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LA ALUMNI
Centennial Celebration!

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JUMPSTART YOUR CAREER
What every freelance instrumentalist needs to know

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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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I’ve been getting lots of questions recently regarding the 2020 convention, and the answer to all is, “YES!” Plans have begun for a fabulous conference, which will be held in Grapevine, Texas, a North Texas suburb between Dallas and Fort Worth. We’ll be just minutes from the DFW International Airport. Our chosen location, the Embassy Suites of Grapevine, has plenty of space for a grand event. I’m thrilled that so many of you are already scheduling time to be there.

As always, we are reaching out to members for ideas. What would you like to experience? What amazing artists should we invite? What would make you absolutely want to be there? I’m collecting your ideas now and hope you will continue to send more at president@muphiepsilon.org. We will pack as many wonderful events into our three-and-a half-day convention as we can. Mark your calendars now for July 22 – 26, 2020, and the Mu Phi Epsilon International Convention!

— Rosemary Ames, International President
or many, music is as essential to the human experience as eating and breathing. Its pervasiveness in daily life is difficult to overstate. We hear music everywhere: at home, the gym, parties, and stores, serving as a soundtrack to our lives.” Thus begins an article that recently caught my attention by Vinita Mehta, Ph.D., Ed.M., published a few years ago in Psychology Today: “When Seasons Change, So Do Musical Preferences, Says Science.”

Have you noticed that as the weather changes, so does our taste in music? Does the change of seasons — or the switch between standard and daylight savings time — have an impact on the choices of music we play or listen to? According to the psychologists cited in the article, yes, it does.

According to a study led by psychologist Terry Pettijohn, college students gravitate to blues, jazz, classical, and folk music in the fall and winter months when days are shorter, temperatures are colder, and clocks are set back. By contrast, once clocks spring forward and students anticipate a respite from their usual routines during spring break and make plans for summer, their music choices are more likely to be rap/hip-hop, soul/funk, or electronica/dance music.

Another study mentioned in Mehta’s article claims that unhurried, pensive, and more soothing songs are favored during difficult times because they resonate with our inner selves and help us cope better with our challenges. And the opposite holds true as well. We prefer fast, less comforting, and less serious music during periods when economic and social conditions are stable and free of threats, reflecting the upbeat spirit of the times.

Do you find that music affects your moods? I must admit that I was a little skeptical, albeit intrigued, by these findings. However, I must admit I have a rockin’ CD I play loudly when I have to clean house — personal evidence that playing upbeat music does lift my spirits and renews my energy! So perhaps, indeed, there’s some truth to these studies.

What is the soundtrack of your life? It is my hope that the music you listen to and play be a source of renewed energy as you prepare for recitals, finals, juries, summer music camps, summer internships, travel, and whatever else you are looking forward to this spring.

Rosemary Ames
MuPhiEpsilon.org
here's a change in the air — can you feel it? Nah, I'm not talking about the crazy, upside-down weather that is spring! As your newly appointed editor, hopefully I'm like the west wind that just blew in — a gentle, temperate harbinger of a new season. You might notice a few changes in the magazine since I came onboard — this column, for example, slightly reordered contents, and some new voices.

Come fall, The Triangle will undergo a redesign. Our art director, Paul Wilson, is working on it now. I have the opportunity to restructure the editorial side, too, and could use your suggestions. Some of my ideas include opening up this Musings column to members who want to wax philosophical. I'd also like to bring stories from The Triangle's archives to the fore as a regular section, as the fraternity is so rich with history. And I would like more input from students, who, like the west wind, propel Mu Phi Epsilon forward.

When I took over from The Triangle's previous editor, Melissa Eddy, she bestowed upon me a treasure trove of past Triangle issues that go back to the early 1900s. It's a blast to read about Mu Phi's beginnings. I've included one particular blast from the past on page 10, just after the LA Alumni chapter was installed. Imagine how many lives have been touched in the hundred years since! You can read about the chapter's centennial celebration on page 12.

