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# THE TRIANGLE

of MU PHI EPSILON



## Behind the Music Stand

It's all about preparation

Also: Sterling Patron Chen Yi

**EDITOR**

Melissa Eddy  
editor@muphiepsilon.org

**DESIGN & PRODUCTION**

Corinne Lattimer  
thetriangle@muphiepsilon.org

**CONTRIBUTORS**

**ACME** Mary Au, Arietha Lockhart

**BOOKSHELF** ElmaMae Henderson

**FINAL NOTES** Wynona Lipsett

**INTERNATIONAL CORNER** Keith Ford

**INTERVIEWS** Marcus Wyche

**UPON LISTENING** Sherry Kloss

**Send all material for publication to:**

Melissa Eddy, editor@muphiepsilon.org  
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fax: 559-277-2825  
email: executiveoffice@muphiepsilon.org

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# President's Message



The Mu Phi Epsilon shield (above) is now trademarked. Look for the small ® immediately to the right of the Greek word "Epsilon." Chapters should begin to use this new version of our Fraternity logo as soon as possible in all chapter publications and correspondence. A .jpg file of the shield with trademark is available from the International Executive Office.

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As I write this, we are in the midst of another holiday season filled with more concerts than we can possibly attend. Each performance speaks to us in different ways through music. Many of us are the artists in these concerts, and it is a joy to perform and share our talents during such a musically rich season. Whether listening or performing, we appreciate and are grateful for the hours and hours of preparation behind the scenes that go into each performance.

In this issue of *The Triangle* you will meet two extraordinary musicians – one a Mu Phi and the other a Sterling Patron – who are pursuing their careers with dedication and commitment. They share special insights into the planning, preparation, and persistence needed to accomplish their goals.

Often it's similar planning and preparation that make an alumni or collegiate chapter strong and successful. It's tempting to look at a chapter's accomplishments and say, "They have it easy because they have so many members" or "They must have all the time in the world to put in so many SERV hours." **It's easy to find an excuse for excellence.** But the reality is that chapters offer spectacular performances whether their membership is large or small. They contribute countless hours of musical service, whatever their other obligations. They make it happen by planning, preparing, and doing all those little tasks that make an event successful.

"I don't have time to volunteer." "Someone else will do it." We have all heard someone say this before, and maybe even been tempted to say it ourselves. Maybe we thought what we had to offer was too small to be of value to our chapter. Edmund Burke once said, "No one made a greater mistake than he who did nothing because he could only do a little."

You have heard the saying "Every little bit helps," and whether you are building a career, organizing a concert, or reaching out to others through music, your little bit may be just what we need. Plan, prepare, and contribute what you can. Together we Mu Phis can make a difference!

Rosemary Ames  
International President



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## Confidence & Engagement To Serve Others with Music (Part 2)

by Keith Ford

Last issue I wrote about the Mu Phi convention in Rochester. It was wonderful to see old friends, make new ones, and be reminded of our humble call to serve others through our music. This is at the heart of what Mu Phi is all about. The invitation to serve continues to be on my mind. What does it mean? How do I serve others when I perform, when I teach, as I capture sounds, as I walk with others and in the way that I speak?

I teach a group of ten pupils once a week at a large public high school in West London. Seeing them is a highlight of my week. In addition to their keyboard lessons, we meet before school to write poetry. This poetry club brings us together, generates composing ideas for lessons, and always produces interesting discussions. It is not a class and I am not the sole teacher; we share the responsibility of teaching one another, and we take care in assigning homework assignments to each another. It is a democratic structure in which power is shared and we seek to build each other up and hone our criticality of the world.

### What is confidence?

Last week in poetry club we discussed the word “confidence.”

This is a big buzzword in schools and has been for a while. Everyone *must* have it. But what does it mean? That’s what I wanted to know from the pupils. One said it is the ability to answer back to someone who insults you. Another said it is the ability to stand up to a bully, or say an answer in class. And another said it had to do with being sure of one’s independence.

I put forward that confidence was about one’s ability to engage with the “other” – the stranger, the person you don’t like – to begin some kind of contact with them. It was a marked contrast to the first opinion that had to do with striking back at others. For their homework, we all agreed to write a poem entitled *Confidence*.

### Engaging the “other”

I’m sure the discussion will have an effect on their writing, their composing and playing, and the way they present themselves in

concert. In 2012 we are organizing a series of fifteen weekly concerts where we will perform our poetry and play our music to a crowd of peers and teachers. Yes, we will perform – but we will also seek to engage those “others” – those audience members, many of whom will be strangers to us.

Performing is not only about proclaiming ourselves and pronouncing what we believe. There is an element of listening in there somewhere. We wish to move the audience to participate with us. We want them to enter into our discussion. Perhaps acts of confidence and of performing have similar aims.

These weekly performances will be informal, in order for the audience to feel welcome enough to ask us questions. There will be space for applause and time for feedback and query. We want to know what they think. Does a piece ring true for them? Does a poem speak to what is going on in their world? These are two questions that I hope will come into the conversation of each weekly performance.

### Lowering the stage

I’m not done thinking. For me the performance question is a process that involves lowering the front stage so the performer can make contact with the people. It’s about taking rows of chairs and making them into concentric circles where all can sing to all. It’s all quite exciting. Let’s keep encouraging each other in this direction of serving others through our music.

Keith Ford is a pianist and co-chairs the International Committee with conductor Marlon Daniel. Keith is the assistant musical director at the American Church in London, UK, and he and his wife have a one-year-old son. Email him at [Keith.L.Ford@gmail.com](mailto:Keith.L.Ford@gmail.com) or post a comment at <http://www.muphiepsilon.org/chaptersmembers/intcorner.html>

> International Committee Co-Chair

**Keith Ford**  
*Alpha Kappa, Allied*

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



Ralph Waldo Emerson, mid nineteenth-century American poet who led the Transcendentalist movement, is a hero to Keith Ford’s poetry club.

# Simply Madeleine: The Memoir of a Post World War II French Pianist

by Madeleine Forte, *Gamma Kappa, ACME*

Review by ElmaMae Henderson, *Theta*

A comment by Professor Jonathan D. Bellman of Northern Colorado, just about says it all: “The warmest of afternoon reads.” *Simply Madeleine* reads equally well on an autumn evening, especially because author Madeleine Forte is a distinguished Mu Phi Epsilon member. From her Prologue statement “To the unique one who reads me” to her Postlude’s nostalgic words of reflection and remembrance, her courage, grace, faith, and love shine through. This review offers just a few vignettes from a detailed memoir of an extraordinarily rich professional and personal life.

## Early enrichment

Madeleine Forte’s middle class family consisted of an ambitious father who worked as a carpenter, served in WWII, studied law and eventually became a judge; her mother, a talented homemaker protective of her kitchen; and an older brother. Madeleine’s early childhood was enriched by her Aunt Sonia, piano teacher *extraordinaire* who also taught her reading, writing, drawing, and dance. Sonia had given up an operatic career to stay with her mother, and later with Madeleine’s family as a dedicated teacher. She guided and encouraged Madeleine, starting at age three and a half, to become the exceptional artist she is. Madeleine enjoyed practicing the piano, with daily lessons for many years; Aunt Sonia always encouraged her to play with expression. At age five, Madeleine would announce, “I am a pianist!”

## A wartime experience

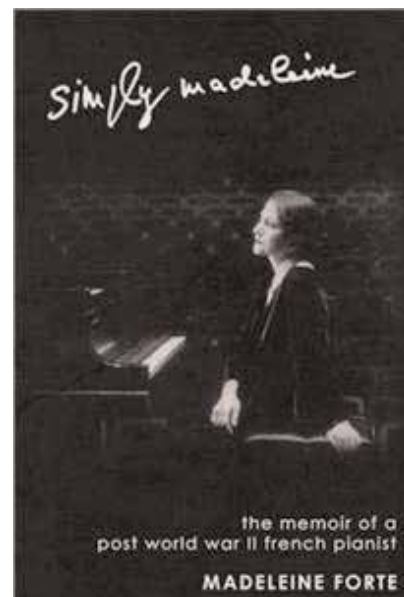
During the war under the Vichy regime, when the air raid sirens

would rend the air, Madeleine’s mother, brother, and Aunt Sonia would run to the neighborhood shelter where the adults would stand shoulder to shoulder talking; the children were frightened and silent. The American soldiers treated Madeleine as their mascot, calling her their “baby.” When the sirens signaled again, the family went home, crawled under a blanket, and secretly listened to a wireless radio.

## Learner, teacher, performer

With support from grants, scholarships and odd jobs, as a young adult Madeleine continued her musical studies in Paris and Warsaw. A competition in Rio de Janeiro was a life-altering experience; she won silver, but more importantly, received many performance opportunities. From there she moved to New York to study at the Juilliard School with Rosina Lhévinne.

After earning her master’s, she received several teaching offers and accepted one at Boise State University, where she taught for twenty-six years until retirement in 1997. She performed all over the world and earned a doctorate from New York University with a dissertation about Olivier Messiaen, with whom she maintained a long correspondence. She was married three times – the first difficult and short-lived, the second better but ultimately unsuccessful, and the third to the love of her life – and has two sons. After her retirement, she and third husband Allen Forte traveled the world and gave lecture-recitals as a team for many years.



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A brief review cannot adequately relate the beauty of her descriptive prose or the way the author interweaves her professional and personal experiences. Her Postlude remarks mention the joys and failures of a remarkable artist’s life and loves. The book contains photos of Madeleine and many of the other artists with whom she shared her life and career. It is a memoir of a most courageous, extraordinary woman.

