

# THE TRIANGLE

of MU PHI EPSILON



VOL. 99,  
Issue 4  
Winter 2005-2006



Meet Sterling Patron Christine Brewer

# President's Message

Dear Mu Phi Members and Friends,

Perhaps you are familiar with Malcolm Gladwell's book *The Tipping Point* (2000 and 2002). The subtitle is "How Little Things Can Make a Big Difference." It is a fascinating book in which Gladwell analyzes agents of change. A tiny proportion of people or seemingly small events become the agents of change. Our culture and environment tips because something has happened. Epidemics, businesses, fads and educational television are some of the cultural factors examined.

Mu Phi Epsilon Fraternity is an agent of change. Every chapter changes its school and community because we are agents of music, and music impacts people while reflecting one's culture. So in essence, each Mu Phi Member is an agent of change. Every Collegiate and Alumni Chapter has an opportunity to create a tipping point in its respective community, as I witnessed this fall on several occasions.

We received many favorable comments from you regarding the redesign of our last issue of *The Triangle*. Many people collaborated on this project, and we appreciate their creativity and hard work.

I enjoyed attending the Professional Fraternity Association meetings last September in Orlando. These meetings offered us the latest in ideas and in business procedures. The 2005 National Association of Schools of Music meeting held in Boston this past November introduced Mu Phi Epsilon to music schools interested in starting a professional organization on their campus as old friendships were renewed among the established chapters.

The West Central 2 District Conference held in Denver, Colorado in September created lasting memories. After the Conference many attendees (including Past International President Wynona Lipsett) drove to Greeley, Colorado to participate in the dedication of the marker on Elizabeth Mathias Fuqua's grave honoring her as the Co-Founder of Mu Phi Epsilon.

There was also the evening spent with Boston Alumni where a new Mu Phi was initiated with a very special heirloom badge of Mu Phi Epsilon. The Boston Alumni gave a preview of their Piano Education Project funded by the Foundation's Helen Haupt Alumni Chapter Project Grant.

Agents of change become more powerful when united. Mu Phi Epsilon will be a stronger agent through the energy and synergies of all its members. As witnessed through the events mentioned above, these chapters are a testimony to the energy and dedication of our membership, and through such dedication, society benefits from the extension of our commitment, talents and relationships. All of which leads to this message: Every Collegiate and Alumni chapter creates a tipping point in the society where it functions.

Last November, many Alumni received a letter from Nancy Zschiezschmann in which she stated each Mu Phi Epsilon member has the power to make a difference in the life of our fraternity. The most important goal is member participation.

What is the tipping point of Mu Phi Epsilon? Will it be a contact made by your International President, your Executive Board, an activity of your Collegiate or Alumni Chapter – or you alone? You can make a difference! To quote Nancy's guiding words:

*If it is to be, it is up to me.*

With Mu Phi love,

*Fran Irwin*



## Editorial Staff

Capacity Builders:  
Tanja Heinen, MBA, CFRE  
Corinne Lattimer, MBA  
Stacey Viveros

## Design Team

Z-International, Inc.  
Kam Howard  
Deborah Springer  
Shannon Whiston

## ACME

Carolyn Hoover

## Advertising Manager

Jan Scott

## Arts Administration Editor

Melissa Eddy

## Bookshelf Editor

Rona Commins

## Final Notes

Wynona Lipsitt

## International Corner

Doris Braun

## Interviews

Marcus Wyche

## Upon Listening Editor

Sherry Kloss

Send all material for Triangle publication to:  
Capacity Builders c/o Doris Braun  
PO Box 1512 Mission, KS 66222  
or via email to: [Doris@CapacityBuilders.us](mailto:Doris@CapacityBuilders.us)

## Deadlines for submission of articles:

Spring - December 31

Summer - March 31

Fall - June 30

Winter - September 30

Change of address, renewals, notice of deceased members, requests for extra copies and subscription requests should be sent to:  
Mu Phi Epsilon International Executive Office  
4705 N. Sonora Ave., Ste. 114  
Fresno, CA 93722-3947

The Triangle of Mu Phi Epsilon (ISSN 0041-2600) (Volume 99, Issue 4) is published quarterly by Mu Phi Epsilon, international professional music fraternity. Subscription price is \$10.00 per year. Single copies are \$2.50. Periodicals postage paid at Fresno, California and at additional mailing offices. Printed in the United States of America.

POSTMASTER: Send all changes of address to:  
Mu Phi Epsilon  
International Executive Office  
4705 N. Sonora Ave., Ste. 114  
Fresno, CA 93722-3947

## Features

- 4 2005 Recognition
- 5 2005 Awards
- 7 Erie Mills Speaks Out
- 10 Health Issues for Voice Users
- 12 Please Call Me Christine - Interview with Sterling Patron
- 16 Helen Haupt Commissioned Work at Ball State
- 19 Chapter Anniversaries
- 22 Directory
- 24 Update on Harmony Campaign and Surveys



## Departments

- 5 International Corner
- 6 Co-Founder Fuqua Remembered
- 6 Applause!
- 8 Arts Administration
- 9 Bookshelf
- 14 ACME -- Artists, Composers, Musicologists and Educators
- 17 Quarterly Notes
- 18 Upon Listening
- 20 Members Remembered
- 21 Final Notes - *obituaries*

### Fraternity Mission Statement

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

# 2005 Recognition



## Chapter Advisor of the Year



### **Elda Garcia, Mu Theta, U of Texas & Alpha Pi, Texas State U-San Marcos Advisor**

*Austin Alumni* Elda Garcia was born and raised in Brownsville, Texas. She graduated from Texas State University-San Marcos with Bachelors in Music Education. At Texas State she was a part of the *Alpha Pi* Chapter for which she served both as president and vice-president. She is currently a part of the *Austin Alumni* in Central Texas. This past year she assisted with strengthening the chapter at the University of Texas-Mu Theta Chapter. She is currently serving her second year as Chapter Advisor for *Alpha Pi* and *Mu Theta* Chapters. Elda resides in Austin where she teaches Elementary Music at Sánchez Elementary.



### **Margaret Strong, Epsilon Omicron, Indiana Univeristy Advisor, Mu Theta Epsilon, Bloomington, Indiana Alumni**

Margaret is Co-advisor (with Marian Krajewska Bates) to the Epsilon Omicron student chapter at Indiana University. It became Margaret's happy privilege to be closely associated with the students because of Marian's teaching in a distant locale. Her counsel has been most valuable in the success of this endeavor. Since earning the Bachelor of Music Education at Texas, where she was a piano student of Helen Haupt, Margaret has been involved in public school music and independent piano studio teaching, as well as tutoring of theory and ear training at the college level.

## Faculty Advisor of the Year

### **Teresa Kubiak, Epsilon Omicron, Indiana University**



Soprano Teresa Kubiak made her American debut at Carnegie Hall in 1970 and performed operatic engagements throughout the world. She sang with the Metropolitan Opera for 14 years and performed in London's Royal Opera, the Vienna Staatsoper, Paris, Munich, Rome, Bulgaria, Russia, Lisbon, Madrid, Barcelona, Venice, Warsaw, Prague, Korea, China, Kuwait, Jordan, and the Phillipines. Professor Kubiak appeared with the world's major orchestras and conductors, including the New York Philharmonic, London Philharmonic, Montreal Symphony, Munich Symphony, Puerto Rico Casals Festival, Ravinia, Chicago Symphony, Krakow, Katowice, and the Lodz, Glydenborne Festival. She is the winner of five national and international vocal competitions and teaches master classes throughout Europe, the Middle East, United States, and New Zealand. She recorded for Decca, EMI, BBC, Argo, Mondo Italy and Polish Muza, and is a member of NATS. Professor Kubiak is involved in judging national and international competitions and is listed in the *International Who's Who of Music and Musicians*, *Who's Who in American Women*, *Annals of Metropolitan Opera* and *Who's Who in Opera*.

### **Paul Krystofiak, Gamma Tau, University of St. Thomas**



Paul Krystofiak has been Professor of Piano at the University of St. Thomas, Houston Texas, since 1986. He is Faculty Advisor to the *Gamma Tau* Chapter. At nineteen, he was piano soloist on a European tour sponsored by the Friendship Ambassadors of the United States. He earned degrees in piano performance from Viterbo University where he was named Outstanding Alumnus in 1980. His graduate degrees in performance and piano pedagogy are from the University of Houston where he studied with Abbey Simon. He completed his post graduate study at the Chopin Academy in Warsaw, Poland with Andrzej Dutkiewicz. Other teachers include Ruth Laredo, Rudolf Serkin and faculty from the Paris Conservatory and Julliard. His students have been successful in many competitions locally and internationally including several who performed in Carnegie Hall as winners. Active in music teachers' associations, Paul was awarded the "Teacher of the Year" and "Service Award" during his six-year term as president of the Houston Music Teachers Association. He is founder/director of the Houston Piano Camp, in its 18th year; lectured at seven International workshops, served on national music panels and regularly gives master classes and adjudicates for contests such as MTNA and concerto competitions. Vice president for the Chopin Society of Houston and on the board of the Houston Young Artists Concert, Paul currently works individually with nearly seventy students per week.

"The Mu Phi Faculty Advisor Award was a huge surprise and very meaningful coming from the students. The students are amazing. Thank you to Mu Phi for this wonderful recognition."

## District Director of the Year

### **Doris Braun, Alpha Kappa, Kansas City Alumni, Central 2 District**

Doris Braun joined Mu Phi Epsilon in 1975. She earned a Bachelors of Music Education at University of Missouri, Kansas City, in 1980 and joined the *Kansas City Evening Alumni*. Doris directed church vocal and handbell choirs for 22 years. She maintained a piano and voice studio until 2000. Doris also served in several Mu Phi Epsilon offices such as President (1990-1993) and District Director (1995-2005). As District Director, she enjoyed getting acquainted with collegiate members. Currently, Doris serves on the scholarship committee of the *Kansas City Alumni* and the editorial committee of *The Triangle*.



### **Jediah Spurlock, Beta Zeta, Austin Alumni, Southeast 5 District**

Jediah D. Spurlock went to Southern University as a Music Education Major with a vocal emphasis and graduated in 2002. She became a member of Mu Phi Epsilon through the *Beta Zeta* chapter in 1998 and has been active in Mu Phi Epsilon ever since. During her collegiate years, Jediah served *Beta Zeta* as their Secretary and then their President. Upon graduation, she was appointed as District Director of the SE5 district. Jediah lives in Austin, Texas and currently works at Del Valle Elementary as the music teacher, for 900 Pre-K through sixth grade students. Jediah coordinates music programs for her school, directs the Del Valle Elementary choir and sings in her church's choir. Jediah is also over all of the music for the Children's Christmas play at her church this year.



# 2005 Awards



## Orah Ashley Lamke Award

### Etta Kathryn "Kitty" M Gaubey Riddle, Xi, Portland Alumni



Kitty grew up in Missouri, received a BME degree from University of Kansas, and initiated into Xi Chapter. She taught piano privately for five decades and has worked as a professional accompanist. Kitty is affiliated with the *Boston* and *Portland Alumni* and was President of the latter from 1976-1978. She was *Portland Alumni's* delegate to the 1977 National Convention and attended the 1998 and 2003 Conventions. She has served as Alumni Advisor to *Phi Upsilon* (Boston University) and *Alpha Lambda* (Portland State University) and as PNW3 District Director. Since Kitty and her husband, the Rev. Earl Riddle, have become residents of Willamette View Manor, a retirement community with an affiliation to the United Methodist Church, she has been instrumental in organizing and scheduling musical events for the residents of Willamette View Manor, sponsored by the *Portland Alumni*. Kitty has held leadership positions in the Oregon and National Music Teachers Associations, the United Methodist Church, Church Women United, and P.E.O. Sisterhood.