Through the years, The Triangle has been the fraternity's primary mode of communication. It's a true reflection of the organization's activities and its orders of business. Let us not take this publication for granted but give it its just, well-deserved due.

I want to make this magazine viable for each and every one of you. Moreover, I want you to want to read it and want to keep up with the latest Mu Phi news, to mull over its contents, contemplate the columns, and make good use of the information found in the features.

What would make The Triangle viable to you? What would make it better? Might you be willing to codify your thoughts for others to consider? While you won't accumulate SERV hours for contributing to The Triangle, you'd be offering a valuable service to fellow Mu Phis who would benefit from your wisdom and experience — now and for posterity. This I promise: the benefits work both ways, and all who have contributed will tell you: the giving is as good as the getting.

Do me a favor, would you? Be generous with your ideas. Share them. Because they matter, and make Mu Phi Epsilon even stronger.

Ellen Ritscher Sackett, International Editor
It takes an immense amount of work to be a collegiate member. In addition to managing full course-loads, collegiates split their time between service projects, recitals, socials, rush and recruitment events, and attend business and committee meetings. Mu Phi plays a huge part of their lives as they take littles, fill chair positions, organize events, and serve as officers. In addition, many chapters strive to go above and beyond the basic, general membership expectations and ask their members to give even more. Thus, by the time collegiates graduate, many suffer from burnout. They may feel they have already contributed so much and have paid their dues to the organization. As collegiates transition into young professionals, they become immersed in their careers and move forward with a simple, “Thanks, Mu Phi!” — without looking back.

Those collegiate members have not yet experienced what the more relaxed, real-life version of being a Mu Phi can be. They may be unaware that as alumni, once they are no longer consumed 24/7 with service projects and coursework, they can focus on more practical monthly commitments. For this reason, it is imperative that alumni chapters reach out early and demonstrate what alumni life looks like, not only so young professionals grasp the expectations of membership but to form connections and build relationships beyond their collegiate experience.

The alumni chapters contain within their memberships a wealth of knowledge about work/life balance, and having a network of mentors can make a considerable difference to a first-year teacher or professional. As alumni, we need to reach out to newly graduated members and create a safe place for them to ask advice and let out their concerns, both professional and personal. Even alumni chapters with small memberships can have impact by easing the transition from collegiate to alumni life.

While the foundation of Mu Phi was built on traditions, we must consider our younger members and not do things simply because it is “the way things have always been.” As we go forward into this social media era, we have to learn how to adapt. Our membership is changing, and many of our new members connect in ways we cannot yet fathom incorporating into our organization.

But Mu Phi’s strength comes from retaining members from collegiate to alumni! We need these bright and brilliant young minds to help maintain our traditions and continue to grow Mu Phi Epsilon into a 21st century organization. Just as alumni can mentor and help new graduates, we must also rely on their insights in order to move forward and thrive in this new age of Mu Phi Epsilon.
This issue’s Final Notes includes a notice about Dawn Phelps Neal, a prominent Mu Phi. I had the pleasure of meeting and working with in different capacities. I met Dawn when she was Convention Chair for the 2003 Centennial. Some years later, when I was the Mu Phi Epsilon Foundation president, Dawn served on the board of directors. I also interviewed her and her five accomplished musician daughters — all Mu Phis! — for the Fall 2013 issue of The Triangle. And she and I were familiar through many of our Mu Phi friendships and connections.

While reading the Final Notes (which, sadly, includes collegiates from time to time) and thinking about members in my own chapter who have passed, I can’t help but reflect on those talented members the fraternity has lost over the years. The reality over the past 20 years or so is our alumni ranks have been leveling off and decreasing. For alumni, this is not news. Yet it can be disheartening when, for example, a chapter requests inactive status because its membership has become too low.

As bleak as this picture may appear, I believe there’s hope for our future. During the Pacific Southwest District Conference I attended last fall, there was a productive conversation about ways collegiates can make the transition to regular alumni status and how alumni can recognize and assist with the challenges of those transitions. We didn’t come up with all the answers, but it was a good start into looking at technology and finances being impediments to alumni participation.