> Bookshelf Contributor

ElmaMae Henderson  
*Theta*



## Sterling Patron Profile Composer Chen Yi: Passion & Persistence

by Marcus Wyche, Foundation Board President,  
*Delta Delta, Washington D.C. Alumni*

Of the impressive generation of latter-twentieth-century Chinese composers (Zhou Long, Bright Sheng, Tan Dun), Dr. Chen Yi\* is among the most prolific and honored. When it comes to musical achievement, her career and life have been marked by a steady and strong work ethic, serious development of compositional technique, and a unique musical voice that blends both Chinese and Western elements into her works.

A composer who uses a wide palette of timbres, tone colors, and dynamic contrasts, Dr. Chen is currently the Cravens/Millsap/Missouri Distinguished Professor at the Conservatory of Music and Dance in the University

of Missouri-Kansas City. She has received fellowships from the Guggenheim Foundation and National Endowment for the Arts, as well as the Lieberson Award from the American Academy of Arts and Letters. Other honors include a first prize from the Chinese National Composition Competition, the Lili Boulanger Award, NYU Sorel Medal Award, and ASCAP Concert Music Award. She holds honorary doctorates from Lawrence University, Baldwin-Wallace College, University of Portland, and The New School University, has been composer-in-residence for the Women's Philharmonic Orchestra and Chanticleer, and her music has been commissioned by the Cleveland Orchestra, Seattle Symphony, Yehudi Menuhin, Emanuel Ax, Evelyn Glennie, and Yo-Yo Ma. Perhaps most significantly, in 2001 Dr. Chen was the recipient of the prestigious Charles Ives Living Award from the American Academy of Arts and Letters.

Behind all these imposing achievements, though, is a cheerful woman with an easy, energetic laugh and gracious manners who's endeared to her students and enjoys the occasional movie and shopping (that is, when she has time). And who, of course, enjoys discussing all aspects of music creation, whether it's her musical influences (Stravinsky and Bartok, to name a couple), her general creative process (she matches written descriptions and musical images to a specific instrumentation), the application of software and technology (she uses *Finale*), advice for younger composers ("seek your own voice; have an open mind; get strict training") or upcoming works (*Distance Can't Keep Us Two Apart*, commissioned by the American Choral Directors Association Endowment).

Very thankful to be the Fraternity's most recent Sterling Patron, Dr. Chen was introduced to Mu Phi Epsilon through two different avenues. "One of my [doctoral] students at UMKC Conservatory, Nick Omiccioli, told me about this," she says. "One day he said, 'Hey, I have nominated you to this award.'" Before that, Dr. Chen had observed Mu Phi artistry in action in 2009 when the UMKC Conservatory and its cello professor Carter

\*Chen is the family name, Yi is the personal name. Chen Yi can be referred to as Dr. Chen, Prof. Chen, Ms. Chen, or Chen Yi, but not Dr. Yi, Prof. Yi, or Ms. Yi.



Chen Yi, 1956

Photos courtesy of Chen Yi

Enyeart presented the Mu Phi Epsilon Concert Artist, cellist Ruslan Biryukov, with accompanist Mary Au. “I went to their master class, also because Mary Au is Chinese,” Dr. Chen says. “I hosted a dinner for the guests ... At the dinner table, local Mu Phi member Charlotte Brown asked me [if I knew about Mu Phi

Epsilon] and introduced the organization to me.”

### Early passion and persistence

Mu Phi Epsilon prides itself on being an international fraternity, and Dr. Chen’s experience is a prime example of time zones crossed and exposure to different cultures. A native of Guangzhou, she was born in 1953, the Year of the Snake. The daughter of medical doctors who were classical music lovers, Dr. Chen began studying piano at age three and started violin at four. “My mother played piano at a professional level, and my dad played violin with great passion and sensitivity, at an intermediate level, and sang many European folk songs and title songs from Hollywood movies,” she said in a 2001 interview in *New Music Connoisseur*. “They collected numerous records of classical music, ranging from solo instrumental and vocal pieces to orchestral works and operas, and they played them at home every day during and after dinner.”

In the 1960s, the Cultural Revolution overtook China, and Dr. Chen’s family, as intellectuals, “couldn’t escape from the suffering of having our home searched, of being compelled to perform forced labor, of having to engage in public self-criticism, and of having to live our lives under the persistent stress of political pressure.” Under this scrutiny, Dr. Chen quietly continued playing music, using a heavy metal mute on her violin and practicing piano with a blanket between the hammers and steel frame. But her family was eventually broken up, their possessions confiscated or destroyed, and her parents and siblings banished to separate areas of the country. Chen, a teenager, was sent into forced labor in

### Sample of Major Works

*Duo Ye*, piano solo (1984)  
*As in a Dream* (2 songs), soprano, violin and cello (1988)  
*Sparkle*, octet (1992)  
*Ge xu (Antiphony)*, orchestra (1994)  
*Chinese Myths Cantata*, male chorus and orchestra (1996)  
*Fiddle Suite*, huqin (Chinese fiddles) and string quartet (1997)  
*Qi*, mixed quartet (1997)  
*Momentum*, orchestra (1998)  
*Sound of the Five*, cello and string quartet (1998)  
*Chinese Poems*, girls chorus (1999)  
*Chinese Folk Dance Suite*, violin and orchestra (2001)  
*Ning*, violin, cello and pipa (2001)  
*Symphony No. 3*, orchestra, (2004)  
*Happy Rain in Spring Night*, mixed quintet (2004)  
*Suite from China West*, wind symphony (2007)  
*Early Spring*, mixed choir and chamber ensemble (2011)

### Publisher

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[www.presser.com/Composers/info.cfm?Name=CHENYI](http://www.presser.com/Composers/info.cfm?Name=CHENYI)

### Websites

UMKC Conservatory of Music and Dance

<http://conservatory.umkc.edu/faculty-profile.cfm?id=27>

American Music Center

<http://www.amc.net/ChenYi>

American Composers Forum

<http://www.composersforum.org/members/directory/chen-yi>

Pytheas Center for Contemporary Music

[www.pytheasmusic.org/chen\\_yi.html](http://www.pytheasmusic.org/chen_yi.html)

Facebook

[www.facebook.com/ChenYi.Composer](http://www.facebook.com/ChenYi.Composer)

MySpace

[www.myspace.com/chenyicomposer](http://www.myspace.com/chenyicomposer)

### Selected Discography

*The Music of Chen Yi*, New Albion (1996)

*Sparkle*, CRI (1999)

*Momentum*, Bis (2003)

*Sound of the Five*, Albany (2009)

the countryside for two years, harvesting rice and carrying hundred-pound loads of mud and rock up a mountain with a stick and basket – as often as twenty-two times a day – to build military fortifications.

Though a forced laborer, Dr. Chen was able to keep her violin, and in her spare time played state-sanctioned Revolution songs to farmers and soldiers (sneaking in

double stops and Paganini passage work). Though the overall experience was exceedingly difficult, it gave her a deeper knowledge and appreciation for her people and culture. As she summed up in the *Connoisseur* interview: “It was not until then that I found my roots, my motherland, and really appreciated the simple people on the earth and the importance of education and civilization. I learned to overcome hardship, to bear anger, fear and humiliation under the political pressure, to get close to uneducated farmers on a personal and spiritual level, and to share my feelings and thinking with them, to learn to hope, to forgive, to survive, and to live optimistically, strongly and independently, and to work hard in order to benefit more human beings in society.”

### Education, love, career

At seventeen, Dr. Chen returned to her home city and served as concertmaster and composer with a Beijing opera troupe. In 1977, the Beijing Central Conservatory reopened after being shut down during the Revolution, and Dr. Chen—among tens of thousands of applicants—successfully enrolled, earning her bachelor’s degree in composition and in 1986 becoming the first woman in China to receive a Master of Arts in composition.

It was also at the Conservatory where she met her husband-to-be, Zhou Long (recently awarded the Pulitzer Prize for his opera *Madame White Snake*). “All our classmates, I think [were] either older or younger,” Dr. Chen says, “and only Zhou Long and I [were born in] the same year. We are from very similar families. My parents are medical doctors, his parents are university professors who are artists. Kind of similar experiences, also—he was sent to the countryside to work as a farmer. We didn’t know each other until we became classmates in 1978. We married when we were 30 years old when we graduated from the Conservatory.”

Husband and wife moved to New York City shortly thereafter and in 1993 earned their Doctor of Musical Arts degrees from Columbia University. New York proved very stimulating (“When I first came, I was so excited ... going to Central Park for New York Philharmonic concerts ... and the subway system is so

scientifically designed, I was really impressed”), and Dr. Chen has referred to the Big Apple as her second home. Like most Americans, she was deeply affected by the September 11 terrorist attacks, and her compositions of that period—*Know You How Many Petals Falling* for chorus, *Burning* for string quartet, *as like a raging fire* for mixed ensemble, and *Tu* for orchestra—reflect the



Chen Yi, 1973

intensity of her feelings. “I thought [9/11] was a very big event for us to look back,” she says, “to learn the history, to think deeply how to avoid [future terror events], how to improve understanding between people from different cultures, and how to work for a better future.”

### Music ambassador

Being steeped in two cultures, does Dr. Chen—who regularly

travels to China and the Conservatory as a visiting professor—see herself as a kind of music ambassador, bridging differences between East and West? When remarking on current U.S. concerns over China’s increasing geopolitical presence, she approaches the issue with humor, saying, “[China] is not better, they are just different. Each system has a different side. So it’s just depending on which view, which importance is taken. I think that we should learn from each other.”

If sentiments about cultural diversity and working together toward a shared future sound positively humanist (and some music critics have sensed this element in her music), Dr. Chen—who says she is “not religious,”—is fine with the label. “I just believe in human beings,” she says. “I just believe the thoughts that would make the world better.”

