

VOLUME 112, ISSUE 1, SPRING 2018

THE TRIANGLE

INTERNATIONAL PROFESSIONAL FRATERNITY FOR THE ADVANCEMENT OF MUSIC IN THE COMMUNITY, NATION, AND WORLD



COLLABORATION

**THE ART OF
COLLABORATIVE PIANO**

**ABCS OF CONCERT
PLANNING, PART 2**

**ETA DELTA CHAPTER
INSTALLED**



Mu Phis know how to have fun! Photo by Paula Palotay.

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

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All materials submitted for publication become the property of Mu Phi Epsilon. Requests for return are accepted and must be accompanied with a self-addressed stamped envelope. Electronic transmissions are preferred. Photos must be a minimum of 300 dpi.

Deadlines for submissions:
Fall — August 15
Winter — December 1
Spring — February 15
Summer — May 1

Change of address, renewals, notice of deceased members, requests for extra copies and subscription requests should be sent to:
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International Executive Office
1611 County Road, B West, Suite 320
St. Paul, MN 55113
toll free: 888-259-1471
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The Triangle is published 4 times per year by Mu Phi Epsilon, International Professional Music Fraternity.

Member, Professional Fraternity Association.
(ISSN 0041-2600)(Volume 112, Issue 1)

Subscription price is \$20.00 per year. Single copies are \$8.00. Periodicals postage paid at St. Paul, MN and at additional mailing offices. Printed in the United States of America.

POSTMASTER: Send all changes of address to: Mu Phi Epsilon, 1611 County Road, B West, Suite 320, St. Paul, MN 55113.

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PRESIDENT'S MESSAGE

ROSEMARY AMES | INTERNATIONAL PRESIDENT | PRESIDENT@MUPHIEPSILON.ORG

Mu Phi collaboration: onstage and beyond

Our fraternity runs on collaboration. No one person does everything; we have a team that works together to provide the most benefits for our members while continuing to serve our schools and communities through music. Why? Because we share the ideals upon which our fraternity was founded: the advancement of music in the community, nation, and world through promotion of musicianship, scholarship, therapy, and education, with an emphasis on service through music.

Lately, I've noticed how the Mu Phi spirit of partnerships and collaborations are at work at the local level. Take for example the composition major who was commissioned to write a piece for a local alumni guitarist. What an opportunity for the collegiate! And then there is the member living on the west coast who opened her home to an artist from the east coast for a recital. A collegiate coming to a new city for an opera workshop, without housing, is offered a place to stay for the length of the workshop through the local alumni chapter. A visiting artist is housed with a fellow member for several months during the rehearsal and performance of an opera. The list goes on and on.

What makes these and many other examples so special is they all involve Mu Phi members. We talk a lot to our new members about the networking opportunities available to them, forgetting sometimes that the smallest examples of assistance can be a big part of making something work out just right. It's so easy to help other members and so gratifying for everyone. Keep your ears and eyes open for opportunities to offer or ask.

A recent survey asked why people aren't working together in music; 53% reported they could not find anyone to work with and 33% reported they had no money to pay someone. The good news is that 43% of respondents said they used connections and friends in their collaboration efforts. With the various social networks available (YouTube, Google, LinkedIn for example), it's easy for a Mu Phi member to contact other members across the country. Our membership overflows with brilliant musicians in all fields, and we share with each other in so many ways. Never underestimate how much your simple gifts can support and assist another member.

Lane Velayo, new member and INEST, is always looking for ways for us to work together. The IEB annual meeting will be held in Indianapolis this summer, so we are partnering with the Indianapolis alumni chapter and two local collegiate chapters (*Kappa* and *Beta Psi*) and coordinating with the Foundation to present 2017 international competition winner Katsuya Yuasa in concert while we are there. Talk about collaboration! That's a lot of Mu Phis coming together to present to the wider Indianapolis music community an artist who exemplifies the artistry and talent of a Mu Phi member.

Speaking of the IEO, many of you have had the opportunity to speak with Jess LaNore when you call. He is working with Lane and concentrating on Mu Phi Epsilon. Those of you who have already worked with Jess know that he will do what it takes to help you. We're lucky to have him as part of our team.



Rosemary Ames
International President



2019

2018

Triennial Theme:
20/20 Vision

Read an
interactive version
of this issue
online at
muphiepsilon.org!



THE ART OF COLLABORATIVE PIANO

Pianists who excel in collaborations with other musicians are often undervalued, but their skills are numerous, going beyond excellent musicianship and technique. A talented collaborative pianist can highlight the performance of a singer or instrumentalist as well as assist them

through memory, rhythm, and pitch issues. Often not appreciated unless something goes awry, the faithful pianist is there to help encourage the soloist in both musical and emotional ways. While solo piano work is available, skill in collaboration with soloists and ensembles creates many more opportunities for the pianist. Opera companies, high schools, and universities are often looking for pianists to work with their performers and students, and being prepared with the right skill set can provide important job prospects.

Extraordinary facets of musicianship

Training in collaborative piano includes many facets of musicianship not ordinarily emphasized in the applied lesson. Sight-reading is perhaps the most important of these skills. Auditions for ensembles, operas, and musicals often require an accompanist who can play at sight some very demanding repertoire. Collaborative pianists who work with choirs must be able to read open score and play any combination of vocal parts. Taking an orchestral score and making it a valid pianistic work is also a valuable skill. Orchestral reductions for voice or instruments often include the majority of the orchestral parts without considering how they might

sound on the piano with just ten fingers. The collaborative pianist must therefore develop knowledge of transposition and understanding transposing instruments.

A good collaborator knows when to take the lead and when to follow the singer or instrumentalist. In all musical collaborations, there are foreground and background moments for the pianist, and it is vital to know which is which. Some accompanists are hesitant to take the limelight in a foreground moment, but bringing out solo lines in the accompaniment part actually assists the soloist and makes them feel more like an ensemble participant.