I encourage these kinds of conversations to continue, whether at district conferences or at the local levels among chapters, because healthy alumni chapters — just like healthy collegiate chapters — make for a healthy fraternity. Otherwise, what becomes of collegiates and Mu Phi Epsilon when students graduate and have nowhere to continue?

Alumni: Are you looking for specific ways to bring in collegiates? Let’s go out of the box to ask our collegiate advisor Jenny Smith, who can offer a collegiate perspective and creative ideas. Collegiates: Feel free to approach me, the alumni advisor, with any ideas, questions, or concerns about alumni matters. As members of the International Executive Board, Jenny and I are here to serve all members of the fraternity as best we can.

Marcus
MEET ACME HONOREE

EMILY MITCHELL

Harpist Emily Mitchell (Mu Upsilon) has been heard worldwide as a concerto soloist, recitalist, and chamber musician. She has been profiled in numerous newspapers and on television and radio, including the “Today” show, “Good Morning America,” CNN, BBC, Radio France, The New York Times, WQXR 105.9 FM, NPR, and People magazine, among others. Past performances have included Mozart’s Concerto in C with flutist Sir James Galway and the Orchestra of St. Luke’s at Carnegie Hall; before British royalty, The Queen Mother and Prince Philip; and for First Lady Rosalynn Carter at The White House.

Emily enjoyed a 30-year career in New York City where she was principal harpist for the Eos Orchestra. She was an established name in the television and motion picture industries and recording studios, and taught on the faculties of New York University and Purchase College. Emily toured the U.S. as a soloist and chamber musician for Columbia Artists’ Community Concerts for many years. She relocated to Texas in 2008 and taught at Stephen F. Austin State University (2011-2018) where she was artist-in-residence and Sam Houston State University (2016-2018). While in Texas, Emily performed with Saint Cecilia Chamber Music Society and Better Than One harp duo, and was director of The New Houston Harp Ensemble and the Celtic Harp Band.

Emily Mitchell’s discography includes popular voice and Celtic harp recordings for RCA Victor. She has championed the works of Gary Schocker and recorded four albums of his music on the Albany Records label. Her most recent is entitled “Changes.”

A graduate of the Eastman School of Music and an associate with honors from the Royal College of Music, London, Emily won the coveted first prize at the prestigious 7th (1979) International Harp Contest in Jerusalem.

What are you doing these days?
I’m semi-retired since I moved from Texas to Albuquerque, but I still play orchestra concerts, do some teaching, and play violin and harp duos with my older daughter, Laura Solomon. I hope to restart my harp duo with Jaymee Haefner (University of North Texas harp professor) since I left Texas.

What’s the best advice you can give an aspiring musician today?
Aside from the obvious practice and dedication, it depends what the student wants to do. If the student wants an orchestral job and/or solo career, both of those are iffy because of the age we live in and the lack of jobs and performing opportunities. But, if a student really wants to try, at some point during the education
process, the student needs to study with a “king maker” teacher. Nobody makes it just because they’re good. They need to be packaged: great performer, great looks, great style, at ease in front of an audience, attractive personality and tremendous drive. Everyone needs a mentor in the business. A “king maker” teacher will let you know right away if you’ve got the goods. Many young artists are bypassing the concert stage altogether. They are joining other musicians to perform in jazz clubs and non-classical venues. There seems to be a lot of room for young musicians at venues like Le Poison Rouge in New York City and the Knitting Factory in Brooklyn.

**What was it like to win a big competition?**
It was very exciting and gratifying to be one of a few in the world to receive such an award, but it’s a responsibility every winner carries on stage. Juries are looking for a competitor who is ready to take the world stage by storm, not work up to it. They look for musical and emotional maturity and creative individualism, as well as technical proficiency.