“I think that [I am a music ambassador to some degree], not only between Chinese, but between people from different cultures,” she says. “My students, they are from everywhere. Each year I give visits or lectures, master classes, and [participate in] festivals in other universities where I have met other students and audiences. They might be from different cultural backgrounds. I think that to bridge Chinese culture with others certainly is my hope and my practice. And it would be easier for me to speak in this language in my music, to share with others. So that’s what I have been doing.” ▲



# Sing Freedom! African American Spirituals

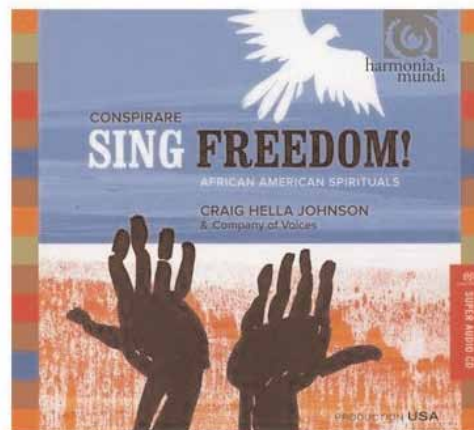
Performed by Conspirare  
Craig Hella Johnson, Conductor  
Reviewed by Sherry Kloss

This collection of African American spirituals chronicles a legacy of a people whose souls cried out in song, whose chants provided communal fortitude, and whose utter jubilation instantly captures the heart of today's listener. These were untrained composers and songwriters, yet their profound work still overwhelms us. Over the years many of the originals have been rewritten and re-arranged. This review speaks to arrangements herein by Craig Hella Johnson, Leonard DePaur, William L. Dawson, Moses Hogan, David Lang, Michael Tippett, Wendell Whalum, Alice Parker/Robert Shaw, Tarik O'Regan, and originals by Kirby Shaw and Robert Kyr.

"Motherless Child" features glorious harmonization, emotional intensity, and masterful use of dynamics, epitomizing the soulful cry. "A City Called Heaven" has a soothing mood with interesting, full voicing. The opening dissonant harmonies of "Soon Ah Will Be Done/I Wanna Die Easy" create dramatic foreboding of something to come. With emphasis on contrasting vocal ranges and choral punctuation, there is magnificence to the journey and the destination ("I want to meet my mother"). Repose returns in the pianissimo introduction of "Hard Trials," with keyboard interlude, vocal unison, and soul-felt soprano solo communicating a heart-breaking story line with emotional resolution.

"Hold On" swings with incredible rhythmic energy, telling a passionate story with forceful verve and insistent repetition. The beginning of "Been in de Storm" sets a mezzo-soprano solo with a lush choral accompaniment; echo effects, unisons, fermatas, and harmonic counterpoint lead to a final request and vocal flourish. Silences between words are most effective in transmitting the message of "Oh Graveyard" – we breathe along with the supplicants as their prayers lift them on the journey. "Ain'-a That Good News!" is joyful and it swings.

"Steal Away" expands from unison to harmony, with solo and choral work culminating in resolution. The jazzy, dotted rhythm of "Walk Together, Children" ends in augmentation and chromatic melisma in the basso, simply a wonderful harmonic arrangement. "I Got a Home in-a Dat Rock" shows the resonant power of the hum and then forceful group sonority. The hymn-like anthem "Lily of the Valley" creates an angelic atmosphere, while "Plenty Good Room" is rich in catchy dialogue, antiphonal voicing, hand claps, modulations and chromatic color. "My God is a Rock" uses percussion and the "call and response" shout to conjure heaviness, a rally, perhaps a march; one hears the soul of slaves. Drumbeats in "Freedom Song" are a call to freedom, and the painful wail of slavery ("set me free") builds to explosive levels. In "Swing



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Amazon, iTunes, and Conspirare.org

"Low, Sweet Chariot" we hear a fresh version of the familiar traditional spiritual, the words masterfully embedded in a mesh of sound, each word elongated with humming against lyrics.

In this CD, conductor Craig Hella Johnson and his Company of Voices (35 singers, piano, and percussion) have given the world a powerful experience not to be forgotten.

## > Upon Listening Contributor

**Sherry Kloss**  
*Epsilon Upsilon, Muncie Alumni*

3510 West University Avenue  
Muncie, IN 47303  
765-287-8469  
sherk!@excite.com

Conspirare is an internationally acclaimed professional choir based in Austin, Texas, and comprised of talented singers from across the country. Its recordings have received five Grammy® nominations, the Netherlands' Edison Award, and prestigious performance invitations including Carnegie Hall's Weill Music Institute. Founding artistic director Dr. Craig Hella Johnson studied at St. Olaf College, the Juilliard School, University of Illinois, Yale University, and with Helmuth Rilling in Germany. He has served as choral director at the University of Texas-Austin, Chanticleer in San Francisco, Houston Masterworks Chorus, and as guest conductor with numerous choral and instrumental ensembles. He is an editor with G. Schirmer and his original and arranged works are also published by Alliance Music Publications. Johnson received the Mu Phi Epsilon Citation of Merit in 2011.

## It's All About Preparation Entering the International Competition

By Gina Gillie, *Epsilon Sigma, Tacoma Alumni*  
Finalist, 2011 Mu Phi Epsilon International Competition

I began my journey to the Mu Phi International Competition in 2003 when I attended the Centennial Convention as Epsilon Sigma's collegiate delegate and president. I heard some of that year's competition and was sincerely amazed by each musician's performance. I was inspired and thought, "Wow, someday I'm going to do that!" Several years passed. I went to graduate school and then came back to teach at Pacific Lutheran University, my alma mater. In early 2010, I read of the 2011 International Competition that would take place in Rochester and thought, "Now's the time. I guess I'm ready to take this on."

A competition like Mu Phi Epsilon's, where a variety of instruments and voices all compete within the same pool, is highly complex. Judges look for a performer who grabs them musically, artistically, expressively, emotionally, and even visually, and for a certain level of artistry that transcends the instrument. While some things are objective – like intonation, consistency, rhythm and accuracy – many other things are subjective. With this in mind, a performer needs to develop a stage presence that goes beyond the instrument and speaks to a diverse audience.

In such an all-inclusive competition the musicians cannot rely on judges who know the challenges and strengths of a particular instrument and its repertoire, and compare

competitors who all play that instrument. Instead, performers compete against completely different sounds and repertoire. It is therefore important for performers to highlight their unique, compelling skills and their instrument's specific attributes.

### Choosing repertoire

One of the first steps in entering a competition is choosing repertoire. Usually a list of required selections is provided, representing a wide range of styles, periods, genres, and skills so the judges may assess a wide scope of ability and expression. For the Mu Phi competition, a performer is required to prepare about 75 minutes of music drawn from several choices of specific repertoire, as well as a modern piece composed within the last thirty years.

My strategy was to select music that I was familiar with, had performed recently, and highlighted the strengths of my playing. This was motivated in part by the fact that I would need to memorize a majority of the music, and starting with unfamiliar pieces would have taken even more preparation time. My advice to anyone planning to participate in a competition is, as much as possible, choose music that makes you sound good. If an optional piece on the list is flashy but contains something you don't do well, don't play it. If there is a piece you really like but you don't have

enough time to get it ready, choose something else you already know or can prepare more quickly.

My approach to selecting competition repertoire differed dramatically from planning a recital, in that I did not follow a structure based on a coherent central idea. My selections were an eclectic bunch, pieces that showed a great deal of contrast, but which I would never program together on one recital. From the list for horn, I chose Bozza's *En Foret*, Mozart's *Concerto No. 4*, Hindemith's *Sonate for Horn and Piano*, and Persichetti's *Parable*. For my modern piece, I selected Eric Ewazen's *Sonata for Horn and Piano*.



Gina Gillie (left), with Foundation officials Kathryn Habedank and Beverly Abegg, before announcement of the competition winner.

### Recording performance samples

I needed to make a 30-minute, unedited recording of music from the repertoire to submit with my application. I chose selections from my list that were already well-prepared and displayed a wide range of style and ability. I hired an accompanist, gave him the scores, and scheduled recording dates far enough in advance of the February submission deadline to feel comfortable. I started practicing the repertoire in September 2010 and recorded my application CD in December and January.

For the recording, I used my own personal portable Sony digital device and transferred the sound files onto my computer to burn onto a disc. Some musicians prefer to hire recording engineers or use recording studios. For a preliminary competition round, the most important thing is that the sound quality is a good representation of your true work. I find that this is possible to achieve with a high quality digital recorder and an appropriate natural acoustic.

### Apply and wait

The application was one of the most rigorous I have undertaken. (However, this was the first international competition I had ever entered, so it may be right on par with others.) The complete packet included a current performance resumé, concert and recital portfolio with programs, competition repertoire list, CD, original score for the modern composition, professional headshot, two recommendations, \$50 registration fee, and completed application form. Preparation of the materials followed specific parameters and any deviation could result in disqualification. Thus it is imperative to read the instructions carefully, review them multiple times, and check the list again before you send things out to make sure that everything is in order. It would be terribly disappointing to be winnowed out of the selection pool simply because you didn't read well.

After submitting my application by the February 2011 deadline, all I could do was wait, but since the competition required memorization, I needed to continue working on the music. With a full-time teaching job and other

obligations I found it difficult to motivate myself without knowing the results of the preliminaries.

### Memorization challenges

In April 2011 I heard that I was one of five finalists. Now that I knew I would be performing, memorization had to begin in earnest. In the horn world, we are not frequently asked to memorize complete programs, so committing a whole recital's worth of music to memory was a new venture. The Mozart was easiest to memorize since it made so much harmonic sense, and I was so familiar with it. The *Bozza* was challenging because it is a flashy piece with lots of fast finger work and various effects like stopped horn, mutes, glissandos and natural horn. The unaccompanied Persichetti piece went quite well since I didn't have to worry about accompaniment, but the Hindemith Sonate was giving me fits. I found it a challenge to motivate myself to make progress during the spring months.