### Ann Tremaine, Nu, Tacoma Alumni

Ann was initiated into Nu Chapter at the University of Oregon in 1950. She served as Concertmaster of the Tacoma Symphony Orchestra and as professor of Violin at Pacific Lutheran University, 1963-1998. During that time, she was an influential advisor of the *Epsilon Sigma Chapter*. Since 1974, she has performed for *Tacoma Alumni's* annual series of monthly recitals at each of three retirement homes. She has held offices in *Tacoma Alumni*, including two terms as President (1994-1997 and 2003-2005). In 1998, Ann was the local site chairperson for the International Convention at Pacific Lutheran University in Tacoma.

## International Corner

### Doris Braun Alpha Kappa, Kansas City Alumni



Photo of Keith Ford in front of Big Ben. Picture taken by Keith's wife, Heather.

The world seems to shrink each day as e-mail gives almost instant communication. The day that London's subway was bombed, I sent an e-mail to Keith Ford, asking if he and his wife were all right. He answered she was on her way to work and had to walk the last part of the trip as the underground was shut down. The remarkable thing was I received an answer without a long wait. I have kept in touch with him since he left UMKC, where he became a member of Mu Phi Epsilon, the Alpha Kappa Chapter. Since leaving to study with Joanna McGregor at the Royal Academy of Music, Keith married a girl from Northern Ireland and has made a home in London.

On a concert trip to Kansas City in 2004, he met a composer named Jason Bahr and became interested in his music. Keith wants to combine Ives's "Concord Sonata" with a

commissioned piece, along with other pieces and present a program called "Bahrlines". He has also become interested in the music of Tanzania and hopes to study it there in 2006. The Dhow Countries Music School at Stone Town has invited him to come teach theory of music and to perform for them.

With his help "The London Steve Reich Ensemble", a small group of professional musicians, was launched last November. They will be performing concerts in London and tour Holland playing the music of Reich and others.

Keith has just been given a job with the London Philharmonic working with other young musicians doing various things around London. He will perform in the orchestra at times, also other small groups and may work with outreach projects in schools of southeast England. Keith is an allied member and keeps in close touch with his many friends here in the states.

This Corner will welcome hearing from all members who are in different countries and are involved in keeping our traditions of Mu Phi Epsilon.

Our members overseas make things happen. We will try to keep in touch with them and get the word out. Perhaps you will read of opportunities for jobs in other countries or just get updates from our international friends. Send your news or suggestions to Doris Braun at [doris@capacitybuilders.us](mailto:doris@capacitybuilders.us)

# Co-Founder Remembered



Two of Elizabeth's grand nieces from the Greeley area, Margaret Harris and Betty Weidenkeller, attended and placed flowers on the grave marker provided by the *Denver Alumni Chapter*. After a moment of silence, the attendees created a circle inclusive of Elizabeth's grave and sang "Our Triangle" with the original 1912 words.

Sarah Elizabeth Mathias was born February 2, 1884 in England and immigrated to Cincinnati, Ohio with her family when she was two. After graduating from high school, she studied music with Dr. Winthrop Sterling and they co-founded Mu Phi Epsilon in 1903. In 1908, she married Dr. John Fuqua of Greeley. He headed the Island Grove Hospital in Greeley, where Elizabeth became a pioneer in music therapy by using singing as an aid to healing. She served 14 years as Superintendent of Island Grove Hospital. She died at age 66 on May 17, 1950.

West Central District 2 celebrated Founders Day in a special way at their September 23/24 conference. Following the conference, 18 members and guests made the trek to the Lynn Grove Cemetery in Greeley, Colorado for the dedication of the grave marker to Elizabeth Mathias Fuqua, designating her as a Founder of Mu Phi Epsilon. An invocation of "I Corinthians XIII" was sung by the trio Sandra Correire, Beverly Fernald and Jackie Scripture of the *Denver Alumni Chapter*. International President Fran Irwin opened with a letter from Penny Greene, Elizabeth Mathias Fuqua's daughter-in-law. Then Wynona Lipsett, Past International President, commented on how the project originated.



The idea for placing a marker on Elizabeth Mathias Fuqua's grave germinated at the 2003 Convention. Thanks to *Denver Alumni Chapter* members Kirsten Forbes and Jackie Scripture and Co-Presidents, Hazel Parsell and Ronita Woolsey, for all their work in organizing the conference, purchasing the stone and planning the gravesite ceremony. Thanks also to the International Executive Board for supporting these events, as well as to all who participated.

*Special thanks to Kirsten Forbes, Chairman of the International Finance Committee for locating the burial site, providing photos and event summary.*

## Applause!



**Shirley Ann Sheets** started taking piano lessons at age 5. "I guess I begged my family for piano lessons, they probably thought that would last a few months, but it lasted a lifetime." Shirley Ann's passion for playing the piano has never waned. She majored in piano performance at University of Denver, has played and sung for various choirs and musical groups, and became a children's piano teacher. What separates Shirley Ann from a typical musician is the time she has *given* to others. Every other week for the last 39 years, Shirley Ann has performed a "sing along" at the Colorado Mental Health Institute at Fort Logan in Denver, CO. She plays and sings for people in the geriatric unit.

Patients choose from more than 300 songs in a songbook Shirley Ann compiled. Or, they may request one that isn't

in the book. "Sometimes I have to say I don't think I know that one, you'll have to sing it, and I'll try my best to follow you."

Why has Shirley Ann volunteered her talent for nearly 40 years? "You get an instant high when you see a smile you hadn't seen before. It's very encouraging when someone on the staff tells you this patient hasn't said anything in a while, and they responded through music. That's enough to keep you coming back." The staff at Ft. Logan says its true, Shirley Ann's songs work wonders on the patients. "You'll have a client that's depressed and very sad and you can just see it connects with something in their life. "They'll just start singing," says Karen Knight, a nurse at Fort Logan who has witnessed Shirley Ann's magic for 17 years.

Perhaps, William, one of the patients, best sums up Shirley Ann's commitment to the people at Ft. Logan. "It gives me something to live for and something to look forward to."

# Erie Mills Speaks Out

When International President Fran Irwin asked me to write a short article for *The Triangle*, she said I could write about my experience, singing, teaching, etc. The more I thought about it, the more I realized these days I don't want to talk about singing, but rather about the lack of singing. By this I mean the lack of singing in the public schools and how this affects our society. So I will briefly discuss my experience, because it serves as a model of what should be.

I grew up in Granite City, Illinois, across the Mississippi River from St. Louis. I began private piano lessons at the age of five, but there were music classes at least twice a week in my elementary school. The summer after third grade I began playing the clarinet in the grade school band and continued playing through high school. The band, choral, art and theater programs in my school were huge and every student had to take something. In fact, because I was in the band, I couldn't participate in the choir. The two rehearsed at the same time. This does seem a bit odd now, since I made my living for so many years as a singer, and stopped playing the clarinet when I went to college. Nevertheless, I don't remember a time when I wasn't involved in music and much of it was in my school.

Fast forward about 35 years. I'm now living and teaching in Northern California. With so many budget cuts, music has disappeared from many of the public schools. Each year it seems students arrive at college with less music background. And I have noticed they are less disciplined with their study habits and ability to understand musical concepts. In all fairness, they do learn and many of them thrive, but it takes time. In some cases more time than the 4-5 year undergraduate program allows. It's frustrating for the students and for the professors.

I realize that the ideals of Mu Phi Epsilon are Music, Friendship and Harmony, but I would like to add a few more:

## Advocacy

Since we are the people who are involved in music, we need to be the ones who are striving to keep music in the schools. We cannot rely on politicians, administrators, or even other educators. We KNOW how important music is. We KNOW how our lives have been enhanced by this incredible art form. We must be the poster children (or adults!) for music everywhere.

## Vigilance

We must be watchful that educators and the tax-paying public don't equate music with something that's extra and therefore unnecessary. We know better. There is great discipline in music making, and most students who are exposed at an early age do better in school. During the dot-com boom, Silicon Valley loved hiring music majors, because these students were collegial but could work alone, they were creative, and they were disciplined.

## Tenacity

We must hold firm in our belief that music is universal. It can arouse passions. It can heal. It makes us feel good when we perform, and it makes us feel good when we attend a wonderful performance. And it can make non-music people feel good, too.

It really does no good for us, as members of Mu Phi Epsilon, to preach to our choir. We know what we're about. Perhaps this is where our community service should begin.



Erie Mills  
Phi Mu, San Jose Alumni

*Erie Mills is on the Voice Faculty at San Jose State University in San Jose, CA. As a soprano she performed with the Metropolitan Opera, New York City Opera, Houston Grand Opera as well as Teatro alla Scala, the Vienna Staatsoper, and English National Opera. She is the only singer member of the Opera America Board of Directors, and serves on the Honorary Board of the National Association of Teachers Singing (NATS) Foundation and the AGMA Relief Fund. She met Fran Irwin while working on the music staff of Opera Theatre of Saint Louis.*

# Arts Administration

Communicating the Arts: Getting the Word Out (Part 1)

Melissa Eddy, Mu Theta, Austin Alumni

In my last column, I wrote about production, or how to put on a show. But giving a concert or recital isn't very satisfying if no one comes to hear it. How do you get the word out and – as a colleague of mine once put it indelicately but accurately – butts in the seats? The answer is communication through marketing and public relations.

## Marketing and PR – Similar But Not the Same

Many people think of marketing and public relations (PR) as synonymous. However, while both share a broad goal – creating awareness – their specific objectives and activities are different.

- Marketing creates awareness of a **specific** artistic product such as a musical performance, with the objective of getting the audience to the art. In other words, the purpose of marketing is to make a sale – to reach potential audience members and influence them to attend your event. Media listings and public service announcements, paid advertising, and direct marketing such as e-mail are a few common arts marketing tools. Marketing is oriented toward an immediate or short-term result.
- Public relations create **general** awareness of an artist or organization, with the objective that the public recognizes the name, knows the work and regards it favorably. PR aims to enhance visibility and reputation. Building media relationships, networking, and strategic communications are common public relations activities. PR is ongoing and oriented toward long-term results.

Artists and arts organizations, especially those just starting out or with very small budgets, tend to focus on marketing (getting people to performances) and neglect public relations (building general awareness). Such neglect is not intentional but rather a byproduct of limited resources and the immediate, pressing need to promote performances. Of course, marketing a

performance also publicizes the artist or organization, but only for a short time. Can marketing succeed without public relations? Sure, but it may be less effective. Do you need a big budget to do effective marketing and PR? Absolutely not. There are many marketing and PR tools that cost little or nothing.

## Know Your Audience

Do you know your audience? Consider who attends your performances, or whom you want to persuade to attend. You can learn a lot by literally looking at your audience. Are they mostly children, young adults, mid-lifers, or seniors? If you sell tickets, try to collect attendees' addresses or at least zip codes. (Also ask for their e-mail addresses.) Do many of them live in a certain area? The answers to these and other simple demographic questions can help target your marketing and PR. For example, if your primary audience ("market") is collegiate, you'll especially want to make sure your performance information appears in the campus newspaper and on student radio.

## Know Your Media

Traditional mass media include print publications like newspapers and magazines and broadcast media including radio and television. Today, electronic media such as web sites and online calendars are also included. Make it a priority to gather contact information for as many media as possible that serve your community. Start with print – of course the major daily newspaper, but don't forget smaller weeklies, free pick-up publications, local monthlies, and campus newspapers. Then move on to broadcast. Call local radio and TV stations or visit their web sites to get contact information. Most print publications have calendar listings of community events, and many broadcast outlets carry similar listings on their web sites.