Supporting idiosyncrasies and inexperience

Knowing the idiosyncrasies of various instruments is also important. As the wife of a brass player, I understand the need for the instrumentalist to dump their “water” occasionally, and as an accompanist I have been known to increase the amount of ritardando to accommodate this action. Knowledge of instrumental ranges is valuable to understand the dynamic limitations of an instrument’s register and how to adapt the piano part accordingly.

Performing with an experienced soloist is always easier than working with a novice. A less-experienced singer or instrumentalist may or may not follow

Skill in collaboration with soloists and ensembles creates many more opportunities for the pianist

composer suggestions, even those related to basic notes and rhythms. The accompanist might need to emphasize certain pitches in a chord to help with intonation, bring out downbeats to help the soloist feel the beat more strongly, or be prepared to skip beats if the soloist loses count or gets anxious during rests. In addition, helping the soloist feel confident by offering emotional support and encouragement is often a part of the collaborator's role in achieving the best possible performance. The pianist who can work with beginning soloists and help them create a successful performance is a true gem.

Collaborative piano as gift, legacy, and art

On a personal note, I have served as a collaborative pianist since fourth grade. It was then that my elementary music teacher suggested that I played the piano better than I sang and would be of more help accompanying the choir. At the time I took this as a snub of my singing, but I am now appreciative of the early start I received in collaborating with other musicians. Later, I began as a staff accompanist at the University of Indianapolis, working with students of all levels and every instrument; now I am the coordinator of staff accompanists.

The late Past International President Marian Bowker Davidson recognized the need to honor and support collaborative pianists when she established the annual fraternity award that bore her name. Since 1993, the Marian Bowker Davidson Collaborative Piano Award helped many talented artists develop their accompanying abilities. The award was meant to

help recipients refine their performance skills, pursue non-academic study, or carry out a special project in collaborative piano. Mu Phi Epsilon has been able to give this award each year through Marian Davidson's generous personal gifts to fund it.

Marian passed away earlier this year (see page 21) and, sadly, the fraternity is unable to offer the award in her name this year. Mu Phi Epsilon wishes to honor Marian Davidson – and the collaborative pianists she admired – through a “Continuing the Legacy” campaign to support the Davidson Award for years to come. Please consider contributing to this campaign! You may send your gift to the IEO office or donate securely online at muphiepsilon.org, with Davidson Award clearly designated.

A talented, well-prepared collaborative pianist can make a soloist or ensemble sound their best. Confidence that the pianist will solidly support the ensemble can help make the solo instrumentalist or pianist feel comfortable in a performance. Collaborative piano is truly an art to be developed in young pianists and valued by all. ▲

Collaborative pianist Allegra Sorley (*Beta Psi*) accompanies a singer.





JEANNINE WAGNER: CHORAL LEADER AND LEGACY



Photo credit: Cirina Catania

Los Angeles native Jeannine Wagner (Phi Nu, Los Angeles Alumna) is founding conductor of The Wagner Ensemble, conductor of the Roger Wagner Chorale, and a church choir director. She was assistant director of the Los Angeles Master Chorale for ten years, has been a guest conductor for numerous ensembles in the U.S. and abroad, and has taught at several institutions. As a singer, she has toured the world with various ensembles and has performed or consulted in over eighty motion picture and television soundtracks.

You're the daughter of legendary choral conductor Roger Wagner. How has that relationship shaped your own career?

My father was in charge of my music education. He arranged piano lessons for me at age three after he discovered I had perfect pitch. When I was a teenager, he encouraged me to take up a string instrument (I chose viola) and he also sent me to a voice teacher. He sought a scholarship for me at Marymount College where he was teaching. I started singing with the chorale there and in his church choir at age eighteen. He relied on me to be a substitute conductor at the church and at the school when he had to be away. Eventually I also became his assistant with the Roger Wagner Chorale and the Los Angeles Master Chorale.

I loved singing under his direction. His attention to the expression of the text, the nuances in his phrasing, the beautiful choral tone he achieved were unmatched by any other conductor. Only once (very late in the process) did he ever sit down with me to give me a formal lesson, but his example was always there. It took a long while for me to figure out how to achieve that tone.

Several organizations bear your father's name: Roger Wagner Chorale, Roger Wagner Choral Institute, and Roger Wagner Center for Choral Studies at Cal State Los Angeles. How are they related?

The Roger Wagner Center for Choral Studies was originally connected with the Roger Wagner Chorale but is now a separate entity under the leadership of Dr. William Belan. It provides music scholarships and hosts an annual choral composition contest. The Institute, a nonprofit organization, was initially started to promote international touring but has evolved to be mainly a host for my choir, the Wagner Ensemble. The Roger Wagner Chorale, founded by my

“
***A conductor's
work is all
collaboration.***”

father, continues to tour under my direction, mostly to Japan. It has been a sole proprietorship, but there are plans to put the Chorale and its archives under the Institute's purview.

What's the most memorable choral work you've performed, and why?

The Bach B Minor Mass, which I finally conducted last year for the Wagner Ensemble. I had prepared it several times for other conductors and had sung it many times. I found out, to my amazement, that over half of my singers had never before done this important work! Other groups in Los Angeles used to perform the works of Bach regularly, but sadly, those groups have gone out of existence. I am proud that the Wagner Ensemble still is a vibrant presence in Southern California and brought the B Minor back to the area.

What are your thoughts about collaborative musicianship?

A conductor's work is ALL collaboration. The conductor must work with his or her singers and players (especially the concertmaster) to achieve good results. In some ways, rehearsing is the most joyful part of the process. Then there are the donors and staff – also important collaborators who make each concert possible.

How has Mu Phi Epsilon been part of your life as a musician?

I came to Mu Phi Epsilon very late; my alma mater Marymount College did not have a chapter. I joined thanks to prodding by Carol Skinner and Ginger Curea, and I have been pleased to know the dynamic and talented women in Mu Phi. ▲

Opposite: Jeannine Wagner. Below: Roger Wagner conducting. Bottom: Jeannine Wagner rehearses her ensemble.