At one point in early June I re-read the competition rules and discovered that sonatas did not need to be memorized! I contacted competition organizer Beverly Hoch to ask for clarification, and she affirmed that I could use music for the Hindemith and Ewazen sonatas. This saved me a vast amount of time and let me focus on musical ideas.

I spent the summer months practicing and mentally preparing. I practiced about 3-4 hours a day, and when I wasn't playing I listened to recordings of the repertoire. I studied the scores to learn the piano part, and even used



Finals performance! From left: Gina Gillie, Bill Shaffer, Beverly Hoch. Photo by Michelle Shaffer

Fixed Do solfège to create “lyrics” that would help me remember specific pitches in harmonically ambiguous passages. I found that memorizing music on horn was much more difficult than memorizing vocal music. Being a singer as well, vocal music has always been easy for me to memorize, but I found that with the absence of lyrics and the presence of specific finger combinations, I had to learn the music on a much deeper level, both harmonically and structurally. The most useful technique was visualizing the page in my mind and then becoming so used to playing each phrase that it became muscle memory as well.

### **Working toward perfection**

Most of the memorization finally came together in July. I worked towards perfection by playing every piece, every day, sometimes with a recording to hold myself accountable to intonation, rhythm, and uninterrupted performance. I tasked my husband with randomly choosing selections from the list so that I would get used to jumping quickly from style to style, as would happen in the competition. The entire process required so much concentration that I emotionally withdrew inside myself for most of the summer, and my mind was consumed with the music even when I wasn’t practicing.

It was frustrating and alarming that I had not played any of my pieces perfectly from memory until two weeks before the competition. I felt that this was not enough time for me to have lived with the pieces memorized before playing them for the judges, but I didn’t have much choice at that point. If I should enter another competition in the future, I would set a more rigorous practice schedule and have my music fully ready at least a month in advance. I would also schedule recital performances so that the competition is not the first time I play the pieces from memory for an audience.

### **Competition time**

In August I traveled to Rochester. There I had just two rehearsals, two hours each, with competition accompanist Bill Shaffer. It was exciting and fun to work with Bill, who had only recently learned all the music for four contestants. He had a great sense of musicianship and was prepared, upbeat, and professional, which made for a positive experience. The first rehearsal was spent settling on tempi, pace, and other ensemble issues. The next day allowed for deeper expressive exploration, but overall, the process was quite brief, and we relied on musical skill and experience since extended rehearsal time was unavailable. Interactions between the Mu Phi competitors were friendly and collegial; all of us were close to or in our 30s with extensive teaching and performance experience, so we had much in common. Many times at other competitions, participants will not interact, or even actively avoid each other. But in this case, we all were amicable, which made the experience more enjoyable and less awkward.

On competition day I made sure to be rested, fed, and well-hydrated. I had planned my wardrobe carefully to be comfortable and look professional. I kept mostly to myself and focused on the performance. During my forty minutes onstage, I began with a piece of my choice and was then asked to play whole movements or portions of other pieces as the judges called them out. I did not find it difficult to quickly change between styles and genres since I had practiced this format. I maintained a relatively poised and stoic stage presence during my performance, and I played the best I could, which is all anyone can do in a performance. I missed more notes than I would have liked, but this motivates me to practice more in the future.

Yukiko Sekino, piano, was deservedly named the competition winner, and Jonathan Young, organ, named alternate. For rest of us, it had been an honor to participate and to gain the experience.

### **Feedback for the future**

I was able to speak with one of the judges, Dr. Keith Bohm, and received some insightful comments. One was that the judges were looking for a stage presence that commanded their attention and engagement. I was reminded that I could perhaps let more of my gregarious nature show from the stage, and that performing is not just about musical expression, but also extra-musical communication. Vocalists practice this early on, but sometimes instrumentalists hide much of their personality behind their instruments. Another comment had to do with too many missed high notes, which reinforced the fact that the audience wants to hear a seamless and jolt-free performance, no matter the difficulty.

My participation in the competition was an educational and positive experience, one that will strengthen my future performances and my teaching. I encourage any who are eligible to consider participating in the Mu Phi International Competition, keeping in mind that the process takes more than a year of planning and preparation. The musicians who participate are of high caliber, and the networking that can occur is wonderful for establishing connections for future performances and collaboration. ▲



*Dr. Gina Gillie is Assistant Professor of Music at Pacific Lutheran University, Assistant Principal with the Tacoma Symphony Orchestra, and a member of the Lyric Brass Quintet and Camas Wind Quintet, faculty ensembles at PLU. She received both her MM and DMA degrees from the University of Wisconsin-Madison, where she studied with Douglas Hill, and her BM degree from Pacific Lutheran University where she studied with Kathleen Vaught Farner. She is a past winner of the fraternity's Sterling Senior Achievement Award and currently is faculty advisor for Epsilon Sigma. This article is adapted from a speech given by Dr. Gillie to the Tacoma Alumni chapter for Founders Day 2011.*

# Los Angeles ACME Honoree News

by Arietha Lockhart and Mary Au

Ten Mu Phi Epsilon members and a Sterling Patron join forces in New York on March 26 for a recital “Faces of Eve,” a program dedicated to women composers. Five are ACME honorees, four of whom are members of the Los Angeles Alumni Chapter. Read about them and other L.A. chapter honorees below.

Composer **Adrienne Albert’s** (*Phi Nu*) chamber music CD *Musescapes* will be released in April and her composition *Americana* for flute and strings will have its East Coast premiere in New York on April 24. L.A. chapter members Lydia Busler-Blais, horn, and Mary Au, piano, will premiere Adrienne’s work *Wind Tides* for horn and piano in New York in March. Three more CDs of Adrienne’s music for bassoon, baritone saxophone, and trombone will be released in the spring, and other chamber works will be featured in eight concerts throughout the United States through the end of April. [adriennealbert.com](http://adriennealbert.com)

Pianist **Mary Au** (*Mu Nu*) presents theme-based music performances including “Tai Chi, Piano, and the Double Bass” and “East Meets West.” As an advocate of contemporary music, Mary will perform premieres and old favorites on “Faces of Eve.” Recent memorable performances include collaborations with Tchaikovsky Competition laureate cellist Boris Andrianov and MPE Loeb/Louviere Young Artist Competition winner cellist Xian Zhuo. [aumary.com](http://aumary.com)

Electric violinist, composer, and poet **Mary Lou Newmark** (*Mu Chi*) has created *Breath of Trees*, a new multidisciplinary work exploring the connection (and often disconnection) between modern man and nature. It received two workshop performances in Southern California last November. Mary Lou also was one of the composers for *Overlay*, a new dance work created through a collaboration of L.A.’s Pennington Dance Group and Yorke Dance Project of London, performed multiple times in December. [greenangelmusic.com](http://greenangelmusic.com)

**Alex Shapiro** (*Phi Nu*) received the 2011 MPE Award of Merit (see *The Triangle*, Fall 2011, page 5). She frequently composes commissioned works for electro-acoustic symphonic band, in which a wind band performs with a prerecorded track. [alexshapiro.org](http://alexshapiro.org)

Members of the New York and Vienna Philharmonics performed composer, painter, and writer **Carol**

**Worthey’s** (*Phi Nu*) *Fanfare for The New Renaissance* during Italian Brass Week. Carol’s piece *A Simple Ditty* was premiered by pianist Mary Au with flutist Aleksandr Haskin and again with bassist Tony Grosso. In 2011 Carol completed her book *Turning Life into Art: How a Composer Works*; composed *A Choral Calendar*, twelve choral portraits based on her poems; and welcomed a beautiful grandson. [CarolWorthey.com](http://CarolWorthey.com)



While in China, Deon Price (right) congratulates violinist Luo Peng on his performance of her music.

In 2011 **Dr. Deon Nielsen Price** (*Gamma*) – pianist, composer, author, and contemporary music advocate – received the MPE Golden Triangle award for 50 years of membership, as well as an ASCAP Plus award. As president of the L.A. chapter of National Association of Composers USA (NACUSA), Deon produces concerts featuring contemporary American composers. Her CD *Dancing on the Brink of the World* is receiving critical acclaim and one of her arrangements was included in a compilation album *How Sweet the Sound* (Albany CD TR1244). Supported by a MPE Foundation scholarship, Deon performed in September at the Chinese Woman Composer’s Association Two-Piano Festival in Beijing. Deon and her son Dr. Berkeley Price perform regularly as the Price Duo. [culvercrest.com](http://culvercrest.com)

Send ACME honoree news, or nominations of prospective honorees, to Arietha and Mary. We want to hear from you!

## > ACME Contributors

**Arietha Lockhart**, *Beta Gamma, Atlanta Alumni*,  
ACME Chair, 404-291-5162, [acme@muphiepsilon.org](mailto:acme@muphiepsilon.org)

**Mary Au**, *Mu Nu, Los Angeles Alumni*,  
ACME Co-Chair, 323-666-2603, [auhaus@gmail.com](mailto:auhaus@gmail.com)

# Mu Phi Epsilon Foundation



**Eileen Butler Kennedy, Beta Zeta, Allied,** is a retired college director of special programs. She earned her B.S. degree *Cum Laude* in Music Education from Southern University/Baton Rouge, LA with applied music studies in piano. She

received the MMed degree from Louisiana State University with minor studies in Music History. Upon graduation, Eileen taught elementary music and directed high school choirs in the Louisiana parish school systems before moving into college administration.