Finally, do a little web surfing and find the local online calendars. Your major newspaper's web site probably has one and there may be others; in my city, the local public radio station has a popular online calendar. Each has its own



process for getting an event listed; some need only a press release while others require that you do your own data entry online.

Get your performance into as many of these listings and calendars as possible; they are usually free and many people refer to them when making entertainment choices. Cover all the media: print, broadcast, and electronic. Deadlines are important and often inflexible; find out how far in advance of the performance you must submit the information to ensure its inclusion. Most media today prefer to receive listing information and press releases by e-mail, so focus on getting e-mail contact addresses. For print listings, submittal instructions are usually at the beginning or end of the listings. For broadcast and electronic media, visit web sites for submittal information.

Next Issue – Part 2: Effective Press Releases; The Importance of Images; and e-Mail Marketing.

Melissa Eddy was recently profiled in the Austin American-Statesman – an example of PR in action. Visit <http://www.austin360.com/xl/content/arts/xl/2005/09/15/eddy.html>

## *Singing, Acting and Movement in Opera: A Guide to Singer-geitics*

Singing, Acting and Movement in Opera is written as a guidebook for use by individuals, classes and workshops. Its aim is to explore the use of movement, dramatization and voice for the singing actor in both opera and recital. The book is especially valuable to teachers because of its organization, which makes it effective as a college course textbook. It can provide a curriculum for teachers of voice, opera workshop, and choral studies and can be used as a class textbook or teacher's guide. For the young professional or the young singer beginning his studies it acts as a personal handbook.

The guidebook is organized into three parts. Each part is a five-chapter discussion of the subject with specific exercises given to practice what is being taught. Each chapter ends with a checklist, which provides an overview of the lesson and an optional writing assignment.

### Preparation

**Preparation** is a discussion of the use of the body in singing. It begins with the obvious: posture, body alignment, the face as communicator. The fourth and fifth chapters continue with instruction not so easily gained by the singer: how to create a character, how to establish an environment onstage. Part I ends with specific scene applications from *La Boheme* and *The Marriage of Figaro*.

### Integration

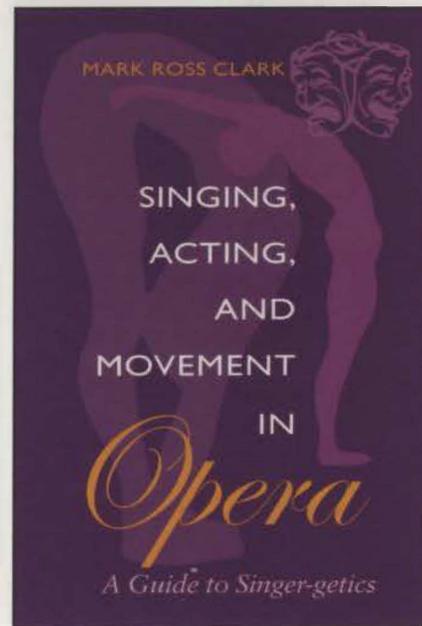
**Integration** addresses the art of stagecraft for the singing actor and is specifically applicable to opera. Here one finds, in condensed form, knowledge that can take years to gain: the shorthand language of the stage director, the historical etiquette of different time periods, which delineates social status and gender, and the use of the monologue for an opera audition.

### Application

**Application** teaches the polishing and presentation of the opera aria, how to study a scene and prepare a role, the etiology and methods of overcoming performance anxiety, and discusses careers in opera. Interviews from professionals in the field are used throughout the book. Eleven successful present-day opera singers include the Americans Frederica von Stade and Carol Vaness. Eight conductors and directors include Julius Rudel and Tito Capobianco. Four composers and coaches include Joan Dornemann, Martin Katz and John Wustman.

The five Appendixes that conclude the handbook are: A) a chart of theatrical "attitudes" useful for developing a characterization; B) Alexander Technique; C) historical backgrounds for the operas *Carmen*, *La Traviata*, *Falstaff*, *La Boheme*, *Don Giovanni*, *Barber of Seville*, *Marriage of Figaro*, *Madame Butterfly*, and *Dialogue of the Carmelites*; D) a stage manager's handbook; and, E) advice for stage combat including faints, falls, and fights.

Mark Ross Clark's teaching and work experience have qualified him to write a unique and useful handbook for singers and teachers. He is Associate Professor in the Indiana University School of Music. He has taught opera workshop for twenty years, and has directed and produced more than fifty operas. He holds a doctorate in opera production and degrees in vocal performance and pedagogy. In this book, Clark has achieved his aim of helping singers to "put it all together" to achieve a polished performance. Clark's title, "Guide to Singer-geitics", follows the definition from Webster: "synergism—the total effect is greater than the sum of the effects taken independently."



Written by: Mark Ross Clark, Lynn V. Clark - Curriculum Designer, 2002.

Paperback, 176 pp, \$21.95

ISBN 0-253-21532-3  
Indiana University Press  
601 North Morton Street  
Bloomington, Indiana 47404-3739  
1-800-842-6796.



# Health Issues for Voice Users

Kurt-Alexander Zeller International 3rd Vice President



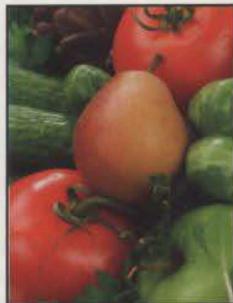
**M**usicians share all the experiences and challenges, the pains and pleasures common to anyone who inhabits a human body. Indeed, it is our business to turn the common experience into sound waves that will reach others and communicate with the universal element that each of the other humans who hears us has in common with us. (The English words “common,” “communal,” and “communicate” all derive from the same Latin root, *communis*—which itself is derived from *munus*, “service” or “gift.”)

Music-making is a celebration of humanity. The gift of humanity, however, is accompanied by vulnerability—humans are vulnerable to a multitude of illnesses and injuries, maladies and malfunctions. Many of these have special significance for those of us who use the body to make music, and so this article will be the first installment of “To Your Health!” a series of articles about health concerns of musicians that will be an occasional feature of *The Triangle*. Since the focus of this *Triangle* is the voice, the first article presents a broad overview of some of the issues of special concern to singers.

All musicians use their bodies to make music with their instruments, but singers are different from other musicians in that their bodies are the instrument itself. Consequently, every aspect of bodily health impacts the integrity and “playability” of the instrument just as much as it does the capability of the player. A piano is not affected by the pianist’s asthma (though the pianist himself may well not give his best performance), and a violin does not get bronchitis. While singers have their instruments with them at all times and are not at the mercy of a new instrument in every hall, as are organists, singers also cannot replace a snapped string or a malfunctioning reed like a guitarist or a bassoonist. The health of the player will be synonymous with the health of the instrument.

Consequently, if you’re a singer, your mother already has been telling you how to take care of your instrument all your life. Eat properly. Stay well hydrated. Get plenty of sleep. Wash your hands. See the doctor regularly.

Stay fit. Take care of your teeth. Don’t smoke, drink only in moderation, and just say “no” to drugs. Don’t hog the conversation—and use your “inside voice.” Turn down that stereo before you go deaf. Don’t lift with your back, and take some things out of that heavy backpack. Even if Mom may not be able to carry a tune, she still can teach us all a few things about how to keep singers healthy.



**Eat properly.** If you are what you eat, so is your voice. The importance of proper nutrition to maintaining energy level, immune function, optimum weight and fitness, good digestion, and

endocrine health is too well documented to need discussion here. All of these things can affect vocal function. At a 3:00 p.m. lesson, the answer a singing teacher does *not* want to hear (but too frequently does) to the question, “When did you last eat?” is “Well, I had a doughnut and a double latte before Theory class at 8:00 this morning.”

How and when one eats can be as important as what one eats. Like much of the rest of the population, many singers are prone to acid reflux, or GERD, in which stomach acids back up into the esophagus and even farther. Since the last part of the vocal tract is a sort of condominium shared space with the digestive system, these acids can adversely affect one’s singing by irritating the vocal tract and even the laryngeal structures, causing swelling, drainage, and structural damage over the long term.

Singers often engage in a number of habits reflux patients are specifically warned against: eating late at night (“I’m ravenous after a performance!”), eating soon before lying down to sleep, eating foods high in acids (citrus, tomatoes) or fats or caffeine or, alas, chocolate. Reflux is a medical condition and needs to be diagnosed and treated by a physician, but some symptoms that might prompt a singer to schedule an examination might include persistent hoarseness, especially in the morning, needing longer than usual to warm up the voice, heartburn, pharyngitis, and an acid taste in the mouth. Treatment typically includes a combination of drug therapies and dietary and behavioral modifications.

**Stay well hydrated.** Most singers know the importance of good hydration. Their teachers,



their mothers, and Oprah all have told them to be sure to drink eight 8-ounce glasses of water a day. In music schools across the land, one sees sopranis elegantly gowned and perfectly coiffed for their senior recitals clutch-

ing plastic water bottles, sometimes even onstage. But onstage is a bit late. The importance of hydration is to provide good lubrication for the mucosa covering the vocal folds and protects them from friction injuries. In order to do that, the water needs to be metabolized—it’s not a direct application. (If it were, it would be going into your airway, and you’d drown.) So if the water hasn’t had time to be absorbed in your colon, it’s not reaching the vocal folds where it needs to be. Hydration is not a quick fix; it’s an all-day way of life.

Many singers are religiously devoted to drinking fluids and yet don’t achieve proper hydration. All fluids are not created equally. What the body’s structures crave is water, good old H<sub>2</sub>O. The body can pull water out of other liquids, but sometimes there’s not enough to result in a net gain, especially when there are other substances that actually dry the body out. Carbonated soft drinks (which are loaded with salt—why do you think they’re called “sodas?”), caffeinated and alcoholic drinks all are drying, rather than hydrating, agents. (That double latte may have been a bad idea!) Singers can enjoy these drinks in moderation, but they have to make up for the net loss of hydration with more water. Another significant dehydrator is dry air, particularly the re-circulated air in airplanes and indoor air dried by forced-air heating or air conditioning. Humidifiers may be necessary to keep the air moist enough.



## Get plenty of sleep.

Some people (especially students) almost seem to regard it as a mark of honor. The research, however, is very clear: even small sleep deficits slow reaction time, dull reasoning and critical thinking skills, impair learning ability and retention, and inhibit the effectiveness of the immune system. To perform well, singers need to get their rest. A tenor with slowed reaction time to a conductor

# "I Should Have Listened to My Mother"



waving a baton or a baritone waving a drawn sword may well be singing his last engagement.



**Wash your hands.** Everyone, including singers, gets respiratory infections. But few people are as handicapped in their work by such infections as singers. Ballet dancers do not have to contend with contagious broken legs their

children bring home from day care. Singers have a responsibility to try not to get sick, and everyone else who knows any singers has a responsibility to help them try. The first rule is avoidance—make a serious effort to stay away from any source of cold or flu germs. Most cold germs are passed from hand to hand, so frequent hand washing is the best way to cut down on infection. (If you teach, make your students and accompanists wash hands before entering your studio, and don't allow obviously sick students or pianists to come in at all. A singing teacher's piano keyboard is a significant vector of infection.) A bottle of hand sanitizer stashed in your pocket or purse is a wise precaution. Also, get your flu shot.

Good nutrition, hydration, and adequate sleep boost the immune system. Many other things have claimed to boost the immune system, and rare is the gathering of singers that doesn't include some impassioned advocacy of vitamin C, Echinacea, garlic pills, zinc tablets, or any number of other magic amulets. Some of these may someday be proven to be effective at preventing colds, but at the moment, singers should realize the hard science to back up any such claims just isn't there yet.