Photo credit: Cirina Catania



THE HEART OF ITALY: MILAN, LA SCALA, AND OPERA

Italia: a country full of culture, history, and life. I am lucky enough to study abroad in this amazing place and to be exposed to all that it has to offer. I am based in Milan, a bustling, modern city full of busy people; but there is one old tradition that remains beloved, and that is opera.



Above: Haley in the foreground, La Scala in the background
Opposite page, top right: The view from one of the box seats inside the theatre.
Center right: The program for *Die Fledermaus* displayed on the outer wall of the theatre.
Bottom right: The cast takes their final bows at the end of the performance.

Origins

More than four hundred years ago, opera was born in Florence, Italy. The Renaissance brought together a group of artists, writers, and musicians known as the Florentine Camerata who created the earliest versions of what we now know as opera through reviving Greek drama. Since then, Italian composers through the ages have been leaders of the genre—even Mozart wrote some operas in the Italian tongue. Gioachino Rossini, Giacomo Puccini, Gaetano Donizetti, Vincenzo Bellini, and Giuseppe Verdi are famous Italian operatic composers much beloved by Italians for creating works of art that are appreciated to this day. Arturo Toscanini, one of the most acclaimed conductors of all time, called the La Scala theatre his home.

A national treasure

La Scala Opera House, or *Teatro alla Scala*, in Milan is a national treasure. Inaugurated in August of 1778, La Scala has presented many of the finest singers and performances from all over the world and is regarded as one of the world's most prestigious opera and ballet theatres. Verdi himself had a special relationship with the theatre and conducted his *Requiem* there in May 1874. La Scala is where the premieres of his last two operas were held: *Otello* and *Falstaff* in 1887 and 1893, respectively. Despite being nearly destroyed by fires and later bombings from World War II, the theatre stands strong and beautiful.

Today, La Scala's two thousand and thirty seats nearly sell out for each performance. When showtime is coming up, people can be seen on the streets outside streaming toward the theatre from all directions, all in their best clothes. It is still proper to dress your best when going to the opera in Italy; this way, the elegance of the performance and the gorgeous red velvet and gold hall is reflected in the audience, wearing their finest jewelry and garments.

Accessible, elegant, relevant, costly

In February, I attended a performance of *Die Fledermaus* (composed by Johann Strauss in 1874) at La Scala. Having never attended an opera in person before, I was

unsure what to expect. Thankfully, electronic displays are installed in front of each seat so audience members can follow along reading the German libretto in either Italian or English, so even foreigners like me can feel at home. As soon as the orchestra began to play, I knew I was in for a treat.

An intricate ballet number began the performance during the overture, and the first act revealed a modernized set. It was clear to me that great care had been taken to ensure that the costume and set design brought the story to life. Contrary to many misconceptions about opera, the story was quite easy to follow and made sense in a modern context. I thoroughly enjoyed myself and was amazed by the talent and skill displayed by the performers both on stage and in the pit.



Although to Americans the convention of attending the opera may seem to have faded from its former glory, in Italy opera is still the heart of elegant life and leisure. The themes and topics explored in opera are actually quite relevant to the

modern person. Opera can be sexist, messy, extravagant, or slow—but when done right, the dialogue can make you laugh until your stomach hurts while the arias make you cry your heart out.

I would like to attend another performance during my stay in Milan, but unfortunately tickets do not come cheap. Attending the opera is now a rather high class affair, which people are willing to pay a lot of money to see, understandably. I consider myself extremely fortunate to have been able to experience such an important element of the culture in Italy!





COLLEGIATE CONNECTION

BY JENNY SMITH | SECOND VICE PRESIDENT/COLLEGIATE ADVISOR

Thoughts for graduating seniors

Greetings collegiates! In this column I especially want to connect with members who are embarking on a new journey: graduating and moving on from the wonderful experiences you've had in your collegiate chapters. As your chapter wraps up candidate initiations and activities for the year, I invite you to reflect on the friendships you've made, the growth you've experienced, and the special place Mu Phi Epsilon inhabits in your heart.

Are you ready to transition to the next step of Mu Phi membership? We've created a simple quiz (right) for you to test your readiness.

If you answer yes to one or more quiz items, I encourage you to affiliate as an alumni or Allied member after graduation, serve our fraternity as an officer or committee member, and/or continue to support collegiate chapters by becoming an advisor.

Our alumni network is evolving to better serve you. We are listening to what you need and what you want. We are looking for ways to fully utilize the many tools at our disposal to make your membership in Mu Phi become even more advantageous after graduation, while still honoring the traditions that make us who we are. This is a work in progress, and we want your ideas, input, and continued support. Mu Phi is a network of unique individuals who bring their strengths together for the ideals that unite us. Your continued involvement will fortify that network, benefiting both you and the fraternity.

Contact any IEB member, district director, or alumni chapter officer for information on how to stay connected as an active alumni member. I wish you many blessings on your own path upward toward the stars.



Alumni Readiness Quiz

Ask yourself these simple questions:

- | | | |
|-----|----|---|
| Yes | No | Has being a part of Mu Phi Epsilon enriched my life? |
| Yes | No | Have I made friendships and connections through Mu Phi that I know will last a lifetime? |
| Yes | No | Has being in Mu Phi somehow deepened my appreciation of music? |
| Yes | No | Do I see the advocacy and importance of music continuing to play a key role in my life? |
| Yes | No | Would I like to see future student musicians continue to have opportunities to serve their schools and communities with like-minded colleagues? |
| Yes | No | Do I want future collegiates to be able to have the same opportunity I had, and share many of the same joys I did, with Mu Phi Epsilon? |
| Yes | No | Do you want continued networking opportunities both in and out of your specific discipline of music? |
| Yes | No | Would you benefit from having a mentor as you begin your career? |
| Yes | No | Would you like additional opportunities to attend conferences and win grants? |
| Yes | No | Do you want to continue to develop your leadership and professionalism skills? |
| Yes | No | Are you interested in continuing to find unique ways to serve your fellow musicians and music community? |

If you answered yes to any of these, I encourage you to join an alumni chapter or stay connected as an Affiliated member after graduation, and to serve our fraternity as an officer, committee member, and/or collegiate chapter advisor. Visit muphiepsilon.org to find a local chapter in your area or get more information on continuing active participation as an Affiliated member.