In retirement, Eileen continues her role as accompanist, church music director/pianist/organist and is expanding her role as a community/music advocate through her participation in community choral societies and membership on church and music foundation boards. She is board chairman of the United Methodist Church's Wesley Foundation at Southern University and A & M College and board member of the local DeBose Foundation, Incorporated Fine Arts Festival Series and National Piano Competition.

Eileen is currently Secretary of the Mu Phi Epsilon Foundation Board and she serves on the Publicity Committee.

Eileen has two sons who are teaching music and are performing musicians, clarinet and trombone, respectively, in the Dallas and Oklahoma City areas.

**Rosemary Ames, President of Mu Phi Epsilon International Fraternity** (see p.24 of the Fall Issue of *The Triangle* for picture and bio.)



**Dawn Phelps Neal, Phi Nu, Los Angeles,** is a seasoned violin artist and is well-known locally for her many appearances on distinguished recital series, such as Community Concerts, University Series, and County Museum broadcasts. She is in

constant demand as a Clinician and Adjudicator, as well as a popular seminar speaker. While attending L.A. City College, UCLA and the Los Angeles Conservatory many years ago her emphasis was in gaining performance skills. While attending UCLA, she headed the distinguished UCLA String Quartet, and also did some assistant coaching in Chamber Music.

Dawn is recently retired as a String Specialist, teaching an in-school program she designed and introduced for Elementary and Secondary string class instruction. Currently she maintains two studios for private violin students in the Los Angeles and Ventura areas. She was a recipient of the Bronze Halo Award from the Southern California Motion Picture Council for "outstanding contribution to the Entertainment Industry in the field of Classical Music".

Dawn is the mother of the famous Phelps Family Musicians, all five of whom perform here and abroad. Their gold album is in the Library of Congress. Dawn performs on her valuable Guarnerius violin made in 1722.

Dawn has been President of the Los Angeles Alumni Chapter of Mu Phi Epsilon twice and a past Mu Phi Epsilon Foundation Director in charge of Scholarships and Grants. She was the General Chairman for the Fraternity's 2003 Centennial Convention held in Cincinnati, Ohio.

**For more information about the Mu Phi Epsilon Foundation go to:  
[www.mpefoundation.org](http://www.mpefoundation.org)**

# Mu Phi Epsilon Foundation

## News about 2012 Scholarships and Grants offered by Mu Phi Epsilon Foundation



Eleanor Hale Wilson, *Tau, Seattle Alumni*, cellist, accompanist, was First Vice President 1950-1954 and President (1954-1958) of Mu Phi Epsilon Sorority, as it was named at that time. For ten years after her presidency Eleanor was national finance chairman for both the Fraternity

and the Foundation. Throughout her life, she was extremely supportive, both verbally and financially, of Mu Phi Epsilon Foundation and its projects.

In December of 2010, Mu Phi Epsilon Foundation received a very large gift from the Eleanor Hale Wilson Charitable Trust. The money is to be used for scholarships.

Because of the generosity of the Eleanor Hale Wilson Charitable Trust, the minimum amount for all grants and scholarships has been increased to \$1,000.

March 1 is the deadline for all but the Summer Scholarships, which have a deadline of April 15. Forty scholarships and grants totaling just under \$80,000 are being offered this year.

New: **ELEANOR HALE WILSON CELLO SCHOLARSHIP:** \$2,000 for undergraduate or graduate music ed, music therapy, or performance majors whose primary instrument is cello. *Chairman:* Catherine Schroth

New: **WIESE-ABEGG COLLEGIATE CHAPTER PROJECT GRANTS:** A maximum of \$1,000 to help support one or more special projects undertaken by collegiate chapters. *Chairman:* Beverly Abegg

For additional information please go to the website: **[www.mpefoundation.org](http://www.mpefoundation.org)** where complete information on all grants and scholarships including contact information and an application form can be found.

## Mu Phi Epsilon Artist Concerts

**Yukiko Sekino**, pianist, winner of the 2011 Mu Phi Epsilon International Competition held at Eastman College in Rochester, New York, will tour as a Mu Phi Epsilon Concert Artist, giving recital and concerto performances through the 2012-2013 concert season.

According to Melissa Eddy, Editor of *The Triangle* re: Yukiko's concert at Eastman: "Although her focus was intimately concentrated on her instrument – with which it seemed she became as one – she engaged the audience through the sheer joy of her playing. In fact, it seemed that the faster and more difficult a passage, the more fun she was having, as in the last programmed piece, a virtuoso spectacular by Liszt. It was almost, dare we say, as if Sekino were making love to the piano and the audience got to watch. Chapters should be rushing to book Sekino for an appearance, to bring this great talent and representative of Mu Phi Epsilon to your own communities."

Has your chapter hosted an artist concert? If not, you

should plan now to present **Yukiko Sekino**, pianist. All you have to do is fill out an "Official Booking Form" and send it with a check for \$250 made out to *Mu Phi Epsilon Foundation* to the Artist Concert Manager listed below.

The Foundation pays all travel expenses to and from each concert. Your responsibility while the artist is in your city is to provide housing, meals, and transportation to and from the airport and within the city. Your chapter is also responsible for booking the hall, having the piano tuned, printing the programs, and making sure that there is enough advance publicity to have an audience of at least 75. The Foundation will provide you with a photo of the artist, program information, and biographical material to use for publicity.

**Beverly W. Abegg, Artist Concert Manager**  
**8 Phillips Dr.**  
**Westford, MA 01886 978-692-7353**  
**[bevabegg@verizon.net](mailto:bevabegg@verizon.net)**

In late December, vocalist **Rachel Barham** (*Delta Nu, Washington DC Alumni*) traveled to Hawaii to give a recital entitled “Out with the Old.” See the program at [rachelbarham.com/hawaii2011.php](http://rachelbarham.com/hawaii2011.php). Rachel has also co-authored an article with Maurice Saylor about the historic music of Catholic University. The article appeared in the university’s alumni magazine and can be read at [cuamagazine.cua.edu](http://cuamagazine.cua.edu).

The November 2011 edition of the music magazine *Gramophone* included a review of *Phoenix Forever*, a new CD performed by the Praga Sinfonietta and conducted by **Marlon Daniel** (*Mu Xi, New York Alumni, International Committee co-chair*).

**Carolyn Hoover** (*Mu Pi, Tacoma Alumni, ACME*) gave a solo piano recital in late January. She is happy to be making more music now that her long, dedicated service as ACME chair has concluded.



The 2011 Citation of Merit was presented to choral conductor Craig Hella Johnson (above, left) following a December performance in Austin by his ensemble *Conspirare*. International Editor **Melissa Eddy** (center) and District Director SC1 **Elda Garcia-Gomez** (far right) made the presentation.



**Joyce Jones** (*Mu Theta, Allied, ACME*), pictured at far left, was honored at a November reception at Baylor University School of Music, from which she is retiring after 43 years of teaching organ. Joyce received the MPE Award of Merit at the 1998 convention in Tacoma,

where she performed at the opening gala. (Read a profile of Joyce in the Fall 2006 *Triangle*.) **Martha MacDonald** (*Phi Xi, Fourth Vice President/Music Advisor, ACME*) attended the reception.

Many thanks to Second Vice President/Collegiate Advisor **Sandra McMillan** (*Alpha Nu*), who has made a \$1,000 donation to underwrite enhancements to the fraternity’s website. We are also excited to announce a \$5,000 bequest from an anonymous member, which will be used as seed money for a special event at the 2014 convention.

**Tracy Richardson** (*Gamma Psi, Terre Haute Alumni*) has been elected to a six-year term as president of the Great Lakes Region of the American Music Therapy Association, with significant responsibilities covering a six-state area. Tracy is also head of the music therapy programs at Saint Mary-of-the-



Woods College, the Maple Center, and the oncology unit at Union Hospital. “Music therapy is a fantastic field,” said Richardson. “I want to do my part to make sure the profession moves forward.”

On March 26, ACME co-chairs **Arietha Lockhart** (*Beta Gamma, Atlanta Alumni*) and **Mary Au** (*Mu Nu, Los Angeles Alumni*), joined by **Lydia Busler-Blais** (*Omega Omega, L.A. Alumni*) and **Sheryl Cohen** (*Gamma*), will perform in “Faces of Eve,” a recital that celebrates contemporary American women composers. The program includes five world premieres and three New York premieres. Composers are **Adrienne Albert** (*Phi Nu, L.A. Alumni*), Lera Auerbach, **Mary Lynn Place Badarak** (*Beta Lambda*), **Mary M. Boyle** (*Omega Omega, Atlanta Alumni*), Lydia Busler-Blais, Sharon Farber, **Chen Yi** (*Sterling Patron*), Jennifer Higdon, **Winifred Hyson** (*Alpha Eta, L.A. Alumni*), Rebecca Oswald, **Deon Nielsen Price** (*Gamma, L.A. Alumni*), Sharon J. Willis, and **Carol Worthey** (*Phi Nu, L.A. Alumni*).





The following people are in this photo of Alpha Pi:

Celeste Alexandria Morales, Kimberly Sandoval, Joseph Alcocer, Deanna, Errizuriz, Kimberly Nicole Morales, Hayden Dooley, Dwaylan Akeem, Barber-Applewhite, Melissa Serrano, Bethany Rae Cowan, Bo Sicking, Kylee Lynch, Luis Corpus, Katie Hines, Brittany Michaelson, Ashley, Hughes, Veronica Elizabeth Molina, Reyes Rodriguez III, Denise Campos, Maribel Ryburn, Mackenzie Powell, Christina Labbe, Elizabeth Bongat, Savannah Cervantez, Jasmine Bell-Stephens, and Kayla Pendergraft.