No singer is able to avoid *all* the cold and flu germs out there. Sooner or later you're going to get sick. This invariably seems to happen the day before that big audition or concert or role debut. What to do? There is no one-size-fits-all answer. Sometimes, one can sing safely and acceptably with a cold, depending on the type of infection and the demands of the music to be sung. But the key word here is "acceptably." The only way to sing sick safely is to begin by accepting the resulting performance will *not* be the same product one would get in perfect health. Then one can make sensible judgments about what to do.

If it's an audition, cancel. You can always get another audition, even if it has to be next season; you'll *never* get a second chance to make a stunningly glorious first impression after being

underwhelming *once*. If it's a performance, the infection might be mild enough and the music undemanding enough you can give a performance that is only 90% (or even only 75%) of your best. This will do better for the presenter than your cancellation. But if all you can give is 90% and 95% is the minimum acceptable achievement in this instance, then you must cancel. It's not worth gambling with the future of your instrument to push for an extra 5% (which you're not likely to achieve anyway). Which brings us to:

## Regularly see your doctor.

Over time, most singers develop an uncannily accurate sense of exactly what is going on with their voices. They often can tell not only that they have a sinus infection, but exactly which of eight sinuses is involved. Nevertheless, the only way to know for sure what is going on when things don't feel right is to go to the doctor and have the vocal folds and the rest of the vocal tract examined. If you have access to a voice specialist, you now can even see video of the vocal folds in action, thanks to modern technology. (It's a good idea for professional singers who travel to possess a baseline video of their folds when *healthy*, for comparison if they have to see a new doctor when away from home.) Many singers (and their insurance companies) are reluctant to run to an expensive specialist in the early stages of a problem. Never mind—go anyway. The voice is far more resilient and durable than an oboe reed, but if you spoil this one, unlike the oboist, you can't make another. You get only one.

Nor are laryngologists the only doctors with whom singers need to be familiar. For many, a good allergist is essential. There are many careers in which one can function at the highest level with chronic allergy symptoms, particularly if they're mild. Singing isn't one of those careers. Allergies can have a negative impact on all three areas of the vocal instrument: motor (structures of breathing), vibrator (laryngeal structures), and resonator (vocal tract). Examining these impacts and treatments for them would make a lengthy article by itself, but it is most important singers have a singer-savvy allergist. Some of the over-the-counter standard treatments effective for the general population can have side effects, such as



drying of the vocal mucosa. Some singers find this side effect worse than the allergy itself.

And, as Mom always used to say, "Speak up—I'm not a mind reader" (even though you never believed that, since she always saw through your story about the cat having broken the lamp). Singers must advocate aggressively for their needs in dealing with medical professionals (and with medical insurance personnel). The cardinal rule is that you must begin every interaction by letting the medical people know that you're a professional voice user. There are many therapies, procedures, and drugs (ranging from aspirin to birth control pills) considered safe and highly effective for most of the population that nevertheless carry risks for vocal complications that can contraindicate their use in singers. But the doctors, nurses, or pharmacists can't know you are a singer unless you tell them. Fortunately, virtually all medical offices ask for a written patient history at a first visit and often for subsequent visits. Along with listing the usual information, like personal and family medical history, all prescription and OTC drugs being taken, etc., "I am a professional voice user" needs to be written prominently on the history. (This label covers performing singers, music teachers, choral conductors, music therapists, and students training to do any of those things.)

*To be continued. Next time: It ain't over until the FIT lady sings, singing and hearing, when less is more—and the one thing that Mom had all wrong.*



Read more about Kurt-Alexander Zeller, our featured ACME Artist and Educator on page 14.

# “Please, Call Me Christine”

Marcus Wyche Washington, D.C. Alumni



These few introductory words delivered via e-mail and on the phone reveal the smoothness, poise, personality, and charm of renowned dramatic soprano **Christine Brewer**, who will be the recipient of one of Mu Phi Epsilon's high honors—International Sterling Patron.

Hailed as a singer with “a voice like molten gold,” Christine has appeared under the batons of Kurt Masur, Robert Shaw, Pierre Boulez, Michael Tilson Thomas, Sir Neville Marriner, and Leonard Slatkin—to name a few! Her operatic and recital repertoire ranges from Gluck to Mozart to Schubert to Strauss, Wagner (most notably as Isolde in *Tristan Und Isolde*), and Benjamin Britten, and she has more than a dozen acclaimed recordings to her credit. But with all that she has accomplished, both musically and professionally, ask anyone who has worked and talked with her and they will maintain that Christine remains at her core a small-town woman with an easy laugh, a wide-eyed wonder and appreciation of her musical fortune and gifts, a strong Protestant work ethic, a down-to-earth Midwestern sensibility, and a gracious heart.

Whether it's traveling around the world performing in operas and concerts, devoting her energies to sixth graders in the coal miner's town of Marissa, Illinois (taking on her trips a traveling teddy bear and giving the children access to her rehearsal of Strauss' “Four Last Songs” with the St. Louis Symphony), or spending quality time with her family and church, Christine stays on the go, her career in high gear. Marcus Wyche, *Delta Delta, Washington, D.C. Alumni*, was able to catch up with Christine during one of her days off from a recent run performing as Leonore in Beethoven's *Fidelio* with Donald Runnicles and the San Francisco Opera.

**Y**ou've done so many different roles—Mozart (Donna Anna in *Don Giovanni*, Electra in *Idomeneo*), Wagner (Isolde in *Tristan Und Isolde*, Brünnhilde in *Die Walküre*), Beethoven, Benjamin Britten (Lady Billows in *Albert Herring*, Ellen Orford in *Peter Grimes*). Is there any role that's harder to do in terms of preparation? Or is Wagner the hardest to prepare?

There are some Strauss roles that I think have been equally as difficult. Helena (*Die Ägyptische Helena*) was one that really took a lot of preparation. Also, Chrysothemis in *Elektra*. Strauss and Wagner are probably the two most difficult composers I've sung to date. Britten is of course not a problem with the language, but musically is more difficult, a little trickier rhythmically and harmonically than the Wagner would be, so that poses a different challenge. I just try to allow enough time in the new role to make sure I really let it settle into my body before I start the rehearsal period.

**What's it like with the larger-than-life nature of opera as compared to something more intimate like a concert recital, where it's perhaps just you and a piano accompanist?**

No matter what I'm singing, I really try to bring some part of me, my personal



life into it. So even if it's big, Brünnhilde or something, I try to find some part of her that is human. But it is a lot different than doing recitals. Certainly, recitals make me more nervous, but I think that's also what gives me more excitement to do them. It's that sort of thrill of knowing that you're pretty exposed out there, it's just you and the accompanist.

**What is your familiarity with Mu Phi Epsilon?**

I'll be honest. I did not know anything about the organization. I went to a small Methodist college in Lebanon, Illinois, where my husband and I actually ended up buying a house and moving. I was in music education and we didn't really have Mu Phi Epsilon when I was in school. So I was not familiar with it until Fran Irwin wrote to me several months ago.

I had a master class a couple of days ago in San Jose State. My good friend is Eric Mills, with whom I've sung a few times in London, Santa Fe, and St. Louis. She now is on the voice faculty at San Jose State, and she is a member. She has a chapter that's started there. She was very excited when she heard about me becoming a Sterling Patron. She said, “Oh my gosh, I didn't know about this,” until someone had sent her an e-mail. So Eric belongs, and I guess she has for quite some time and now some of her students also belong.

# Interview with Sterling Patron Christine Brewer



Many members of Mu Phi Epsilon are collegiate performers at the beginning of their careers. What advice would you give young singers?

Whenever I do master classes, one of the things I tell the students repeatedly is not to compare themselves to other singers. Because singing is such an individual thing, and everybody, every voice, develops at a different pace. It's not like piano or violin. We hear these prodigies who begin playing practically from the time they can walk, and they can become quite expert on their instrument so much younger. And singers develop at a slower pace. The voice develops at its own pace. My kind of voice developed much later than, for instance, Eric Mills' voice, who is a light coloratura soprano.

I would get so frustrated when I was in college because I would look at some of the other students who were singing much bigger repertoire. I asked my teacher, "Why can't I sing something from an opera?" He said, "Your voice isn't ready for it." So I concentrated on art songs, German lieder, and things that were a little bit better suited for a younger voice. I think that might be one of the most important things kids can be careful of, not comparing themselves to each other, because every voice develops at a different pace. Mine didn't really come into its own until I was well out of college. So, patience, not comparing, and not trying to say, "Well, why can't I sing this bigger repertoire right now?"

It's tough, though. Many of the kids now are so geared that they've got to get a job as soon as they get out of college, they're desperate, and in singing that's not always practical. Many times we have to do other things while we're waiting for the voice to actually catch up. It takes a lot of perseverance for these young kids.

I understand you are also committed to those affected by ALS (Lou Gehrig's Disease)...

There's a wonderful branch [of the ALS Association] in St. Louis, and they do a walk every year. My husband has walked. We raised quite a bit of money last year from our friends who sponsored him, and this year I'm doing a recital in May in St. Louis for a group that's called Hope Happens. Hans Vonk, who was the conductor for the St. Louis Sym-

Congratulations on the positive critical and popular reception on your recent CD, *Strauss - Complete Songs, Volume 1*.

That was one project I was so excited about. When Roger Vignoles told me that he was being asked to do the series, he said, "I want you to be on the first recording." I was very excited about it, and it was just one of those sessions that we both felt—you know how you sometimes feel all the stars lined up? We both were in good mental and physical shape,

we had just done a recital at Wigmore Hall in London, and had performed a lot of those songs on the recital. So I was as prepared and as excited as I've ever been for any of my recordings. I was thrilled to get to do it. I'm really happy with the recording, and I know Roger is, too.

Any last thoughts for our Mu Phi readers?

I do think it's very important when you have a job like this. I honestly feel like this is a gift. Certainly, I have to work to learn my music. But the instrument was what I was born with. And so, I think we are responsible when we have a gift of music, to not only share it with others, but to work to make it the best we can, really. That's kind of my work ethic, and my goal.

## Christine Brewer, At-a-Glance

**Home Town:** Grand Tower, Illinois  
**Current home:** Lebanon, Illinois (just outside St. Louis, Missouri)  
**Family:** Ross (husband); Elisabeth (daughter)  
**Collegiate Education:** McKendree College (Lebanon, Illinois)  
**Instructors:** Birgit Nilsson, Christine Armistead  
**Vocal Coaches:** Alice Nelson, Tony Legge  
**Management:** IMG Artists (U.S.A). [www.imgartists.com](http://www.imgartists.com); Askonas Holt (Europe). [www.askonasholt.co.uk](http://www.askonasholt.co.uk)  
**Religious Faith:** Methodist  
**Favorite Composers:** "Whomever I am singing at the moment" (Wagner, Beethoven, Mozart)  
**Favorite Music (non-Classical):** Gospel jazz, folk, country  
**Hobbies:** Cooking, entertaining guests, Christmas caroling parties, "supervising my husband's gardening"  
**Recent Reading:** *Blink* by Malcolm Gladwell; *The Curious Incident of the Dog in the Night-Time* by Mark Hadden  
**Guilty Pleasures:** Tearjerker movies (*Terms of Endearment*, *Beaches*); Comedies (*Planes, Trains and Automobiles*, *Waiting for Guffman*)  
**Selected discography:** *Strauss - The Complete Songs, Vol. 1* (Hyperion CDA 67488); *Schubert Edition, Vol. 31* (Hyperion 33031); *Janack: Glagolitic Mass*; *Dvorak: Te Deum* (Telare 80287)  
**Website:** [www.christinebrewer.com](http://www.christinebrewer.com)

phony for a few years, died of ALS, and his widow is very involved with this whole process. When she found out that my mother had died of ALS about eight years ago, she contacted me to see if I'd like to be involved in some way. And I said, "Absolutely. I would love to do a concert." So [St. Louis Symphony Concertmaster] David Halen, Orli Shaham [wife of Symphony Director David Robertson], and I will be doing a concert in May. It is something I'm very hopeful we'll find a cure for, and if it's something I can do to help raise awareness and raise some funds, I'm definitely into that.