ALUMNI CORNER

BY MARCUS WYCHE | THIRD VP/ALUMNI ADVISOR | ALUMNIADVISOR@MUPHIEPSILON.ORG

Year One: continual learning, deeper appreciation

During my first year serving as your Alumni Advisor, I have had the privilege to become better acquainted with the loyal alumni chapters and remarkable alumni members of Mu Phi Epsilon. I have met many of you at conventions and from my time on the Mu Phi Epsilon Foundation, but as Third Vice President, I am continually educated, impressed, and inspired by our alumni.

During my first year in office, under the invaluable guidance of Rosemary Ames, I have worked with alumni chapters to follow through on dues submissions and have received reports and newsletters on chapter events, traditions, and district conferences. I have been saddened by the passing of prominent and beloved alumni members (including from my own chapter) and have had to come to terms with aging chapters and members that seek to become inactive.

Of course, I have been able to work with fellow IEB members in setting the goals and benchmarks for Mu Phi Epsilon, as well as discussing issues of common concern affecting all levels of the Fraternity.

If there is an overall impression or takeaway from this first year—aside from the continual learning curve—it is an even deeper appreciation for the gifted and loyal members of Mu Phi Epsilon. Unfortunately, these members are dwindling as chapters age, but I am optimistic the same spirit and innovation that created and sustained these chapters will help us find and develop ways to strengthen the alumni ranks well into the 21st century. For now, I salute you.

Wishing you the best as your 2017-2018 year comes to a close. Please remember to submit your year-end chapter reports, officer rosters, and SERV hours, and contact me with questions or feedback.

Abstract: Goethe “*Erlkönig*” settings by Schröter, Reichardt & Schubert

By Yi-Yang Chen, Winner, 2016 Musicological Research Contest, Div. III, Other Graduate Research

Goethe’s works were a major source of inspiration for the music, drama, and poetry of his time. “*Erlkönig*,” a work he wrote in 1782, inspired more than a dozen notable eighteenth and nineteenth century composers to write music based on the poem. Although Goethe was not a trained musician, he was an aesthete, well cultured in literature. He endorsed simplicity and he believed strophic settings would serve his poem just right, as we can see in compositions from his friends Schröter, Reichardt and Zelter. However, around the 1800s, one can see these boundaries being challenged, as the settings started to evolve beyond simple structures and folk song characteristics. One of the reasons for this change was that Beethoven and Schubert brought lied to the mainstream, leading to more musically complex and extreme musical language. The development of lieder demonstrated diverse genres, with examples ranging from strophic folk-like Volkslied, to through-composed dramatic ballads. Three settings by Corona Schröter (1782), Johann Friedrich Reichardt (1794), and Franz Schubert (1815) are roughly ten years apart. They each demonstrate a different compositional approach to the text, structure, and harmony. Through these

comparisons, we can track the evolution of lied writing from Schröter, through Reichardt, to Schubert.

It was quite a journey within a twenty-three year gap. Schröter sets the text to fit to the play “*Die Fischerin*.” She not only sang the role of the fisherwoman, but also composed incidental music for the play, which includes the famous opening song “*Der Erlkönig*.” She set “*Der Erlkönig*” not as a dramatic ballad, but in the simple strophic style that Goethe favored. Roughly ten years later, in Reichardt’s setting of “*Erlkönig*,” the length of the piece is extended in ballad style. The monotone *Erlkönig* passage truly shows thoughtfulness in the text-to-music relationship. Schubert, on the other hand, pushes text painting to the extreme; through-composed writing enabled him to create more complex story lines. He successfully brings out the excitement and at the same time shows the faithfulness of text to music. It is a pity that we have indulged ourselves only with Schubert’s setting and have omitted the connection from the earlier settings. Knowing the origins and developments has given me a new view of those settings. ▲



ACME

ARTISTS, COMPOSERS, MUSICOLOGISTS & EDUCATORS

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ABCs OF CONCERT PLANNING AND PREPARATION

PART II: PREPARATION, PERFORMANCE, POST-CONCERT

The ABCs of planning and preparing for performances are based on my experience as a professor, performing artist, and artistic director/curator of concerts and recitals. These ABCs are most important when you are in the dual role of performer and concert organizer; performers who have management or who perform on established concert series may not need to worry about all of them. Check with your manager or presenter to be sure.

If you're the concert organizer, here are the rest of the steps in your detailed action plan. See the winter 2018 *Triangle* for previous steps.

Photographer, videographer, recording engineer

Book your desired photographer, videographer, and recording engineer well in advance of the concert. Be sure that the photographer and videographer know what specific shots you want captured. Videographers who can read music will also know to zoom in on the fingers during virtuosic passages, so point those out.

Ask the recording engineer how much time is needed for load-in, set up and sound check. Post-show tear down and packing should be planned as well. Advise the engineer of open hours at the venue. Typically, the larger the performing ensemble, the more time is needed for mic set up and sound check; likewise if the program includes pieces with frequent stage and instrumentation changes. Give the detailed program and timing to the engineer to ensure adequate computer memory for the recording. If your concert is to be live streamed, e.g. Facebook Live, SKYPE, other live stream services, plan to do a test run in advance to try out the live stream service in the hall.

Equipment list

Prepare a list of needed equipment for the concert (e.g. microphones, speakers, music stands, stand lights), sheet music, and instruments (percussion, keyboards, guitar, mallets). Plan who will bring which gear. Share the list with your team so those who are bringing gear to the venue will give themselves plenty of time for load-in and parking.