**Alpha Pi** (above) celebrated its 50th anniversary in late October with a variety production “Making Music Through the Years” that showcased all the wonderful aspects of the chapter and its history at Texas State University.

**Epsilon Lambda** (Eastern Michigan University) submitted a fall progress report with literally dozens of activities and projects listed, from fundraising for various causes to creating and granting a new scholarship for EMU freshman music majors. (We wonder when chapter members find time to study, much less sleep.)

### 2011 Alumni Chapter Award Winners

**CORRECTION:** The winner of the Katherine Doepke Award for Creative Programming was incorrectly shown in the Fall 2011 *Triangle*. The **Denver Alumni** and **Wichita Alumni** chapters were dual winners of the 2011 Doepke award. We regret the error and congratulate the Denver and Wichita members on their imaginative ideas.

**Denver** won for the year-long theme “Connections: Maestros Past, Present, and Ever After,” with programs wherein members shared – through talk and performance – thoughts about the teachers and mentors who influenced their careers. **Wichita’s** winning annual theme was “Music is All Around Us and All You Have To Do is Listen” from the movie *August Rush*, with individual meetings themed around the planets (example: Music: The Bringer of Jollity – Jupiter).

**Dallas Alumni** received the 2011 Outstanding Community Service Project award for their weekly Dallas Public Library Concerts series which are free and open to the public. Remarkably, the series has continued uninterrupted since 1937. Details at [muphiepsilondallas.org/concert\\_series.htm](http://muphiepsilondallas.org/concert_series.htm).

The 2011 Outstanding Noteworthy Project award went to **Minneapolis/St. Paul Alumni**. In addition to its fundraising projects for public school music programs and performances in senior residences, the chapter embarked on a rigorous, two-year self-examination project called “Are We Coming or Going?” The project is designed to examine pluses and minuses of the chapter’s past, present, and future, with goals of addressing issues and ultimately re-invigorating the chapter.



*Lincoln Alums just want to have fun!*

# Final Notes

**Wynona Wieting Lipsett**, *Mu Chi, Dallas Alumni*

148 LCR Cedar B-1, Mexia, TX, 76667 phone: 254/562-9397 email: wyndon@nctv.com

## **Cynthia E. Aguirre-Serrano**

*Beta Alpha*, May 17, 1994

Died August 29, 2011

Flutist. Cynthia was an adjunct faculty member and applied instrumental instructor at Northeastern Illinois University.

## **Ruth Marian Burkholder**

### **Ashton**

*Mu Gamma*, December 10, 1932

Died August 8, 2011

Educator. Ruth was active in AAUW and retired teacher groups.

## **Marjorie Kirts Bernard**

*Phi Omicron*, February 16, 1945

*Kansas City Alumni*

Died September 28, 2011

Pianist, church musician. Active in numerous school, educational, and civic groups, Marjorie served as president of the Philharmonic (now Symphony) League, was a member of the Symphony Women's Association, and volunteered for 30 years at the Nelson-Atkins Museum of Art.

## **Carolyn Bailey Berneking**

*Xi*, November 11, 1935

*Lawrence Alumni*

Died August 11, 2011

Music educator, librarian, preservation historian. Active in numerous historical organizations, Carolyn received the 2008 Award for Excellence from the Kansas City Area Archivists for contributions to historical research and architectural preservation. In retirement, she performed with a piano team known as the Joking Duo.

## **Esther Ritz Collyer**

*Zeta*, October 15, 1926

*Bloomington Alumni*

Died August 26, 2011

Church musician, educator. Esther taught and later became Director of Music and Art in the Fort Wayne public school system. She was a national chairman of the Music Educators National Conference, first female president of Northern Indiana Bandmasters, board member and

interim director of the Ft. Wayne Museum of Art, and on the boards of other area music institutions. A lifetime arts achievement award at Indiana University was named in her honor.

## **Martha Amy Langstaff Crockett**

*Phi Nu*, November 14, 1939

Died November 8, 2009

Professional pianist, music supervisor for Santa Ana schools.

## **Emily Beatrice Chan Fong**

*Nu*, November 5, 1939

*Los Angeles Alumni*

Died September 29, 2011

Music educator. A piano teacher, Emily served as president of the West Los Angeles branch of the Music Teachers Association of California. Active in *Los Angeles Alumni*, she was elected president on three different occasions.

## **Barbara Cronise Piper Fosheim**

*Sigma*, November 13, 1931

Died July 21, 2010

Teacher.

## **Ruth Schieber Greenberg**

*Mu Pi*, November 8, 1942

Died October 7, 2011

Music educator, social worker. Among her many social service activities, Ruth served in the Red Cross in the Philippines during World War II and later taught a class of delinquent eighth-grade boys in Hell's Kitchen in New York.

## **Louise Lazarus Kaufman**

*Phi Chi*, January 10, 1951

*Berkeley Alumni*

Died October 13, 2011

Violinist. Louise played in a chamber music group, established in the 1990s at the Center for Beam Physics in Berkeley to combine music, art, and science.

## **Virginia Wideroe Ludwick**

*Phi*, June 24, 1948

*Palos Verdes/South Bay Alumni*

Died October 22, 2011

Pianist, music educator.

## **Joan Menetrey Lynch**

*Gamma Theta*, March 3, 1973

*Philadelphia Alumni*

Died July 11, 2011

Keyboard artist, church musician. Joan was a member of the Musical Coterie of Wayne, PA, and sang in several choruses. The harpsichord at her church was dedicated to her. On her travels, she enjoyed evensong recitals at many cathedrals in England and France.

## **Rita Therese McGreevy**

*Gamma Sigma*, November 6, 1999

*Los Angeles Alumni*

Died December 17, 2011

Elementary teacher. Rita sang in a number of choirs.

## **Margaret Alice McNamara**

*Mu Omicron*, January 28, 1945

*Cincinnati Alumni*

Died September 6, 2011

Music educator, church musician. Margaret taught piano 46 years at the College of Music (College Conservatory of Music) in Cincinnati, and was a church organist.

## **Solveig Dorothy Lunde Madsen**

*Epsilon Mu*, June 5, 1979

*Salt Lake City Alumni*

Died June 13, 2011

Pianist. Solveig's teacher Olga Samaroff-Stokowski forecast a brilliant career for her, one that began with a critically acclaimed debut at NYC's Town Hall in 1944. She performed internationally, taught at the University of Utah (where she established a scholarship) and Brigham Young University, maintained a private studio, and was a sought-after lecturer and adjudicator.

# Final Notes

## Continued

### **Marianne Matousek Mastics**

*Phi Omicron*, March 6, 1958  
*Cleveland Heights Alumni*  
 Died September 16, 2011  
 Pianist, music educator. Marianne received the Artist Diploma from the Cleveland Institute of Music, where she served on the piano faculty beginning in 1943. A frequent soloist with the Cleveland Orchestra, she also performed at informal events where she joked between pieces and could play requests in any genre. Active in the local arts community, she was past president of the Three Artists Club, named for the three muses.

### **Mary Lynne Leachman Neff**

*Phi Xi*, May 26, 1947  
 Died August 16, 2011  
 Pianist, vocalist. Mary Lynne taught piano and voice at Baylor University while pursuing advanced degrees.

### **Edith Herseth Pfautsch**

*Phi Iota*,  
 November 16, 1942  
*Dallas Alumni*  
 Died October 24, 2011  
 Vocalist.



Early in her career, Edie and her husband Lloyd sang under Arturo Toscanini in the NBC Radio Symphony Chorus in New York. Later Edie was active as a singer/soloist with the Dallas Civic Chorus and the Musical Arts Club. She served *Dallas Alumni* in many positions, including chapter president, and headed the chapter's award-winning Dallas Library Concert Series for many years. Edie was South Central Province Governor (1966-1972) and received the Orah Ashley Lamke Award in 1999. Her musician husband, a chapter patron, received the Fraternity's 1998 Citation of Merit.

## Member Remembered

### **Bettye Maxwell Krolick**

*Epsilon Xi*, May 10, 1957  
*Denver Alumni, ACME*  
 Died August 5, 2011

Violist, violinist. Bettye began her musical career with the San Antonio Symphony and later performed with the Memphis Symphony and regional orchestras in Illinois and Colorado. At midlife, Bettye learned to transcribe music into Braille, volunteer work that eventually became a second career. She mentored public school music teachers on working with blind student musicians, authored the first International Braille Music Dictionary for the Library of Congress, wrote a book *How to Read Braille Music*, and facilitated an Internet chat room about music Braille. She served on the Braille Music Subcommittee for the World Blind Union and as president of the National Braille Association. Bettye was a 2001 recipient of the Mu Phi Epsilon Elizabeth Mathias Award.



### **Sylvia Lou Newton Shepherd**

*Mu Beta*, January 7, 1947  
*San Diego Alumni*

Died December 20, 2010  
 Pianist, music educator. Sylvia taught music in San Diego schools, was president of the San Diego Music Educators Association, and served on many musical organizations' boards. A contemporary music advocate, she established the Shepherd Distinguished Composer of the Year Award of the Music Teachers National Association. She was charter president of *Riverside Alumni* and later served as president of *San Diego Alumni*.

### **Elsie Marie Williams Starr**

*Mu Chi*, November 20, 1936  
 Died April 5, 2009

Pianist, music educator. Elsie appeared many times as a youth soloist with the Dallas Symphony Orchestra and was a longtime piano teacher.

### **Marlene Joan Stratemeyer**

*Phi Gamma*, May 25, 1952  
*Baltimore Alumni*

Died August 9, 2011  
 Pianist, music educator. Marlene taught classical piano and was a world traveler and arts patron.