For the complete interview, including tips on Music Contracts, Artist Management and Networking go to:

[MuPhiEpsilon.org/news/ChristineBrewer.htm](http://MuPhiEpsilon.org/news/ChristineBrewer.htm)

See page 18 for a review of Christine's new CD.

## **Barbara Hill Moore**



**Barbara Hill Moore**, Soprano and Professor of Voice at SMU's Meadows School of the Arts since 1974, served as Department Head from 1977 through 1992. She received the B.S. from Lincoln University in Missouri and the M.S. as a Graduate Fellow from the University of Illinois in Champaign, Illinois.

A favorite of orchestral conductors, Ms. Hill Moore has performed such varied works as Barber's *Knoxville: Summer of 1915*, De Falla's *El Amor Brujo*, Brahms' *Requiem*, Berlioz's *Cleopatra*, Strauss' *Vier Letzte Lieder* and Gershwin's *Porgy and Bess* with orchestras throughout the U.S. and Europe, including Kiel and Nuremberg, Germany Symphony orchestras, the St. Louis Symphony, Chicago Sinfonietta, Greensboro, NC Symphony, San Antonio Symphony and eight concerts with the Dallas Symphony.

She is a frequent performer in Europe, especially Germany, where she has sung concerts of American music every year since 1983. Berliners know Ms. Hill Moore for her interpretation of the role of Jenny in Kurt Weill's *Three Penny Opera*, which she performed there 39 times on stage and television. Recognized by European critics as an exciting, artistic performer, Ms. Hill Moore's concerts of American art songs have been featured in Summer Festivals since 1984.

Ms. Hill Moore is President and founder of the Bruce Foote Memorial Scholarship Foundation in honor of her former SMU colleague, mentor, and friend, Bruce Foote. The Foote Scholarship is awarded annually to minority students in vocal performance at SMU.

## **Kurt-Alexander Zeller**



**Tenor Kurt-Alexander Zeller**, *Mu Chi*, is Director of Vocal Activities and Opera at Clayton State University. He holds degrees in Voice Performance and in Theatre from Southern Methodist University and a doctorate, with major studies in Voice Performance, Musicology and Opera Directing, from the College-Conservatory of Music in Cincinnati, where he sang Tschang-Ling in the American premiere of Alexander Zemlinsky's last opera, *Der Kreidekreis*.

Dr. Zeller performed in opera and musical theatre, oratorio, early music and recital throughout North America and much of Europe. He toured Austria in a revue of the music of Kurt Weill and appeared on German television. For several seasons, he was a member of the performance company of the Tony Award-winning Oregon Shakespeare Festival and appeared often with its Terra Nova Consort.

Dr. Zeller designed and produced a number of programs for Early Music guild of Oregon throughout the 1990s, and also performed for the Early Music Guild of Seattle, the Atlanta Baroque Orchestra and New Trinity Baroque. The Portland (OR) Chamber Orchestra produced his performance versions of Haydn's *L'infedeltà delusa* and Mozart's *La finta giardiniera*, in which he sang Filippo and Don Anchise, il Podestà, respectively. He currently is active in new music, creating roles in the premieres of John Peel's *Voces Vergilianae* and of *The Saturday Market Sunday Opera*, a six-week operatic serial created by New Works Northwest under the auspices of the National Endowment for the Arts.

Since coming to CSU, Dr. Zeller formed a recital duo with Dr. Michiko Otaki, CSU's Director of Keyboard Activities; this season they perform in Vancouver, BC at the International Congress of Voice Teachers and join the Degas String Quartet in performances of Vaughan William's *On Wenlock Edge* in Georgia and the Carolinas. Dr. Zeller is an active writer and lecturer on music, often introducing concerts at Spivey hall and Atlanta Symphony Orchestra programs and is Program Annotator for the Salem (OR) Chamber Orchestra.

# ACME - Honoree Singers

**Ruth Drucker**, *Mu Epsilon*, is a Viennese born soprano and is a graduate from Eastman with both a Bachelor and a Masters degree in music. To her credit she has performed extensively on the East Coast and presently is a vocal consultant at the Britten-Pears School for Advanced Musical Studies at Aldeburgh, England. She is a co-editor of art songs by women composers and has recorded for Orion Records.

**Ewan Mitton**, *Phi Lambda*, is a soprano from California where she received her musical training. She has done concert and opera performance singing under Columbia Management for 6 years. She has also taught vocal music at Western Oregon University for 24 years. After retirement she moved to Provo, Utah where she founded the Utah Opera Society giving more than 200 vocalists and performers experience in operettas, opera and music theater. Now at 76, she still is available to share her professional experiences.

**Betty Volhart Zoller Seitz**, *Alpha Kappa*, has taken her singing into many related areas such as broadcasting and voice over techniques. She works from her own studio in Dallas coaching young people in show business careers. Ms. Seitz also trains voice over talents and radio-TV broadcasters nation wide through her workshops and private coaching. She is the author of 11 audio books including Speaking Effective English and Commercial Speaking. Ms. Seitz is eager to share her expertise, especially with Mu Phi.

**Marjorie Gordon**, *Epsilon Upsilon*, is a lyric Coloratura Soprano who has sung up to 40 operatic roles with the New York City Opera and opera companies in Pittsburgh, Chautauqua, and St. Louis. Her recital tours have taken her throughout the United States, and also in Canada, Central America, Israel, and Greece. Ms. Gordon was a co-founder of the Detroit Opera Theater and the executive director of the touring Piccolo Opera Company. As a teacher she has been a faculty member on numerous university staffs. Presently she is sought after for master classes, workshop seminars and as a director. She now lives in Florida.

**Anne Rothgeb-Peschek**, *Beta*, lives in Vienna, Austria and directs a choir in Sittendorf located in the Vienna Woods. She recently won government recognition for her work in making music in the Woods area with both choir and harp ensemble performances. She grew up, in North Carolina and never thought she would be using her talent in the Vienna Woods. She continues to sing and play the harp with her ensemble as well as conducting the choir of the Vienna Community Church.

**Lenita McCollum**, *Phi Iota, Palos Verdes Peninsula Alumni*, is a frequent performer in addition to serving as Chairman of the Mu Phi Epsilon Foundation. Lenita writes, as a relatively new honoree of ACME, that she offers workshops on performance etiquette, master classes in voice (classical) and listening workshops in which she compares various performances of the same vocal work.

**These artists enjoy sharing their knowledge and expertise. If you would like to contact them, please contact Carolyn Hoover at (206) 463-4605 or Mu Phi Epsilon at 1-888-259-1471.**

# Haupt Grant Helps Chapter Commission New Work

Carla Jo Maltas *Mu Gamma, Muncie Alumni*

When Ball State University announced plans to open a new music instruction building with an attached state of the art recital hall, members of the *Beta Omega* chapter of *Mu Phi Epsilon* wanted to participate in the first concert series. We also wanted to make a lasting contribution to Sursa Recital Hall. We met with then Director of the School of Music, Dr. Peter McAllister, to discuss possible projects. Although we initially suggested that we commission a work of art or purchase a brick for the walkway leading into the concert hall, Dr. McAllister suggested that we sponsor a commissioned work to be performed in concert sometime during the first season.

As a first year Faculty Advisor for this group (and new to the career of college professor), I was not quite sure how to begin planning for this type of event. I did know that there were scholarships available to

chapter members through the *Mu Phi Epsilon* Foundation. I was looking through those scholarship opportunities with one of the chapter members, when we came upon the Helen Haupt Chapter Grant. This grant would help to provide the seed money for the project.

So we sat down as a chapter and discussed what the commission should include. Early in the planning process, we knew that we wanted the composition to have a choral component, since the majority of our members are vocal performance or vocal music education majors. We also decided that we wanted our faculty patrons and alumni to have a significant role in this project. Our patrons included Dr. Eleanor Trawick, a composition and theory faculty member, Dr. Craig Priebe, a baritone voice faculty member, and members of the American Piano Trio: Dr. Robert Palmer, piano; Dr. Sherri Kloss, violin; and Mihai Tetel, cello. I talked to all of the faculty patrons about this potential performance. After receiving initial approval from chapter members and performers, we applied for and received the Helen Haupt grant.

Eleanor Trawick and I determined the

basic form for the project. It would be orchestrated for piano trio, and would include a baritone soloist and an SATB choir. A commissioned poet would provide a text about beginnings. Initially, we thought about having a competition, or contacting a member of the English faculty at Ball State University to develop the text. Due to time constraints, we decided to contact Eleanor's father, Leonard Trawick, and asked him to provide a suitable text. As a scholar of the works of William Blake, the senior Trawick compiled texts from

*"I turn my eyes to the schools and universities of Europe  
And there behold the loom of Locke, whose woof rages dire  
Washed by the water-wheels of Newton, black the cloth  
In heavy wreathes folds over every nation; cruel works  
Of many wheels I view, wheel without wheel, with cogs tyrannic  
Moving by compulsion each other; not as those in Eden, which  
Wheel within wheel in freedom revolve in harmony and peace.  
Nations are destroyed or flourish in proportion  
As their poetry, painting and music are destroyed or flourish!"*

A portion of the text for the oratorio, "The Hammer of Los." Writings by William Blake; Music by Dr. Eleanor Trawick; Text adapted by Leonard Trawick.

many of Blake's prophetic writings as the basis for this composition.

There were bumps in the road on the way to completing this project. The American Piano Trio was ultimately unable to participate in the final project, due to conflicts with touring and recording commitments. Because of the unusual rehearsal schedule (we practiced after nine o'clock a couple of times a week), our alumni members could not participate as performers. They helped with reception duties and promotion of the concert. The concert happened in late April, which meant that many of the *Beta Omega* members gave up study and practice time to help with this project. And the faculty members who assisted had incredibly busy schedules, which meant that we had two rehearsals with all of the players and singers in attendance. We joked that all of the obstacles served to keep the experience "fresh." But after the performance, many of the chapter members also said that they appreciated how much work a commission was, and

how it really was a labor of love.

On the evening of the concert, we held a short ceremony before the actual premiere of the piece. We sang "The Creed" and "The Triangle," and we honored Mary Alice Cox, a Muncie Alumna who had recently passed away and had bequeathed money to *Mu Phi Epsilon* Fraternity. We were fortunate to have Dr. Frances Irwin and Sister Martha Steidl as honored guests in the audience. Dr. Jeffrey Pappas conducted the ensemble as we performed "The Hammer of Los." This concert was

recorded, and will be rebroadcast on our local public radio station at a later date.

We are so grateful for the support we received from the *Mu Phi Epsilon* Foundation. Because they provided us with the Haupt grant money, we were able to provide the School of Music and the community of Muncie with a significant new work of music. And we were able to promote *Mu Phi Epsilon* in a visible and positive way. To our chapter, that was the most important part of this project.

*Dr. Carla Jo Maltas is an Assistant Professor of Music Education and Chapter Advisor for the Beta Omega chapter of Mu Phi Epsilon at Ball State University in Muncie, IN.*

# Quarterly Notes

Watch for the following items in the Spring issue:

- Expanded Applause! and Encore! news of chapters and members.
- Feature article on the organ, the king of instruments, and some of our outstanding member organ artists.
- Fascinating Richard Strauss information.
- Presidential Award of Merit Honoree.
- Marek Szpakiewics reviews his 2-year tour as the International Competition Winner.
- Harmony campaign donor honor roll & update.
- 2007 Convention update.