**How did winning the competition help you?**
It gave me a calling card to approach managers and contractors. Networking with managers got my name out and about. Then it was up to me to prove myself.

**How did you move beyond the success of winning?**
After several years of touring for Columbia Artists Management, my husband and I wanted to start a family. I put touring aside while my daughters were young, and began gigging. [Harpist] Gloria Agostini recommended me to Emile Charlap, the top New York City contractor at that time for studio recording session work. From that work, I was offered the harp position with the Eos Orchestra. Later, I accepted a teaching position at New York University. I subbed for the New York City Ballet Orchestra and the American Symphony Orchestra, and in various Broadway pits for *The Producers, 42nd Street, Light in the Piazza*, to name a few. The long-standing Broadway contractor, John Miller, offered me the new show, *Thoroughly Modern Millie* in 2002 as its regular harpist. After the show closed, I continued to gig and concertize before leaving New York in 2008 to care for my mother in Houston.

**What are some favorite career moments?**
Playing in Carnegie Hall has to be the all-time thrill, and I performed there on many occasions. The two high points were my Carnegie Hall Debut with the Kibbutz Orchestra as part of a six-week tour up the Eastern seaboard from Florida to Maine, and playing the Mozart Concerto for Flute and Harp with Sir James Galway and the Orchestra of St. Luke’s. My London and New York debut recitals were well-received by critics from *The London Times* and *The New York Times*. I played on the first Barbra Streisand tour, Marvin Hamlish, conductor, and worked with Michael Jackson on his recording “History.” It was fun being an on-camera harpist for Bette Midler on the “Today” show and “The Martha Stewart Show,” Christina Aguilera on “Saturday Night Live” and Randy Newman on the “Late Show with David Letterman;” and performing with James Galway on the “Today” show and “Good Morning America” every St. Patrick’s Day for years. My RCA recording contract was a huge achievement.

**How else would you to be remembered?**
I’d like to be remembered for my recordings. They’re really the barometer of what I do best.

**ACME Nominations**

ACME recognition highlights the strengths and accomplishments of our fraternity’s Artists, Composers, Musicologists and Educators. We encourage members to nominate deserving, actively affiliated candidates who have achieved national and/or international acclaim in their music fields for ACME consideration. Nomination information is at muphiepsilon.org (click About, Honors & Awards, ACME).
Editor’s Note: When the November 1919 issue of The Triangle published, the Los Angeles Alumni chapter was not quite a year old. It was called the Los Angeles Alumnae Club at the time, and the mix of membership included young mothers as well as aspiring professional women who struggled to make music their “bread and butter.” In 100 years, the membership of this chapter has grown to include both men and women, many of whom have, indeed, successfully made music their bread and butter! A century later, as in its early formation, LA Alumni continues to welcome musicians of all manners into its fold, hosts guest artists, and promotes the ideals and activities of Mu Phi Epsilon.
MU PHI EPSILON TRIANGLE

of the musical department of the Hollywood Woman's Club and doing excellent and serious work. There are ways and means of extricating these retired and clever people from their domestic obscurity. The ways and means haven't yet been efficacious in the cases of Alice Kraemer and Irma Willard, but the pretty and delicious teas we enjoy at their houses assure us there are many recompenses for hidden talents.

Mildred Card and Alberta Simmons are still pursuing bread and butter professionally. It is such an elusive game nowadays—they can't resist it. They go boldly out with a Concerto or an Opera Aria to exchange for this beautiful bread and butter, only to be met with the information that "You can't have any bread and not a speck of butter for that: you must rag the Bach Chaconne and sing "A long, long tale" or have water without even any bread".

Our birthday is March 20th, when we are to be one year old. President Harriet Wright organized us then, and on a return visit honored us with membership in our Alumnae Club.

When you come to visit us you must take part in our programs, every third Friday of the month, when we share study and repertoire. Business, program and refreshments are combined. This year we are to have the pleasure of having several artist guests, and how we should love to have visiting Mu Phis in their numbers.