Stage plot

Draw a schematic diagram (stage plot) of where everything will be placed on stage, including instruments, concert equipment, sound and lighting equipment, etc. Deliver stage plot to the stage manager several days before the concert.

Lighting

Determine lighting needs. Some venues are very dark or do not have strategically placed lighting for the musicians. Others have lighting positions that cast shadows on the music. Be prepared to use stand lights as needed.

Rehearsals

Set up rehearsal dates and times, including dress rehearsal, in consultation with your collaborators. It is crucial for pianists to have a chance to practice on the piano they will perform on since all pianos are different; ask if your pianist wants individual time. On-stage rehearsals help make sure that soloists aren't covered up by collaborators (e.g. pianist with a heavy touch, drummers who don't play softly, guitarists with amps tuned too loudly).

Page turning, piano tuning

Book your preferred page-turner and piano tuner early; good ones are hard to come by. It is especially important for a pianist's contract to specify that piano will be tuned on or before the day of the performance. Coordinate with the venue so the pianist will have a chance to practice on the piano after it is tuned, and make sure the tuning time does not infringe on rehearsal time.

Concert day: sound check, backup person, To Do list

Determine in advance how long you will need for sound check on performance day. This is especially important for performances involving ensembles. Concerts with multiple ensembles require more time. Sound check is for the performers and sound engineer to determine sound levels, especially if singers are performing with instruments that are amplified. It is so easy for these instruments to cover the singers or unamplified instruments, even piano. As a pianist, I also like time in the hall to determine where the sweet spot for the piano is. Always allow more time than you think you need, so you are able to react to the unexpected.

If you are the primary concert organizer, arrange for a trusted backup person to take over just before and during the concert so you can focus on performing. Advise that person about any anticipated snafus. Prepare in advance a personal To Do list for concert day; this will help decrease your stress level. Plan for a nap, hair styling, and other needs. It is not possible to give a high-quality performance if you are not well rested. So be sure to get enough sleep the night before and schedule a nap on performance day. Don't overbook your day and rush from teaching to recital. Schedule adequate time to drive to the concert venue. Beware of rush hour traffic.

During the concert

All the planning and organizing is finished and your backup person has taken over, so concentrate on your performance. Do not allow random thoughts that pop into your head during the concert to distract you. Refrain from obsessing about mistakes lest you be distracted and start making mistakes.

Post-concert review

Post-concert review will help you with future concert planning. Go over what you thought about during your performance, how your collaborators performed, concert surrounding, audience reaction, and reception to your program selection. Think about what behind-the-scenes operations worked well and what could have gone more smoothly. Note who was in the audience. Don't be discouraged if things did not go as planned! Persevere and look forward to the next time. The best is yet to come.



A note from the ACME co-chairs: Nominate a deserving member for ACME honors

The ACME honor highlights the strengths of our most accomplished Mu Phi artists, composers, musicologists and educators. It's a peer-to-peer recognition; candidates are nominated by other members, and any member can suggest a deserving ACME nominee at any time. We encourage you to nominate currently affiliated (dues-paying) candidates who have achieved acclaim in their musical endeavors.

Please visit muphiepsilon.org (click About, Honors & Awards, ACME) for procedures on nominating ACME candidates. We look forward to hearing from you

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APPLICATIONS OPEN FOR INTERNATIONAL EDITOR

Mu Phi Epsilon is now accepting applications for the position of International Editor. (See Melissa Eddy's article in the Winter 2018 *Triangle*, page 19.) The International Executive Board appoints the Editor and the position is compensated. The board invites interested and qualified persons to send a resumé and statement of interest to International President Rosemary Ames, president@muphiepsilon.org. Application deadline is **June 30, 2018**.

The International Bylaws state in Article 5, Section 4-B:

The International Editor shall

1. be the editor of the Fraternity journal;
2. attend all meetings of the International Executive Board.

The Standing Rules further state, "the IEB shall make every effort to recruit qualified candidates who are members of Mu Phi Epsilon." Additional requirements are:

Skills and Experience

- Familiarity with Mu Phi Epsilon Fraternity and the world of music
- Professional writing, editing, and proofreading, with background in English or journalism
- Strong computer and internet skills
- Art direction skills with experience in magazine or journal design
- Organizational skills, experience in budgeting time and meeting deadlines
- Knowledge of printing process and mailing regulations and experience working with a commercial printer helpful
- Photography skills helpful
- Social media skills helpful

Equipment and Facilities

- Computer and printer, or daily access to one
- Daily access to internet and email
- Work from own home or office

Duties

- Accept and solicit material for *The Triangle*, the quarterly journal of Mu Phi Epsilon
- Find and publish articles and newsworthy items about members
- Write news items and features when necessary
- Coordinate with the IEB, IEO, contributing writers, members, design/production contractor, and printer to produce an appropriate magazine at a reasonable cost.
- Coordinate with design/production contractor for the printing and mailing of *The Triangle*
- Carry out all above functions for triennial convention program book
- Correspond with officers, committee chairs, and members as needed
- Maintain files and archives
- Serve in an advisory capacity (*ex officio*) on the IEB
- Attend the annual IEB meeting at the Fraternity's expense
- Attend the triennial convention; recruit/hire the convention photographer and coordinate his/her work
- Assist with other Fraternity publications as requested (brochures, manuals, etc.)
- Monitor and participate in Fraternity social media



Eta Delta installed Ripon College, April 20, 2018

When International President Rosemary Ames arrived on the lovely campus of Ripon College in Ripon, Wisconsin, the sun was bright and the air felt like spring but snow remained. The prospective *Eta Delta* members took it all in stride. Faculty advisor Dr. John Hughes met with Rosemary and gave her a tour of the music building. Although small, the music school is well equipped, and the new Mu Phi presence was already evident with flyers posted throughout. Nearly every music student joined as part of the charter class, and although most are double majors, their commitment to Mu Phi is solid.