Correction to Mu Phi Week Donations, page 18,  
Vol. 99, \$500 and above - Cleveland Alumni  
\$249 and below - Cleveland Heights Alumni

## Advertising Opportunity

To advertise in *The Triangle* contact Jan Scott  
at 314-997-6262 or [jan@StLWomensOnTheMove.com](mailto:jan@StLWomensOnTheMove.com).

## Mu Phi Epsilon Medallion

For our members – a Mu Phi  
Epsilon Medallion!

This lovely medallion is two  
inches in diameter and attached  
to a purple ribbon. It is made to  
be worn at graduation and is  
suitable for wear or display at  
Fraternity functions.

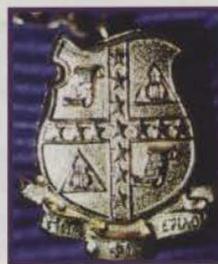
Order the medallion by calling  
800-478-3728 or via email:  
[ken@kenjernigan.com](mailto:ken@kenjernigan.com).

## Legacy Jewelry

### Mu Phi Epsilon Jewelry

1-800-542-3728

[www.herffjones.com](http://www.herffjones.com) • [njstevens1@herffjones.com](mailto:njstevens1@herffjones.com)



## Regent Promotions

### Mu Phi Epsilon Clothing

[www.regentpromotions.com/mpe](http://www.regentpromotions.com/mpe)

# Upon Listening

Sherry Kloss *Epsilon Upsilon, Muncie Alumni*



Photo credit: Janae Polish

## Review of Christine Brewer's Newest Release "Strauss, The Complete Songs"

Upon listening to "Strauss, The Complete Songs" (Hyperion label), with soprano Christine Brewer and pianist Roger Vignoles, one is immediately captivated by the artistry of the performers as they interpret true musical master-pieces. With more than two hundred songs to his credit, it is likely that Richard Strauss, (1864-1949) received inspiration in this genre from his wife, (soprano Pauline de Ahna); thus, the human voice became a powerful conveyor of his expressive sense of musical line. Considering that a mere fraction of his "lieder" (originally conceived as chamber music in a home setting), has survived the passing of time and finds expression on the concert stage today, this recording should be a most welcome addition to the music-lover's library.

Encompassing works from the op.10 through op.77, we have the opportunity to experience and contrast the evolution of his compositions for the voice. One can hear the uncomplicated piano writing, the collaborative partnership required of chamber music and, "orchestral" richness, which pervades the musical settings.

Christine Brewer possesses a voice, rich in color, with a depth of timbre and tremendous power. She utilizes her vocal gifts to the fullest potential when she expresses the passions of love, sadness, longing, despair, loss and finally, acceptance. There is a message in her interpretations of the poetry, which is conveyed with a profound understanding of the text. She captures sentiment, and with rhythmic urgency, creates the pain of passion in "Ich liebe dich", "I love you", (op.37 no.2). It is interesting to note that this song contains musical fragments of both the early violin and piano sonata in Eb Major (op. 18), and the orchestral tone-poem, "Tod und Verklarung" ("Death and Transfiguration"), (op. 24). In "Leises Lied" ("Gentle Song"), (op.39 no.1), Ms.

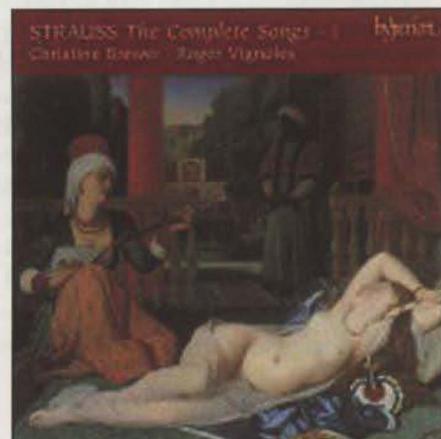
Brewer emphasizes a poignant longing which exists within the minor tonality. This song is brought to conclusion with the execution of a heart-breaking-glorious half-step interval, which magnifies the painful reality of the text. In "Frühlingsfeier" ("Rite of Spring"), text by Heinrich Heine, (op.56 no.5), a tumultuous piano introduction portends matters of the heart.

Responding to the minor third "plea" of the piano, the voice cries out in passionate response, "Adonis, Adonis" (Greek mythological handsome young man loved by Aphrodite, goddess of love). As the verse continues, repetitions of the minor third interval identified with the cry of "Adonis", are further emphasized by a GORGEOUS natural glissando octave and unbridled orchestral writing which permeates the piano score.

"Huldigung" ("Homage"), (from the op.77 "Gesange des Orients"), contains a text depicting a woman who revels in the persistent unkind treatment which she receives from her lover. Strauss created the perfect mate to the text of Hans Bethge, (1876-1946), in that the daring, dissonant clashes of the harmonies, (Wagnerian) alternation of rhythm and melody, and vocal arpeggio pyrotechnics which catapult into the highest range, demand complete "obsession" to both musical art and the realization of the text.

Each work of this CD is truly a treasure to experience. May I recommend her many recordings, which may be found on the Naxos, Chandos, Telarc and Hyperion labels?

This review would be remiss without proper recognition of the sensitive collaborative partnership of pianist Roger Vignoles. His complete immersion and understanding of the text, along with masterful pianism encourages and supports the voice in a way that one could only dream.



### Product Details

Composer: Richard Strauss

Performer: Roger Vignoles, Christine Brewer

Label: Hyperion

Audio CD (June 14, 2005)

ASIN: B0008F1088

To hear a sample or purchase this recording, visit <http://www.hyperion-records.co.uk/details/67488.asp>

Also available at amazon.com

# Chapter Anniversaries

*Congratulations to the following chapters celebrating  
Anniversaries this 2005-06 School Year:*

## 95 YEARS

Mu  
Brenau University  
Installed February 6, 1911

Nu  
University of Oregon  
Installed March 3, 1911

Xi  
University of Kansas  
Installed April 12, 1911

## 90 YEARS

Toledo Alumni  
Installed 1915

Detroit Alumni  
Installed May 2, 1916

## 85 YEARS

Mu Zeta  
Whitman College  
Installed November 20, 1920

Mu Eta  
University of the Pacific  
Installed November 13, 1920

Mu Theta  
University of Texas at Austin  
Installed November 27, 1920

## 80 YEARS

Philadelphia Alumni Chapter  
Installed in 1926

Mu Phi  
Conservatory of Music, Baldwin-Wallace College  
Installed February 26, 1926

Mu Chi  
Southern Methodist University  
Installed May 15, 1926

Mu Psi  
Coe College  
Installed May 22, 1926

75 YEARS  
Dallas Alumni  
Installed February 26, 1931

70 YEARS  
Phi Kappa  
Wayne State University  
Installed November 17, 1935

Denver Alumni  
Installed June 16, 1936

## 65 YEARS

Phi Pi  
Wichita State University  
Installed June 22, 1941

60 YEARS  
Phi Chi  
California State University-Fresno  
Installed November 4, 1945

Phi Psi  
Mary Washington College  
Installed March 2, 1946

Phi Omega  
Westminster College  
Installed April 6, 1946

Epsilon Alpha  
College of St. Catherine  
Installed May 10, 1946

55 YEARS  
San Jose Alumni  
Installed February 13, 1951

Epsilon Xi  
University of Illinois  
Installed April 22, 1951

50 YEARS  
Greater Minneapolis Area Evening Alumni  
Installed September 20, 1955,  
(now part of St. Paul Alumni)

Palo Alto Alumni  
Installed September 26, 1955

Epsilon Omega  
San Francisco State University  
Installed October 15, 1955

Urbana-Champaign Alumni  
Installed October 20, 1955

Alpha Alpha  
University of Cincinnati-College Conservatory  
Installed November 13, 1955

Salem Alumni  
Installed April 9, 1956

Fresno Alumni  
Installed June 2, 1956

45 YEARS  
Alpha Xi  
University of North Carolina-Greensboro  
Installed January 12, 1961

## 40 YEARS

Beta Gamma  
University of Alabama  
Installed November 20, 1965

Denton Alumni  
Installed April 16, 1966

Beta Delta  
University of California-Santa Barbara  
Installed December 4, 1965

Beta Zeta  
Southern University and A&M College  
Installed April 23, 1966

Beta Eta  
California State University-Hayward  
Installed May 14, 1966

Beta Theta  
Tennessee Technological University  
Installed May 29, 1966

35 YEARS  
Phoenix Area Alumni  
Installed October 24, 1970

Gamma Alpha  
Evangel College  
Installed May 2, 1971

30 YEARS  
Claremont Alumni  
Installed January 17, 1976

Gamma Rho  
North Carolina A&T State University  
Installed February 2, 1976

Gamma Sigma  
California State University-Dominguez Hills  
Installed May 8, 1976

5 YEARS  
Delta Tau  
Mercer University  
Installed April 21, 2001

Delta Upsilon  
SUNY - Geneseo  
Installed May 5, 2001

1 YEAR  
Zeta Alpha  
Williams Baptist College  
Installed April 5, 2005

Zeta Beta  
Cameron University  
Installed April 24, 2005

# Members Remembered

## Oldest Member Remembered



### **Nannelle Paulk Burt (1899-2005)**

Initiated May 4, 1918. At Brenau College (now Brenau University), Gainesville, Georgia and was a member of *Mu Chapter*.

On September 18, *Mu Phi Epsilon* was saddened by the passing of its oldest living member, Nan Burt. Nan was a great supporter of music and musicians and devoted much of her life to Brevard Music Center, where she summered for several decades. For years after the death of her husband, William I. Burt, she continued, even into her triple digits, to make the annual trip from her home in Delray Beach, Florida, to the mountains of North Carolina. Nan was truly loved over the years by hundreds of her Brevard scholarships "kids," as she referred to them, and many continued to stay in touch long after their Brevard summers were over. Eventually Nan donated a beautiful Alumni House to Brevard, and photographs of these students are featured throughout, each with a dedication to the great woman who became their friend, mentor, and confidant.

Nan was a slight woman with beautiful skin and a limber body, which she attributed to a daily ritual of stretches before getting out of bed in the morning. She was also sharp as a tack. She was an avid reader and a deep thinker. Many an evening I played Hearts with Nan, and often, after feigning ignorance about the game, she would "shoot the moon" and take all the points. We all enjoyed gossiping over Hearts and chips. Nan was eternally "young at heart." Students felt she was one of them. She was liberal, she was wise, she loved people.

Born in Alapaha, GA in 1899, Nan attended Brenau College-Conservatory receiving a Bachelor's degree in English and music. After teaching choral music and playing the organ for St. Timothy's in Wilson, NC, she moved to Ohio, where she established and supervised the church school for both St. Paul's Episcopal Churches in Akron and Cleveland. In later years, she taught music at Converse College in Spartanburg, SC. She is survived by stepdaughter Barbara Ann Burt Mortenson, son-in-law, Grant Mortenson of Springfield Oregon, four grandchildren, five great-grandchildren, three nieces, one nephew and several grandnieces and nephews.

*Contributed by Dr. Andrew Cooperstock, Denver Alumni, with input from The Palm Beach Post. Andrew is chair of the Keyboard Department at the University of Colorado, a member of the artist-faculty at Brevard Music Center, and a longtime friend of Nan's.*

## Gifted Member Remembered

### **(Barbara) Bee Harris Polomé, Mu Chi, Austin Alumni**

Bachelor of Music Education at SMU

Master of Music Education from the University of Colorado in Boulder

Died November 6, 2005

Bee was born in Kalamazoo, Michigan, and raised in Whitefish Bay, Wisconsin, moving to Texas the day after her graduation from Whitefish Bay High School. She played many woodwind, brass, keyboard, and percussion instruments, including her latest favorite, steel pans. She taught orchestra in Dallas and more recently substituted in the Austin schools.

