome her back to the IEB and thank her for stepping into this important job.

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

Fayola Foltz Ash

Gamma, May 22, 1979

Ann Arbor Alumni

Died March 15, 2011

Music educator, pianist, organist, vocalist. Fayola taught piano, was a church organist and a collaborative pianist. She was a past president of Ann Arbor Area Piano Teachers Guild and member of American Guild of Organists. She served *Ann Arbor Alumni* as president and gave a piano performance at the 2003 International Convention.

Laci J. Strickland Betterton

Beta Mu, May 6, 2005

Died January 9, 2011

Elementary music teacher, church musician. Laci and her husband served together as music ministers, and died tragically in an automobile accident in icy weather on their way home from church.

Nadyne E. Brewer

Xi, February 20, 1946

Died May 18, 2010

Mary Prudie Story Brown

Alpha Sigma, July 24, 1981

Allied Member

Died April 12, 2010

Teacher, civic leader. Mary Prudie served as president of the Texas Federation of Music Clubs, from which she received the first Distinguished Service Award in 2010, and National Federation of Music Clubs, on behalf of which she presented a concert Steinway to the United Nations. She also served as president of the Inspiration Point Fine Arts Colony in Arkansas, where she promoted Opera in the Ozarks.

Gladys Gagos Burke

Mu Eta, May 30, 1950

San Francisco Alumni

Vocalist, church musician, music educator. A student of Nadia Boulanger, Gladys taught music at several schools and universities including San Francisco State University. She was also a *Dallas Alumni* member while living in that area for a time. She and husband John traveled extensively and led music tours in Europe and a choir camp in Japan.

Doris Coulston Frerichs

Tau Alpha, October 12, 1943

New York City Alumni, ACME

Died November 2, 2010

Concert pianist, composer, and teacher. Doris, a relative of Emily Dickinson and a poet in her own right, was on faculty at The Julliard School where she was a laureate graduate. She served *Mu Phi Epsilon* as National Artists Chairman 1958-1960 and Atlantic Province Governor.

Laura Marriott Hearne

Theta, January 23, 1950

St. Louis Alumni

Died February 18, 2011

Harpist, music educator. After harp study beginning at age 11, Laura performed with the KMOX staff orchestra, St. Louis Symphony, St. Louis Philharmonic Orchestra, and for fifty years with the Municipal Opera of St. Louis. She was instrumental in chartering the St. Louis chapter of the American Harp Society and received the Musicians Association of St. Louis Local 2-197 Owen Miller Award in 2002. She leaves a legacy of many harp performers who were her students.

Marian Edna Andersen Horak

Mu Epsilon, October 5, 1941

Minneapolis/St. Paul Alumni

Died December 17, 2010

Music educator. An esteemed piano teacher, Marian was honored by a day declared in her honor when she retired at age 80. She also played in a bell choir for numerous years, performing in many U.S. communities.

Carol J. Attaway Lyke

Mu Eta, April 29, 1962

Died January 30, 2010

Music educator. Carol taught music for fifteen years in public school in several Midwestern states and in Germany before becoming a 22-year university administrator.

Mark A. Manasco

Beta Theta, March 4, 1984

Died January 11, 2011

Mark was a member of Nashville in Harmony.

Louise Ferguson McKnight

Mu Chi, May 3, 1945

Died November 24, 2010

Music educator, violinist. Louise was an orchestra teacher in the Dallas schools, as well as a second grade teacher, violin instructor, and Realtor.



Sr. Georgine Nugent

Epsilon Alpha, April 29, 1990
Minneapolis/St. Paul Alumni
 Died December 17, 2010
 Pianist, music educator. Sr. Georgine taught in private schools in Minnesota and North Dakota, and directed the St. Joseph School of Music for fourteen years.

Louise Gunderson Nystel

Epsilon Pi, May 13, 1967
 Died October 10, 2010
 Keyboard artist, church musician. Louise was a church organist and choir director, composer, longtime private piano teacher, and adjudicator of student piano competitions in Texas. Active in numerous local, state and national music associations, she was a member of now-inactive *Lubbock Alumni* and served as SC-3 District Director 1989-1996.

Margaret J. O'Connor

Mu Epsilon, January 29, 1939
Minneapolis/St. Paul Alumni
 Died December 16, 2010
 Music educator. Margaret taught in St. Paul, rural Minnesota, and Wisconsin public schools. A woman of many talents and interests, she was also a world traveler.

Phyllis Irene Duval Sorichetti

Mu Eta, June 16, 1946
 Died November 5, 2010
 Soprano. A Juilliard graduate, Phyllis lived and performed in New York for a time, appearing as soloist with choral groups, the New York Orchestra, and Radio Free Europe. In Sacramento she taught public school music for over 30 years, sang professionally with the Sacramento Philharmonic Symphony, and appeared at the Crocker Sunday Concerts.

Martha Elizabeth Finger Stratton

Mu, December 5, 1943
 Died December 14, 2010
 Organist, music educator. A church musician for 46 years, Martha also taught piano privately and at Brenau College. Also an elementary school specialist, she received an award for teacher creativity. She was an active volunteer with community music organizations.

Yvonne H. Sunnen

Epsilon Tau, January 8, 1955
St. Louis Alumni
 Died February 28, 2011
 Music educator. Yvonne served Mu Phi Epsilon as North Central Province Governor 1970-1974.

Marian L. Heinzelmann Wingert

Phi Kappa, June 15, 1952
Detroit Alumni
 Died July 21, 2010
 Bassist. Marian was a private instructor of string bass and a longtime kindergarten teacher.

Mary Catherine Risinger Ziegel

Upsilon, January 28, 1940
 Died January 5, 2011
 Pianist, organist. Mary taught private piano, accompanied area choral groups, and served as a church organist for nearly fifty years.



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 Title: Lavender on Piano Keyboard

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Members coming to convention are welcome to bring your CDs, books, and music for perusal or sale. Chapters are also invited to bring scrapbooks or other memorabilia to display. Display space is free to convention attendees but space is limited and availability is first come, first served. So choose your best stuff and share your accomplishments with your Mu Phi colleagues.

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