After lunch together, the candidates gathered for the initiation. Because no other members were able to join Rosemary for the installation, she adjusted the ritual so she could do all the parts, initiating twelve new members in groups of four. It went smoothly and she was able to provide a meaningful initiation for all. After the initiations, she installed the *Eta Delta* chapter and its first officers. (Since the ritual was a bit out of the

ordinary, Rosemary and the new members later reviewed the normal ritual so they understand how to do it with up to eight members participating. They appreciated that our ritual can be flexible without losing meaning or tradition.) All members then participated in the chapter recital with friends and family present, followed by a celebratory dinner at a local restaurant.

The college hosted Rosemary in a guest room right on campus, and the next morning she met with the new chapter's executive board to discuss chapter growth and how to use the Mu Phi website. The group has several fundraising and SERV ideas, and they have already reserved table space at the school's September activities day to kick off their fall semester. The chapter will receive excellent faculty support and enthusiasm throughout the school. Welcome, *Eta Delta*!

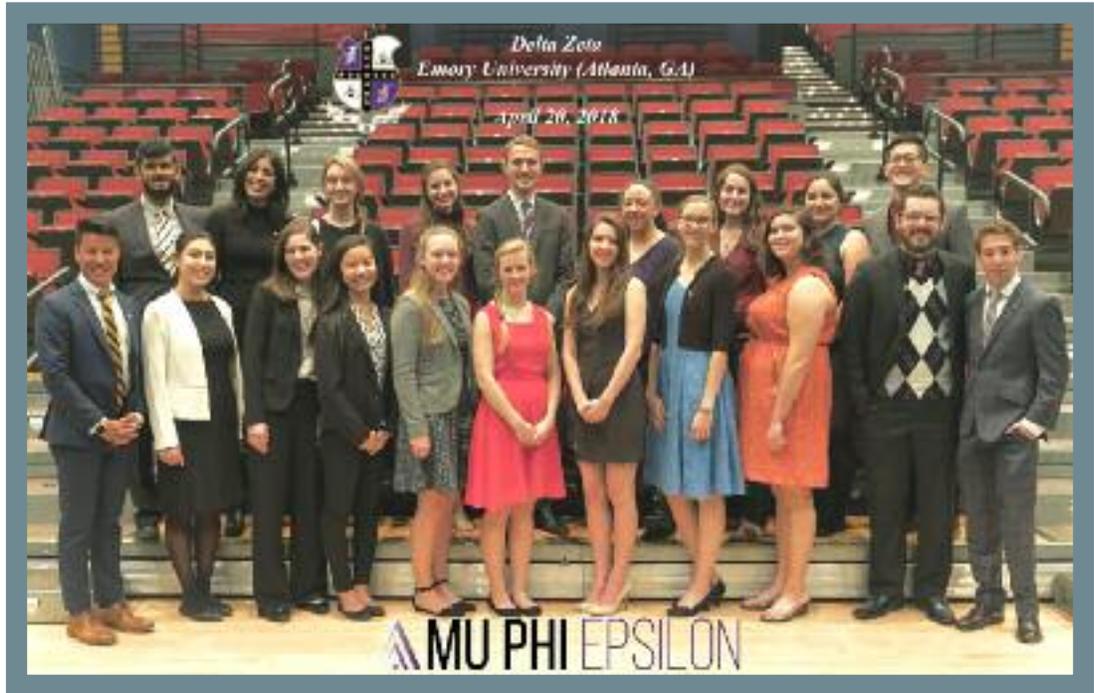




Delta Zeta, Mu Phi reactivate

Congratulations to these reactivated chapters and all the new members!

Delta Zeta at Emory University reactivated on April 20 with initiation of twenty-three new members, including the faculty and chapter advisors. SE2 District Director Arietha Lockhart and *Atlanta Alumni* president Julia Torbert led the initiation and officer installation rituals. Remi Levinson is the new president of Delta Zeta.



Mu Phi at Baldwin Wallace University reactivated in December with initiation of twenty-two new members. Another twenty were initiated in the spring semester, bringing Mu Phi to a grand total of 42 members.

2018 Chapter Anniversaries

Congratulations to these chapters on their milestone anniversaries of Music, Friendship, and Harmony.

115 Years

Beta, New England Conservatory, Boston, MA
December 13, 1903

105 Years

Ann Arbor Alumni, Ann Arbor, MI
September 22, 1913

95 Years

Mu Nu, USC, Los Angeles, CA
January 5, 1923

Alpha Omicron, American Conservatory of Music at Roosevelt, Chicago, IL
January 20, 1923