Bee rearranged *Our Triangle*, the official song, for *Mu Phi Epsilon* and was also recently honored with the Orah Ashley Lamke Distinguished Alumni Award for her dedicated service over many years. Published in the Austin American-Statesman on 11/13/2005.

## Final Notes

Obituaries submitted by:  
Wynona Wieting Lipsett  
Immediate Past International President  
Tel/Fax: 254-562-9397  
Email: mpeip@glade.net

### **Charlotte Ruth Haines Adams**

*Omicron*, 10 Feb 1930

Died 18 Dec 2004

Music Educator

### **Edith Drake Barr**

*Upsilon*, 9 Mar 1941

Phoenix Area Alumni

Died 3 Feb 2005

Martha Bolckom

Phi Beta, 10 Dec 1935

Minneapolis/St. Paul Alumni

Died Feb 2005

Vocalist, community volunteer, active in AAUW

### **Betty Lou Cobb**

*Gamma Eta*, 20 Oct 1984

Dayton Alumni

Died 8 Oct 2005

Piano teacher, choral conductor, minister of music, recently served as president of the Ohio Federation of Music Clubs and was active at the national level.

### **Dorothy Robinson DeJong**

*Phi Zeta*, 8 Nov 1935

Died 26 Mar 2005

Music teacher, church musician, honored as Woman of Achievement in her community in 1976.

### **Nancy Plummer Faxon**

*Iota Alpha*, 9 Jun 1940

Boston Alumni

Died 1 Feb 2005

Voice, Piano, noted composer who won 1st prize in National Composer's Clinic in 1941, teacher of piano and organ, opera singer, church musician, Boston Alumni has a scholarship named for Nancy, she was recipient of Orah Ashley Lamke Distinguished Alumni Award in 1986.

### **Margaret Canine Flowers**

*Zeta*, 1 Nov 1934

Died 18 Jul 2004

Junior/High School Music Teacher

### **Mildred Newby Gauert**

*Xi*, 15 Dec 1926

Died 2 May 2004

# Final Notes

**Ila N. Peairs Kinsey**

*Tau*, 8 Dec 1929  
Seattle Alumni  
Died 19 Jul 2004  
Pianist, served 1947-1948 as president of Washington D.C. Panhellenic Association, very active as a volunteer in community organizations wherever she lived.

**Lovee Laird Lange**

*Nu*, 6 Mar 1934  
Died 12 May 2004  
Church Musician

**Mary R. Myers Linton**

*Mu Upsilon*, 20 Feb 1939  
Died 31 Dec 2004  
Professor of Music

**Virginia Smith Long McClain**

*Phi Zeta*, 23 Mar 1939  
Died 22 Sep 2004

**Julie Ann McEwen**

*Beta Pi*, 4 May 1980  
Died 6 Oct 2004

**Evelyn H. Schmidt McKay**

*Mu Alpha*, 10 Dec 1932

**Ramona Blair Mathewson**

*Phi Nu*, 12 Apr 1938  
Died 8 Mar 2004

**Dorothy M. Munger**

*Kappa*, 23 Nov 1937  
Indianapolis Alumni  
Died 5 Nov 2004  
Pianist, listed in ACME, member of Indianapolis Symphony 32 years

**Janis L. Olsen**

*Tau*, 15 Nov 1976  
Minneapolis/St. Paul Alumni  
Died 26 Sep 2004  
Financial planning officer for a hospital.

**Priscilla Parson**

*Mu Gamma*, 5 May 1957  
Lincoln Alumni  
Died 4 Oct 2004  
Cellist, Professor Emerita at University of NE, played professionally in numerous orchestras and ensembles across America. "She was an inspiring teacher, unsparing of time and energy. Her methods were creative and constructive; her students were beloved."

**Barbara "Bee" Harris Baker Polome**

*Mu Chi*, 13 May 1952  
Austin Alumni  
Died 6 Nov 2005  
Chamber musician, Teacher of strings, mother of two past winners of Mu Phi Epsilon International Competition (Carole Marie Harris and Marilyn Harris). Barbara updated the words to Our Triangle song and arranged for SATB.

**Arline Piper Putnam**

*Mu Upsilon*, 14 Dec 1931  
Died 13 Feb 2004

**Clara King Floyd Ryan**

*Epsilon Omega*, 10 Nov 1984  
San Francisco Alumni  
Died 12 Oct 2005  
An accomplished singer, church musician, opera lover, music teacher of piano and violin for over 35 years. "Music was definitely the center of her life."

**Eleonora Gbering Sandblade**

*Chi*, 9 Jun 1936  
Died 15 Nov 2004

**Martha Ellen Capps Schneeman**

*Omega*, 30 Apr 1927  
Died 3 Nov 2004  
Taught organ and piano for many years, church organist 44 years.

**Beatrice Osgood Schwimmer**

*Phi Gamma*, 6 May 1928  
Died 7 Nov 2004

**Martha Jean Harred Scott**

*Mu Chi*, 25 Nov 1947  
Died 17 Sep 2004  
Elementary music and choir teacher, church musician, accompanist for Northeast Texas Choral Society, active in Alpha Delta Kappa including Texas state president.

**Margaret Gertrude Hanne Sheridan**

*Epsilon Alpha*, unknown  
Died 13 Dec 2004  
Was an Associate Professor in the English and Humanities department at Penn State Altoona, retiring in 1974, listed in ACME as an outstanding vocalist.

**Charlet May Cellars Snell**

*Mu Pi*, 31 May 1929  
Died 12 Oct 2004  
Member of ACME, retired flute and ensemble teacher, charter member of Florida Philharmonic Orchestra in 1953.

**Frances Platt Tschirgi**

*Mu Gamma*, 23 Apr 1939  
Died 1 Mar 2004

**Ruth Watanabe**

*Mu Nu*, 17 Nov 1934  
Died 26 Feb 2005  
Listed in ACME as a musicologist, Ruth was librarian of the Eastman School of Music's Sibley Music Library for nearly four decades and namesake of its extraordinary Special Collections Department. "Ruth's contributions to the Library are immeasurable. Under her leadership, the library grew to become one of the finest music libraries in the world. The entire Eastman community is saddened by the death of this remarkable woman and dear friend who holds a special place in the School's history."

**Lorraine Grant Wallace**

*Tau*, 8 Dec 1929  
Seattle Alumni  
Died 4 Sep 2005  
An accomplished pianist, organist and choral director, established and directed the Mercer Island Women's Chorus, music educator, community arts volunteer

**Elsie Helen Eschebeck Webster**

*Nu*, 27 Mar 1938  
Fresno Alumni  
Died 18 Oct 2005  
Voice, Piano

**Elizabeth "Betty" Eulalia Boylan Welch**

*Upsilon*, 9 Apr 1930  
Died 14 Mar 2004  
Piano Performance, Betty at age 4 was the youngest student to study at the University of Oklahoma and her "Teddy Bear" accompanied her on the journey to her lessons. She performed with the Cincinnati Symphony, taught piano over 60 years and advocated daily practice, music theory, music interpretation, technique and personal composure with her students.

**Kathleen V. McMorran Yeager**

*Xi*, 23 Nov 1930  
Died 26 Feb 2004  
Homemaker, active in church and community organizations

**Bernice Greer Zajicek**

*Mu Gamma*, 19 May 1945  
Lincoln Alumni  
Died 17 Nov 2004  
Music Educator, piano teacher, professional accompanist.

# Directory

## Fraternity Board

4705 N. Sonora Avenue, # 114  
Fresno, CA 93722-3947  
Toll Free: 1-888-259-1471  
Fax: 559-277-2825

### President

Dr. Frances Irwin  
*Epsilon Upsilon* MulPhuip@aol.com

### First Vice President Extension Officer

Dale D. Griffla  
*Epsilon Mu* Dgriffla303@aol.com

### Second Vice President Collegiate Advisor

Dr. Martha MacDonald  
*Phi Xi* Martha.Macdonald@sbcglobal.net

### Third Vice President Alumni Advisor

Dr. Kurt-Alexander Zeller  
*Mu Chi* Zeller.kenor@aol.com

### Fourth Vice President Music Advisor

David Champion  
*Gamma Sigma* David@theChampions.com

### Fifth Vice President Eligibility Advisor

Sr. Martha Steidl  
*Gamma Psi* MSteidl@smwc.edu

### Executive Secretary-Treasurer

Gloria Debatin  
*Phi Chi* MPDebat@aol.com

## Fraternity Honorary Advisors

Wynona Wieting Lipsert  
Katherine Guldberg Doepke  
Lee Clements Meyer

## Foundation Board

### President

Dr. Keith Bohm  
*Alpha Delta* kenbohbm@hotmail.com

### Chairman

Lenita McCallum  
*Phi Iota* lbantb@cox.net

### Vice Chairman

Recording Secretary  
Yvonne Sabine  
*Alpha Eta* ysabine@aur.net

### Fraternity President

Dr. Frances Irwin

### Treasurer

Sandra Wiese  
*Zeta* sandytr@adelphia.net

## Fraternity Committee Chairmen

### ACME – Artists, Composers, Musicologists, Educators

Carolyn (Lyn) Hoover  
*Mu Pi* lonlynhouv@ymailstation.com

### Bylaws

Terry Merrick  
*Pi Nu* Terrymerri@comcast.net

### Finance

Kirsten Forbes  
*Beta Sigma* Kirsten\_Forbes@msn.com

### Membership

Verna Wagner  
*Epsilon Iota* VjWagner@aol.com

### Music Librarian & Archives

Wendy Sistrunk  
*Mu Mu*

### Service, Education & Resource Volunteer (SERV)

Annette Albright  
*Theta*

### Standing Rules

Hearher Hare  
*Phi Xi* velverhare@aol.com

## Fraternity District Directors

### Atlantic

A1 – Beverly Whitney  
Beverly158@msn.com  
A2 – Elizabeth White  
dandewhite@comcast.com

### Eastern Great Lakes

EGL1 – Signe Zale  
Signebzale@aol.com  
EGL2 – Open  
EGL3 – Nancy Jane Gray  
graynj@hudson.edu

### Great Lakes

GL1 – Open  
GL2 – Barbara Kondalski  
jbkondalski@buckeye-access.com  
GL3 – Uvon Tucker  
mmuphi@earthlink.net

### East Central

EC1 – Marva Rasmussen  
marva\_rasmussen@aol.com  
EC2 – Carla Jo Maltas  
CJMaltas@bsu.edu  
EC3 – Karen Walker  
kwalker1@aol.com

### Southeast

SE1 – Carla Wright  
fayepotter@mchsi.com  
SE2 – Sherri Bowers  
sherribowers@yahoo.com  
SE3 – Open  
SE4 – Kimberly Richardson Goss  
krgross@cox.net  
SE5 – Jediah Spurlock  
Sistas0ul@aol.com

### South Central

SC1 – Erin Huston  
erin\_elizabeth25@hotmail.com  
SC2 – Sandra McMillen  
skmacmillen@yahoo.com  
SC3 – Cloyce Kuhnert  
Cloyce@sbcglobal.net

### Central

C1 – Tim Hubbell  
Muhiddle1@aol.com  
C2 – Charlotte Brown  
Charanbro@prodigy.net

### North Central

NC1 – Open  
NC2 – Narissa Strong Bach  
narissavabene@msn.com  
NC3 – Joan Reist  
jreist@unl.edu

### West Central

WC1 – Sharon Yenzer  
shyenzer@cox.net  
WC2 – Marilyn Hitchcock  
fhucutor@cox.net