### **Wanda G. Turk**

*Mu Beta*, January 14, 1934  
 Died March 29, 2011



# Alumni Presidents Directory

**ALLIANCE, OH**  
Russell Newburn  
330-821-7877  
rslnbn@yahoo.com

**ANN ARBOR, MI**  
Nancy Murphy  
734-665-2008  
N\_Murphy@  
designtest.com

**ATLANTA, GA**  
Arietha Lockhart  
404-284-7811  
ariethal@hotmail.com

**AUSTIN, TX**  
Contact: Elda Garcia-  
Gomez  
512-289-7113  
mezzoallegra@  
yahoo.com

**BERKELEY, CA**  
Susan Waller  
925-829-4922  
piccolosue@aol.com

**BLOOMINGTON, IN**  
Jane Gouker  
812-332-0058  
jgouker@mccsc.edu

**BOSTON, MA**  
Beverly Abegg  
603-318-1937  
bevabegg@verizon.net

**CINCINNATI, OH**  
Christine "Tina" Kramer  
513-742-0427  
tnkramer@cinci.rr.com

**CLEVELAND, OH**  
Margaret Betz  
440-884-5915  
mkbetz@sbcglobal.net

**CLEVELAND  
HEIGHTS, OH**  
Karen Holtkamp  
216-229-5991  
karen@  
concertorganists.com

**DALLAS, TX**  
Jenny Smith  
214-662-5087  
jenny.musicalscientist@  
gmail.com

**DAYTON, OH**  
Christina Smith  
937-890-6689  
ofmc.jr@juno.com

**DENTON, TX**  
Peggy Capps  
940-382-0804  
peggycapps@  
gmail.com

**DENVER, CO**  
Janet Davidson  
719-572-5716  
jmptdavidson@q.com

**GREATER  
DES MOINES, IA**  
Janet Dutcher  
515-276-8259  
hrnplyr@dwx.com

**DETROIT, MI**  
Tuesday Rambo-  
McCall  
248-852-3346  
mccallfriar@  
hotmail.com

**FRESNO, CA**  
Gayane Korkmazian  
559-255-5803  
korkyshome@  
yahoo.com

**FULLERTON, CA**  
Barbara Stearns  
562-947-5112  
hbstearns@aol.com

**INDIANAPOLIS, IN**  
Elizabeth Levin  
317-881-5850  
elewin@msdpt.k12.in.us

**KANSAS CITY, MO**  
Julia Scherer  
913-897-3139  
trulyjulia@sbcglobal.net

**LAWRENCE, KS**  
Lynn Basow  
785-843-3616  
lynbasow@  
sunflower.com

**LINCOLN, NE**  
Joyce Besch  
402-484-0485  
joyce@besch.com

**LOS ANGELES, CA**  
Marilyn Summers  
818-416-7476  
Tobebop918@  
yahoo.com

**MINNEAPOLIS-  
ST. PAUL**  
Jim Reilly  
612-870-4592  
Reill084@umn.edu

**MUNCIE, IN**  
Contact: Mary  
Hagopian  
765-288-5500  
mhagopia@bsu.edu

**NEW YORK CITY**  
Monica Verona  
212-663-7808  
mjverona@yahoo.com

**CENTRAL  
OKLAHOMA**  
Eleanor Whitsett  
405-787-5383  
ewhitsett@cox.net

**PALOS VERDES/  
SOUTH BAY, CA**  
Darlene Vlasek  
310-377-1484  
j-dvlasek@cox.net

**PHILADELPHIA, PA**  
Linda Child  
610-296-7878  
clarkchild@aol.com

**PHOENIX AREA, AZ**  
Mary Malm  
602-955-4387  
mkmalm@hotmail.com

**PORTLAND, OR**  
Patti Duthie  
503-297-7681  
patti.duthie@  
comcast.net

**ROCHESTER, NY**  
B. Jean Johnson  
585-224-0447  
bjeanjohn@  
frontiernet.net

**SACRAMENTO, CA**  
Sara Ziegler  
916-996-1572  
zeiggy05@earthlink.net

**SALT LAKE CITY, UT**  
Annette Horman  
801-484-8090  
ahorman8@gmail.com

**SAN ANTONIO, TX**  
Julie Cantu  
(210) 402-0347  
dcantu2@stax.rr.com

**SAN DIEGO, CA**  
 Carolyn Rosse  
 858-385-7818  
 cwrosse@gmail.com

**SAN FRANCISCO, CA**  
 Donna Wiuff  
 707-837-8768  
 cdwiuff@comcast.net

**SAN JOSE, CA**  
 Emily Lu  
 408-253-4305  
 emilyluh@aol.com

**SPOKANE, WA**  
 Sharon Straub  
 509-838-2144  
 straub@gonzaga.edu

**SPRINGFIELD, MO**  
 David North  
 417-294-0056  
 david.north@  
 union.k12.mo.us

**ST. LOUIS AREA, MO**  
 Carolyn Mulcahy  
 314-781-6105  
 c.mulcahy@att.net

**TACOMA, WA**  
 Karen Pickett  
 253-318-5906  
 karen.pickett@  
 comcast.net



**TERRE HAUTE  
 AREA, IN**  
 Karen Walker  
 812-243-2526  
 cozartk@aol.com

**TOLEDO, OH**  
 Barbara Kondalski  
 419-882-6302  
 jbkondalski  
 @buckeye-access.com

**URBANA-  
 CHAMPAIGN, IL**  
 Deborah Romine  
 217-356-6902  
 dkromine@aol.com

**WASHINGTON D.C.**  
 Alice Maxfield  
 301-210-5192  
 almusic@verizon.net

**WICHITA, KS**  
 Marjorie Walton  
 316-631-1271  
 bwalton11@cox.net

## Chapters & Creativity

By Lenita McCallum,  
 Fourth Vice-President/Alumni Advisor

I'm not entirely satisfied with my dictionary's definition of the word "create." 1. To *originate* 2. To *produce* 3. To *constitute, form, make, generate,* and finally, *invent*. It seems there are lots of aspects to this idea of creativity requiring a lot of explanatory words, each of which carries some of the meaning. But how does one capture the essence of creativity? Is it possible to teach it? How is it possible to model it?

It helps me to think that creativity is somehow creating + activity. So if I'm in the act of originating, producing, constituting, inventing, then maybe I also have the opportunity to be creative. Sometimes I see this happening as I review the activities of our alumni chapters. While many aspects of those activities are prescribed, others are worked out with imagination and flair. (For a brief list, see my December letter that was emailed to alumni chapter presidents.) Cumulatively, *creativity* is in evidence, but I suspect there are also instances where it could be more usefully employed.

Winter would seem to be a good time to think about *creativity*. The earth goes to sleep briefly until it's ready to burst into activity in that season we call "spring." Likewise, before the pressure of planning next year's chapter programs and activities is too strong, take some time to reflect on how you might be more creative.

Here's a challenge for you: What is one thing you believe needs changing in your alumni chapter's way of doing things? What isn't working? You may not want to change it for this year, but as you plunge into planning for 2012-2013, creative thinking could pay off handsomely. Perhaps some of the ideas that floated around at convention caught your attention and are worth trying.

We humans are creatures of habit (translation: doing things the same way again and again) but we are also energized by new ideas, well thought out and well executed with a bit of inspiration thrown in. By thinking creatively, you will bring new life to your chapter and the entire fraternity, and for that we thank you. I look forward to seeing the results of *your* creativity in next year's yearbooks and newsletters. ▲

# District Directors

## ATLANTIC

**DISTRICT A1**  
**Nichole Roles**  
540-818-3452C  
nicholeroles@gmail.com

**DISTRICT A2**  
**Susan Todenhoft**  
703-323-4772H  
703-509-0224C  
todenhoft@gmail.com

## EASTERN GREAT LAKES

**DISTRICT EGL1**  
**Signe Zale**  
585-594-8422  
sigbobzale@aol.com

**DISTRICT EGL2**  
**Kathleen Cameron**  
Slippery Rock University  
724-738-2894  
kathleen.cameron@sru.edu

**DISTRICT EGL3**  
**Nancy Jane Gray**  
330-688-7990  
bobgrayz@aol.com

## GREAT LAKES

**DISTRICT GL1 & GL2**  
**Susan Owen-Bissiri**  
734-971-1084  
sbissiri@sbcglobal.net

**DISTRICT GL3**  
OPEN

## EAST CENTRAL

**DISTRICT EC1**  
**Marilyn Sandness**  
937-434-2636  
msandness@woh.rr.com

**DISTRICT EC2**  
**Stephanie Berry**  
574-596-8288  
bmpenguin69@hotmail.com

**DISTRICT EC3**  
OPEN

## SOUTHEAST

**DISTRICT SE1**  
**Marshall Pugh**  
252-599-2492  
mgpugh@uncg.edu

**DISTRICT SE2**  
**Matthew Hoch**  
706-233-7267  
mhoch@shorter.edu

**DISTRICT SE3**  
**Anne Richie**  
904-534-4419  
SE3DD@muphiepsilon.org

**DISTRICT SE4**  
OPEN

**DISTRICT SE5**  
**Kimberlee Gross**  
225-266-8631  
kimberlee\_gross@yahoo.com

## SOUTH CENTRAL

**DISTRICT SC1**  
**Jediah Spurlock**  
512-909-5616  
Sistas0ul@aol.com

**DISTRICT SC2**  
**Jenny Smith**  
214-662-5087  
jenny.musicalscientist@gmail.com

**DISTRICT SC3**  
OPEN

**DISTRICT SC4**  
**Elda Garcia-Gomez**  
512-289-7113  
mezzoallegro@yahoo.com

## CENTRAL

**DISTRICT C1**  
**Cathy Woelbling Paul**  
314-567-3281  
cpoboe@netscape.net

**DISTRICT C2**  
**Linda Chen**  
913-486-3337  
lindaychen@aol.com

## NORTH CENTRAL

**DISTRICT NC1**  
OPEN

**DISTRICT NC2**  
**Teresa Rowe**  
612-926-5854  
Terryrowe568@gmail.com

**DISTRICT NC3**  
**Liana Sandin**  
402-483-4657  
402-560-7126  
Liana.Sandin@gmail.com

## WEST CENTRAL

**DISTRICT WC1**  
OPEN

**DISTRICT WC2**  
OPEN

## PACIFIC NORTHWEST

**DISTRICT PNW1**  
OPEN

**DISTRICT PNW2**  
**Kathryn Habedank**  
206-405-4645  
Kahabedank@aol.com

**DISTRICT PNW3**  
**Brandon Nelson**  
171-222-9294  
BrandonCNelson01@gmail.com

## PACIFIC

**DISTRICT P1**  
**Lestelle Manley**  
916-485-0415  
ms5cnts@yahoo.com

**DISTRICT P2**  
**Kira Dixon**  
408-439-6076  
kira.dixon@me.com

## PACIFIC SOUTHWEST

**DISTRICT PSW1 & PSW2**  
**Ruth Cuccia**  
310-832-7433  
cuccia4@sbcglobal.net



To view updates to this directory and a list of chapters within each District, visit <http://muphiepsilon.org/aboutmpe/officers/dds.html>