Lincoln Alumni, Lincoln, NE
February 1, 1923

Mu Pi, Ohio Wesleyan University, Delaware, OH
May 30, 1923

Cleveland Area Alumni, Cleveland, OH
November 13, 1923

90 Years

Washington DC Alumni, Washington, DC
February 1, 1928

85 Years

Alliance Alumni, Alliance, OH
June 22, 1933

80 Years

Phi Nu, UCLA, Los Angeles, CA
April 12, 1938

Phi Lambda, Willamette University, Salem, OR
May 5, 1938

Phi Mu, San Jose State U, San Jose, CA
May 9, 1938

70 Years

Epsilon Epsilon, Texas Christian University, Fort Worth, TX
May 21, 1948

Central Oklahoma Alumni
June 5, 1948

65 Years

Epsilon Sigma, Pacific Lutheran, Tacoma, WA
February 7, 1953

Epsilon Tau, Washington University, St Louis, MO
April 25, 1953

Epsilon Upsilon, Duquesne University, Pittsburgh, PA
May 23, 1953

Epsilon Phi, Friends University, Wichita, KS
May 30, 1953

60 Years

Dayton Alumni, Dayton, OH
March 2, 1958

Alpha Delta, CSU at Sacramento, CA
May 4, 1958

55 Years

Fullerton Alumni, Fullerton, CA
September 27, 1963

50 Years

Beta Omicron, Western IL University, Macomb, IL
February 16, 1968

Beta Pi, Nebraska Wesleyan U, Lincoln, NE
February 18, 1968

20 Years

Delta Nu, Millsaps College, Jackson, MS
February 7, 1998

Delta Pi, Tarleton State U, Stephenville, TX
May 14, 1998

15 Years

Delta Chi, McNeese State University, Lake Charles, LA
March 28, 2003

Delta Psi, Clayton State University, Morrow, GA
April 26, 2003

10 Years

Zeta Zeta, Elon University, Elon, NC
November 5, 2008

Zeta Eta, Binghamton University, Binghamton, NY
November 12, 2008

5 Years

Zeta Rho, University of MN, Duluth, MN
March 9, 2013

Zeta Sigma, High Point University, High Point, NC
April 7, 2013

Baton Rouge Alumni, Baton Rouge, LA
August 28, 2013

1 Year

Eta Gamma, VA Wesleyan University, Norfolk, VA
May 2, 2017

Roanoke Valley Alumni, Roanoke, VA
December 9, 2017



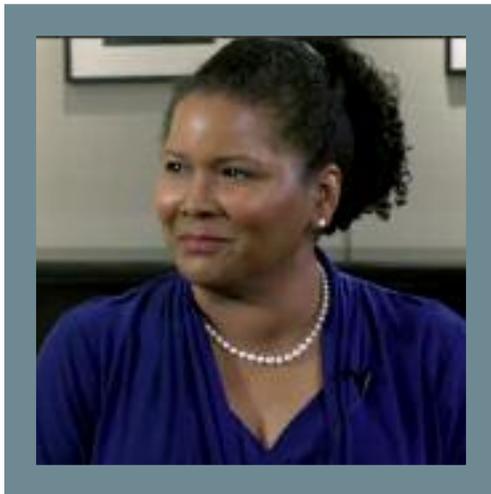
APPLAUSE & ENCORE

APPLAUSE | NEWS FROM MEMBERS



The Longhorn Band of University of Texas at Austin has appointed flutist **Jessica Martinez** (*Mu Theta*) as its 2018-2019 drum major. Jessica previously served as a section leader of the piccolos. She will be the fourth female drum major in the band's history, with 54 predecessors dating back to 1902.

Soprano **Arietha Lockhart** (*Beta Gamma, Atlanta Alumni, District Director SE2*) was interviewed in March for the Atlanta Symphony Orchestra's ongoing Facebook series #ATLSymphonystories. As a member of the Atlanta Symphony Chorus for thirty-four seasons, she sang for the great maestro Robert Shaw, and she shared some of her experiences under his baton. Among them: "Mr. Shaw was always careful to honor the composer's wishes ... he knew exactly what to do to get what he wanted." "One of his famous phrases [to the chorus] was that we must always make our tone stay within the sleeve of the sound." "The chorus is an instrument, and that's the way he thought of it." See the interview at <https://bit.ly/2K41RiR>.



The Alumni Board of Hixson-Lied College of Fine and Performing Arts at University of Nebraska-Lincoln awarded vocalist **Liana Sandin** (*Beta Pi, Lincoln Alumni*) its annual Award of Merit in April. The award is one of several that recognize outstanding alumni achievement and professional excellence. Liana was honored especially for her work as president of The Pearle Francis Finigan



Foundation, where she selects and manages grants for music and the arts to local educational, humanitarian and religious institutions. Recently funded projects include endowed music scholarships, a commissioned chamber work, stained glass installations, and the new tiger enclosure at the Lincoln Children's Zoo, as well as support to the university's graduate program in piano and related performances.

Liana is vice president of the Mu Phi Epsilon Foundation and concert manager for the current Mu Phi Epsilon Concert Artist. She also sits on the boards of the Nebraska Chamber Players, Lincoln Friends of Chamber Music, Friends of Opera, and Calvary Cemetery. She is active in local music groups and has helped facilitate the merger of two performance clubs, each with more than 100 years of history, and was the first president of the resulting, newly formed Musical Arts Review. She has sung with the Lincoln Choral Artists and has been a church musician for more than thirty years. Liana is also an expert seamstress who gives classes and trunk shows featuring Italian designs to both local and national audiences.



ENCORE | NEWS FROM CHAPTERS



Austin Alumni co-hosted an April benefit for Texas-based nonprofit American Voices (americanvoices.org), an organization dedicated to supporting the arts in difficult places through cross-cultural musical engagement in countries in transition. Its founder and executive director, pianist **John Ferguson** (*Mu Theta*), was present for the benefit, where he reconnected with clarinetist **Martha MacDonald** (*Phi Xi*) and vocalist **Rebecca Kyriakides** (*Nu*), both *Austin Alumni* members. The three reminisced about recitals they performed together in the 1980s (in Victorian costume) after they first connected at an *Austin Alumni* meeting.



Chapters of **South Central 2** (below) gathered on March 24 in Denton, TX, for their annual district conference, hosted by *Phi Tau*. Nearly 100 attendees came from *Beta Mu*, *Phi Xi*, *Epsilon Epsilon*, *Delta Pi*, *Phi Tau*, and *Dallas Alumni*. The conference included breakout sessions with panelists and presenters – among them members Jenny Smith, Dakota Reynolds and David Falterman – and a concluding recital with a music delegate from each chapter and singing of “The Creed.”



FINAL NOTES

ANN GIBBENS DAVIS | PHI LAMBDA, WASHINGTON DC ALUMNI | DAVISMUSEC@COMCAST.NET



Sophie Soeffker Albrecht
Mu Phi, February 13, 1944
Died September 14, 2017
Pianist, organist, choir director. Sophie taught at the Baldwin Wallace Conservatory for a time and was a lifelong church musician as organist, choir and handbell choir director. She

served on the board of Lyric Opera Cleveland and as an officer in several music clubs.