### Pacific Northwest

PNW1 – Sharon Straub  
sstraub@soc.gonzaga.edu  
PNW2 – Open  
PNW3 – Dorothy Stewart  
Dstewart854@usn.com

### Pacific

P1 – Lestelle Manley  
M55ants@cs.com  
P2 – Rebecca Viebrock  
mviebrock@comcast.net

### Pacific Southwest

PSW1 – Open  
PSW2 – Ann Nicholson  
redenich@earthlink.net

## Collegiate Chapter Presidents

### Atlantic

A2 - *Phi Gamma*  
**Peabody Conservatory**  
Russell Nadel  
Whiz1116@aol.com

### A2 - *Phi Psi*

**Mary Washington University**  
Sarah Mayo  
smayo4zp@unrw.edu

### Eastern Great Lakes

EGL1 - *Lambda*  
**Ithaca College**  
Tracy Kirschner  
tkirsch2@ithaca.edu

### EGL1 - *Mu Upsilon*

**Eastman School**  
Daniel Guberson  
DGo2m@rochester.edu

### EGL2 - *Epsilon Upsilon*

**Duquesne University**  
Leanne Micsky  
micsky526@duq.edu

### EGL2 - *Delta Mu*

**Slippery Rock University**  
Sara Legin  
sal4752@stru.edu

### EGL3 - *Phi*

**Mount Union College**  
Lauren Tarasco  
tarascnl@muoh.edu

### EGL3 - *Phi Omicron*

**Cleveland Institute**  
Lillia Keyes  
licellia@hotmail.com

### EGL3 - *Mu Phi*

**Baldwin Wallace College**  
Moe Ferrara  
thesarleviolin@bw.edu

### Great Lakes

GL1 - *Delta Gamma*  
**Grand Valley State U.**  
Brian Balch  
balehb@student.gvsu.edu

### GL1 - *Epsilon Lambda*

**Eastern Michigan University**  
Jenn Korff  
jkorff@emich.edu

### GL1 - *Gamma*

**University of Michigan**  
Kay Zavislak  
zavislak@umich.edu

### GL2 - *Mu Pi*

**Ohio Wesleyan University**  
Mary Elizabeth Molnar  
hoimolnar@yahoo.com

### East Central

EC1 - *Alpha Alpha*  
**College Conservatory, Cincinnati**  
Jennifer Quammen  
jennq@hotmail.com

### EC1 - *Gamma Eta*

**Central State, Ohio**  
Micah L. Momienc  
newagealtrane@hotmail.com

### EC2 - *Beta Omega*

**Ball State University**  
Stephanie Moffatt  
ohsopurre@yahoo.com

### EC2 - *Beta Psi*

**University of Indianapolis**  
Jana Schreiner  
schreinerj@indy.edu

### EC2 - *Beta Theta*

**Tennessee Tech**  
Marty Owenby  
mlowenby21@tntech.edu

*EC2 - Kappa*  
**Butler University**  
Andrew Knaup  
aknaup@butler.edu

*EC3 - Epsilon Omicron*  
**Indiana University**  
Sarah Daughtrey  
sdaughte@indiana.edu

*EC3 - Gamma Psi*  
**St. Mary of the Woods, IN**  
Jenny Power  
jpower@smwc.edu

**Southeast**  
*SE1 - Alpha Xi*  
**University of North Carolina**  
Molly Roberts  
microbert@uncg.edu

*SE1 - Alpha Zeta*  
**Radford University**  
Nicole Bell  
nbell@radford.edu

*SE1 - Delta Phi*  
**Averett College**  
Jenny Davis  
jennyfayedavi@yahoo.com

*SE2 - Delta Epsilon*  
**Columbus State University**  
Gwendolyn Reid  
peacefuel@yahoo.com

*SE2 - Delta Zeta*  
**Emory University**  
John Goodrich  
jhgoodr@learnlink.emory.edu

*SE2 - Delta Psi*  
**Clayton College**  
Ciara Crowe  
CiaraC2002@hotmail.com  
Ashley Dunn  
Ashmdunn@bellsouth.net

*SE2 - Delta Tau*  
**Mercer University**  
Whitney Glenn Coleman  
WhitneyGC@bellsouth.net

*SE2 - Gamma Pi*  
**Shorter College**  
Alicia Stark  
aliciastark@hotmail.com

*SE2 - Mu*  
**Brenau College**  
Errykka Dupass  
edupass@brenau.edu

*SE4 - Gamma Zeta*  
**Delta State University**  
Eileen Jennings  
eileenjennings@yahoo.com

*SE5 - Beta Zeta*  
**Southern University**  
Terrel Teresa Kent  
T\_kac225@yahoo.com

*SE5 - Delta Chi*  
**McNeese State University**  
Shani Harris Bagwell  
shaniamarie81@hotmail.com

**South Central**  
*SC1 - Alpha Pi*  
**Texas State University**  
Kay Pena  
Kp1047@txstate.edu

*SC1 - Beta Kappa*  
**Trinity University**  
Stephanie Withrow  
stephanie.withrow@trinity.edu

*SC1 - Delta Omega*  
**Our Lady of the Lake University**  
Almetra Joy Hudspeth  
uhudsa@lake.ollusa.edu

*SC1 - Gamma Tau*  
**St. Thomas University**  
Michael Richardson  
Rtmisky36@aol.com

*SC1 - Mu Theta*  
**University of Texas**  
Lauren Hoffman  
Lauren.hoffman@mail.utexas.edu

*SC1 - Phi Xi*  
**Baylor University**  
Alyssa A. McNiel  
Alyssa\_McNiel@baylor.edu

*SC2 - Alpha Omega*  
**Stephen F. Austin University**  
Ashley Holsinger  
sfamuphi@yahoo.com

*SC2 - Beta Mu*  
**Texas A&M University**  
Ashley Van Hooser  
ashweeerin05@aol.com

*SC2 - Delta Pi*  
**Tarleton State University**  
Julie Heller  
dregmer2002@hotmail.com

*SC2 - Epsilon Epsilon*  
**Texas Christian University**  
Brandon Martinez  
b.p.martinez@tcu.edu

*SC2 - Mu Chi*  
**Southern Methodist University**  
Travis Elfers  
telfers@smu.edu

*SC3 - Alpha Nu*  
**West Texas A&M**  
Ashley Kiper  
tonash@hotmail.com

*SC3 - Alpha Sigma*  
**Abilene Christian University**  
Jordana Torrez  
jat02b@acu.edu

*SC3 - Epsilon Pi*  
**Texas Tech University**  
Kristen Morrow  
gunsupkris@aol.com

**Central**  
*C1 - Beta Omicron*  
**Western Illinois University**  
Farah Zolghadr  
fm-zolghadr@wiu.edu

*C1 - Zeta Alpha*  
**William Baptist College**  
Jennifer Keesece  
Jenray13@aol.com

*C2 - Xi*  
**University of Kansas**  
Jesse Henskensiefken  
jesseh5@juno.com

*C2 - Alpha Mu*  
**Missouri State University**  
Diane Thomson  
Det121x@missouristate.edu

*C2 - Alpha Kappa*  
**University of Missouri - Kansas City**  
Rebecca Smith  
RebeccaSmith@umkc.edu

**North Central**  
*NC1 - Mu Alpha*  
**Simpson College, IA**  
Lisa Rasmussen  
Imarier118@hotmail.com

*NC1 - Mu Psi*  
**Coe College, IA**  
Jenna Whitaker  
jwhitak@coe.edu

*NC3 - Beta Pi*  
**Nebraska Wesleyan**  
Talea Schroeder  
tschroed@nebrwesleyan.edu

*NC3 - Mu Gamma*  
**University of Nebraska**  
Sarah Hranac  
conbrin28@hotmail.com

*NC3 - Phi Zeta*  
**Morningside College**  
Melissa Stocks  
mjs008@morningside.edu

**West Central**  
*WC1 - Gamma Epsilon*  
**Oral Roberts University**  
Yonah Cole  
angelsings@bigplanet.com

*WC1 - Gamma Gamma*  
**Southwest Oklahoma State U.**  
Amanda Jo Isenbart  
aji13@hotmail.com

*WC2 - Delta Rho*  
**University of Colorado**  
Megan Grosz  
Megan.grosz@colorado.edu

*WC2 - Epsilon Phi*  
**Friends University**  
Lindsay Zimmerman  
zimmermanl@friends.edu

**Pacific Northwest**  
*PNW1 - Mu Beta*  
**Washington State University**  
Craig Heider  
Craigermh@hotmail.com

*PNW2 - Epsilon Sigma*  
**Pacific Lutheran University**  
Everett Barr  
ecbarr@plu.edu

*PNW2 - Tau*  
**University of Washington**  
Lincoln Ballard  
lincolnbf@u.washington.edu

*PNW3 - Phi Lambda*  
**Willamette University**  
Amanda Hiti  
ahiti@willamette.edu

**Pacific Province**  
*P1 - Epsilon Mu*  
**University of Utah**  
Kimberly Cannady  
k.cannady@utah.edu

*P1 - Mu Eta*  
**University of the Pacific**  
Geoffrey Parker  
Muphi\_gaius@hotmail.com

*P1 - Phi Chi*  
**California State Fresno**  
Matthew Wellman  
gorillaz67@csufresno.edu

*P2 - Phi Mu*  
**San Jose State**  
Nicole Yazolino  
nyazolino@yahoo.com

**Pacific Southwest**  
*PSW2 - Gamma Sigma*  
**CSU Dominguez Hills**  
Victor De Los Santos  
lillvie1@charter.net

*PSW2 - Beta Alpha*  
**CSU Fullerton**  
Amie Swaatt  
amie91762@hotmail.com

# Aiming High & Reaching Our Goals

Dear readers,



**Thank You!** - Many thanks to each of the Mu Phi Epsilon members who responded to my Harmony Campaign survey and a special thank you to the members who also financially supported the campaign with a pledge or gift. In addition, a number of Mu Phi members have told me they have left the Fraternity in their will. Thank you for taking our new mantra to heart – If It Is To Be It Is Up To Me.

**Keep It Coming** - If you still have my November letter, survey and envelope, it's not too late to respond. We've extended the deadline for Harmony Campaign donations and survey replies to February 24.

We will recognize all members responding by February 24th in the Spring issue of The Triangle.

**Summary and Details** - Look for a printed summary of the survey results in upcoming issue too along with a preview of the programs and projects Harmony Campaign contributions will support. We appreciate all the feedback we have received.



Nancy Zschiezschmann  
Harmony Campaign Annual Fund Chair

## Allied Membership - We Want You!

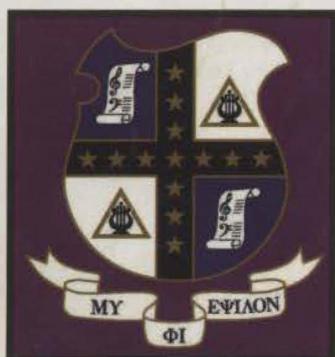
Do you live more than 50 miles from an alumni chapter? You can keep strong bonds to your Mu Phi Epsilon Family by becoming an Allied Member, and your membership will help the Fraternity reach its goal of 500 new members.

- Dues are \$65 per year, unless you are a Life Subscriber (initiated prior to 1946).
- If you are a Life Subscriber, your Allied Membership dues are \$55.

Contact Gloria Debatin at 1-888-259-1471 to join today.

## Notice of Change of Address or Name

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



### Mu Phi Epsilon

International Executive Office  
4705 N. Sonora Ave., Suite 114  
Fresno, CA 93722-3947  
[www.MuPhiEpsilon.org](http://www.MuPhiEpsilon.org)