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### **Rosemary Ames, International President**

13 Travis Dr., Framingham, MA 01702  
508-872-5818  
president@muphiepsilon.org

### **Charlotte Brown, 1st VP/Extension Officer**

12578 Barkley St., Overland Park, KS 66209  
913-345-8999  
extensionofficer@muphiepsilon.org

### **Sandra McMillen, 2nd VP/Collegiate Advisor**

306 Shorewood Dr, Duncanville, TX 75116  
972-298-5910  
collegiateadvisor@muphiepsilon.org

### **Lenita McCallum, 3rd VP/Alumni Advisor**

933 Via Rincon, Palos Verdes Est., CA 90274  
310-375-8769  
alumniadvisor@muphiepsilon.org

### **Martha MacDonald, 4th VP/Music Advisor**

8909 Wildridge Drive, Austin, TX 78759  
512-345-3399  
musicadvisor@muphiepsilon.org

### **Dr. Kurt-Alexander Zeller, 5th VP/Eligibility Advisor**

1872 Central Park Loop, Morrow, GA 30260  
770-961-4400  
eligibilityadvisor@muphiepsilon.org

### **Melissa Eddy, Editor**

P.O. Box 10042, Austin, TX 78766  
512-217-1264 Fax: 325-388-0914  
editor@muphiepsilon.org

### **Gloria Debatin, Executive Secretary-Treasurer International Executive Office**

4705 N. Sonora Ave., Suite 114, Fresno, CA 93722  
888-259-1471 Fax: 559-277-2825  
Local: 559-277-1898  
executiveoffice@muphiepsilon.org

## HONORARY ADVISORY BOARD

### **Dr. Frances Irwin, Epsilon Upsilon**

6464 Rhodes Ave., St. Louis, MO 63109  
314-752-2585  
fmirwinstl@aol.com

### **Wynona Wieting Lipsett, Mu Chi**

148 LCR Cedar B-1, Mexia, TX 76667  
254-562-9397  
wyndon@nctv.com

### **Lee Clements Meyer, Phi Xi**

8101 Club Court Circle, Austin, TX 78759  
512-345-5072

## INTERNATIONAL CHAIRMEN

### **ACME**

**Arietha Lockhart (Chair)**  
*Beta Gamma, Atlanta Alumni*  
3159 Springside Crossing  
Decatur, GA 30034  
404-284-7811  
ariethal@hotmail.com

### **Mary Au (Co-Chair), Mu Nu, Los**

*Angeles Alumni*  
2363 W Silver Lake Dr.  
Los Angeles, CA 90039  
323-666-2603  
auhaus@gmail.com

### **BYLAWS**

**Kathleen Earl, Alpha Delta,**  
*Sacramento Alumni*  
8009 Beethoven Court  
Citrus Heights, CA 95621  
916-728-2122  
bylaws@muphiepsilon.org

### **FINANCE**

**Evelyn Archer, Omega Omega, St.**  
*Louis Area Alumni*  
5312 Sutherland Ave.  
St. Louis, MO 63109  
314-481-2361  
archerbe@sbcglobal.net

### **INTERNATIONAL**

**Keith Ford, Alpha Kappa, Allied**  
20 Lynmouth Road  
Perivale, UB6 7HP  
United Kingdom  
44 7792 863 867  
Keith.L.Ford@gmail.com

### **Marlon Daniel (Co-Chair)**

*Mu Xi, New York Alumni*  
45 Tiemann Place, Apt 5F  
New York, NY 10027-3327  
212-641-0305

### **MUSIC LIBRARIAN & ARCHIVES**

**Wendy Sistrunk, Mu Mu, Kansas**  
*City Alumni*  
1504 S. Ash Ave.  
Independence, MO 64062  
816-836-9961  
SistrunkW@umkc.edu

### **STANDING RULES Open**

### **WEBSITE**

**David Champion, Gamma Sigma,**  
*Palos Verdes/South Bay Alumni*  
229 15th St.  
Manhattan Beach, CA 90266  
310-545-3442  
webmaster@  
muphiepsilon.org

## 2011-2012 FOUNDATION BOARD

### **President**

**Marcus Wyche**  
2729 Nicholson St., Apt. 103  
Hyattsville, MD 20782  
301-484-3652  
VideoAuth@aol.com

### **Vice President**

**Dawn Phelps Neal**  
3072 Solimar Beach Drive  
Ventura, CA 90032  
805-643-7322  
dphelpsneal@yahoo.com

### **Treasurer**

**Beverly W. Abegg**  
8 Phillips Dr.  
Westford, MA 01886  
978-692-7353  
bevabegg@verizon.net

### **Secretary**

**Eileen Butler-Kennedy**  
2875 77th Avenue  
Baton Rouge, LA 70807  
225-357-0310  
eileenebk@aol.com

### **Chairman**

**Dale Griffa**  
187 Flax Hill, #B4  
Norwalk, CT 06854-2849  
203-838-6615  
DGriffaMPEFBoard  
@aol.com

### **Vice Chairman**

**Catherine Schroth**  
4230 White Pines St.  
Avon, OH 44011  
216-789-7988  
ccschroth@gmail.com

### **President of Mu Phi Epsilon International Fraternity**

**Rosemary Ames**  
13 Travis Drive  
Framingham, MA 01702  
508-872-5818  
president@muphiepsilon.org



## Mu Phi Epsilon

International Executive Office

4705 N. Sonora Ave., Suite 114

Fresno, CA 93722-3947

[executiveoffice@muphiepsilon.org](mailto:executiveoffice@muphiepsilon.org)

1-888-259-1471

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Deadlines March 1, 2012

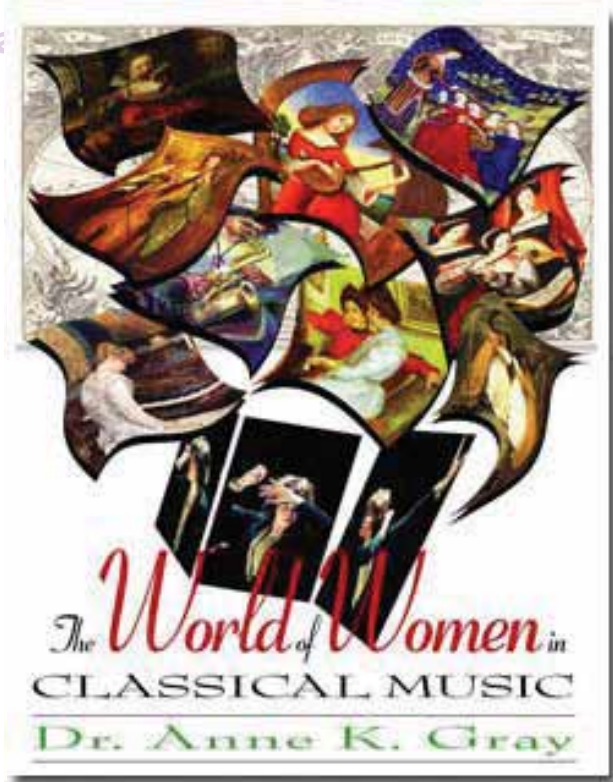
### MPE Musicological Research Contest

The Musicological Research Contest was established by Mu Phi Epsilon to promote interest and growth in music research among its members. Contestants must be *currently affiliated members* of Mu Phi Epsilon (annual international dues paid). Submitted material shall be of a research nature and shall exhibit creative ability. Participant may not submit the same thesis or paper in more than one contest, but may submit a revision or further development of a subject already presented. Bibliography must be adequate, with sources properly cited and proper footnote technique. Text shall be typewritten or computer generated, double-spaced, and on quality bond paper. Photocopies are acceptable.

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For a limited time, **Dr. Ann Gray** (*Omega Omega, San Diego Alumni*) is offering Mu Phi members a substantial discount on her landmark book *The World of Women in Classical Music*. See review in the Fall 2007 *Triangle*. Ann received the 2008 Elizabeth Mathis Award to recognize her achievement in writing the book. **Through March 31**, Mu Phis may purchase the book for just \$35 (a 36% discount from the regular price) plus \$5 shipping. Order online at [womeninclassicalmusic.com](http://womeninclassicalmusic.com) (look for the special Mu Phi purchase button) or send a \$40 check to Ann Gray, PO Box 90309, San Diego, CA 92169.