Joyce Hansen Colotti
Mu Epsilon, November 15, 1949
Minneapolis-St. Paul Alumni
Died January 29, 2018
Pianist, vocalist. Joyce taught piano and voice and was a vocal performer of the St. Paul Schubert Club. She was an active member of Minnesota Music Teachers Association and the Thursday Morning Artist Series.



Betty Jane Barkis Houston
Xi, May 23, 1947
Indianapolis Alumni
Died September 29, 2016
Educator. Betty Jane taught for 33 years in the Southport Middle School in Indianapolis.



Eleanore R. Samuel Kane
Gamma, November 15, 1942
Los Angeles Alumni
Died February 2, 2018
Music educator, pianist, flutist. Eleanore taught music in New Jersey, Michigan, and California public schools. She wrote an essay for *The Triangle*, Summer 2008.



Bonnie Josephine Lake
Phi Omicron, May 3, 1953
Died February 21, 2018
Flutist, educator. Bonnie performed with the Baltimore Symphony Orchestra for 47 years and was a solo recitalist in the U.S. and Europe. She taught at Goucher College, Jordan College of Music, and Oberlin Conservatory of Music. She was a member of MTNA, Women in the

Arts, American Federation of Music, National Flute Association and Pi Kappa Lambda.



Hazel Farwell O'Donnell
Mu Upsilon, April 9, 1950
Boston Alumni
Died February 8, 2018
Vocalist, pianist, educator. Hazel taught voice at Wellesley College for over 30 years. She was a soprano with the Cantata Singers and the Emanuel Church choir in Boston.



Viola M. Olds Peponis
Phi Kappa, December 22, 1949
Detroit Alumni
Died February 03, 2018
Pianist, organist. Viola taught piano and organ for many years.



Eleanor Marcia Pollock
Phi Psi, June 11, 1955
Died February 14, 2018
Vocalist, educator. Eleanor taught elementary school in Virginia and was a member of Alpha Delta Kappa International Honorary Organization for Women Educators, in which she held several local offices. She was a singer, educator, and music director for her church.



Joan Metcalf Schaefer
Epsilon, November 17, 1945
Died September 3, 2017
Educator. Joan was a music supervisor in Ohio schools before beginning her work in the student personnel field. She served as Dean of Women at Carnegie Institute of Technology and for 35 years at the University of Southern California, where there is an endowed

scholarship in her name. She was active in numerous professional organizations.

Elaine M. Shakley
Phi Omicron, April 18, 1961
Died December 5, 2017
Organist, educator. Elaine taught music in several Cleveland-area school systems and was adjunct faculty at Cleveland State University. She started the string program in the Chagrin Falls schools and was the first educational television teacher in the City of Cleveland;

MEMBERS REMEMBERED



Marian Faye Bowker Davidson

Mu Beta, November 14, 1942

Los Angeles Alumni

Died January 25, 2018

Pianist. Marian specialized in collaborative piano, playing with vocal and instrumental soloists, for ballet productions at the Pueblo Symphony Orchestra, in public school music teaching, and as staff pianist at radio and TV stations. She and her husband Mel collaborated in lecture/performance about selected composers and history of the piano. She also taught privately as a certified private piano teacher, served as a church musician, and was a PEO member. A true Mu Phi for life, Marian's greatest achievement as National President was guiding the fraternity through Title IX to become coeducational in 1977. In 1983 she established the Fraternity's annual Marian Bowker Davidson Collaborative Piano Award and personally funded it until this year.

Chapter President, *Mu Beta, Los Angeles Alumni* (various years)

District 9 Director, 1964-68

North Central Province Governor, 1968-70

First Vice President/Extension Advisor, 1970-74

National President, 1974-80

Sister Martha Steidl

Gamma Psi, April 29, 1982

Terre Haute Alumni

Died March 12, 2018

Music educator, organist. Sister Martha entered the Sisters of Providence at age 20, earned three degrees, and taught music in Indiana, Illinois, and Washington, D.C. schools. She later joined the faculty at her alma mater, Saint Mary-of-The-Woods College, where she became a Mu Phi and served as music department chair. She was longtime organist at her church. An avid Mu Phi locally and internationally, she served the Fraternity as Fifth Vice President/Eligibility Advisor 2003-2008.



Henry Mancini was the first guest on her program "Songs, Sounds and Symbols." Also a church musician, she played organ and directed a handbell choir. She served as chair of the Musical Club and the Chagrin Valley Piano Competition. She received the Alumni Excellence award from Heidelberg University.

Susan Hilbers Talevich

Beta Alpha, April 10, 1965

Died March 2, 2016

Pianist, organist, educator. Susan taught piano at California State University, Cypress College, Cerritos College, EL Camino College, and in her private studio. She was organist for her church for 47 years, outlasting numerous ministers and choir directors.

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2017-2020

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2017-2018

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NOTICE OF CHANGE OF ADDRESS OR NAME
Update online at www.muphiepsilon.org

BETA PI 50TH ANNIVERSARY

Beta Pi celebrated its fiftieth anniversary in February with a party hosted by Liana Sandin. Several Beta Pi charter members attended as well as original faculty advisor Ruth Stephenson, current faculty advisor Jean Henderson, incoming faculty advisor Talea Bloch, and chapter advisor Kristina Hanson. In all, seven Beta Pi members, one rushee, and ten *Lincoln Alumni* members were there to celebrate.

On the floor: Susie Cook, Chase Crispin, Cameron Victor. Stairs row 1: Wanda Mandigo, Ruth Stephenson. Row 2: Kristina Hanson, Liana Sandin, Janis Brown. Row 3: Talea Bloch, Dillon Holsteen, Jean Henderson, Stephanie Catton. Row 4: Alex Heinz, Lauren Boyer. Row 5: Carol Meyer, Emma Bauerle, Hayley Heath