Los Angeles, like every growing enthusiastic city, is the place for the ideals and activity of Mu Phi Epsilon.
The outstanding composers and artists of the Los Angeles Alumni chapter were joined by performers from other Pacific Province chapters, the Palos Verdes/South Bay Alumni Chapter, and the collegiate chapters Beta Alpha and Gamma Sigma for a concert to celebrate the 100th anniversary of the chapter’s founding. The concert took place on February 24, 2019, at the Moss Theater in Santa Monica, California, nearly a month ahead of the actual chapter birthday, which was March 20.
Representing the LA Alumni chapter were members of ASCAP, ACME, NACUSA, professional performers, teachers, and recording artists. The chapter commissioned three of its composer members who produced world premieres for the occasion. Adrienne Albert (ACME-Phi Nu) wrote “Remembrances,” which was performed by longtime members Susan Greenberg (Phi Nu), flute, and Delores Stevens (Xi), piano. Deon Nielsen Price (ACME-Gamma) presented three works, including “Celebration,” which was especially composed for the concert and featured clarinetist Berkeley Price (ACME-Mu Epsilon). Mary Lou Newmark’s (ACME-Chi) “Three Rivers,” performed by the composer, showcased her electric violin with electronic soundscape.

The celebration honored its founder, Charlotte Andrus Brown, originally a member of Iota Alpha in Chicago, who came to California in 1915. She began working on establishing LA Alumni, the first chapter west of St. Louis. Three members soon grew to six, and the rest is history. With the help of lists provided by The Triangle and Charlotte’s sister Caliste Conant Walker (composer of the fraternity song, “Our Triangle”), the chapter flourished. Hundreds of women and men claim membership in the LA Alumni chapter, led by 49 different presidents since its inception, which has helped to further the careers of many talented young performers. (Charlotte, by the way, was also instrumental in the founding of the Los Angeles Philharmonic Orchestra and served wherever possible to promote music and performers and venues.)

LA Alumni has fostered collegiate chapters at University of Southern California (USC), University of California Los Angeles (UCLA), and Santa Monica College. Members have raised and given over $150,000 in scholarships and continue these efforts today. The chapter has contributed toward an endowed chair at Disney Hall. The chapter supports many local orchestras, music in the schools programs, lessons and instruments for talented young students, and performance opportunities.

Two LA Alumni members, Gladys Stalling (Mu Delta) and Marian Davidson (Mu Beta), have served as international officers for Mu Phi Epsilon. Another member, Dawn Phelps Neal (Phi Nu), was the Centennial Convention chairman in 2003. Various members have been awarded grants and awards from The Mu Phi Foundation and over the years, LA Alumni has been acknowledged by the international fraternity for Outstanding Newsletter, Outstanding Chapter, Outstanding Website, and SERV (service education resource volunteer).

The program notes for the concert concluded with this promise: “The chapter shall continue to celebrate its founder with more Music, more Friendship, and more Harmony.”
2019 CHAPTER ANNIVERSARIES

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

**115 Years**
Gamma
University of Michigan
Ann Arbor, MI
May 20, 1904

**110 Years**
Lambda
Ithaca College
Ithaca, NY
Feb 19, 1909

**105 Years**
Cincinnati Alumni
Cincinnati, Ohio
April 14, 1914
St. Louis Alumni
St. Louis, MO
April 8, 1914

**100 Years**
Mu Beta
Washington State University
Pullman, WA
February 13, 1919

Mu Gamma
University of Nebraska
Lincoln, NE
March 27, 1919
Los Angeles Alumni
Los Angeles, CA
March 20, 1919
Portland Alumni
Portland, OR
September 1, 1919

**90 Years**
San Francisco Alumni
San Francisco, CA
November 17, 1929

**80 Years**
Phi Xi
Baylor University
Waco, TX
May 27, 1939
Phi Omicron
Cleveland Institute of Music
Cleveland, OH
June 17, 1939

**60 Years**
Alpha Zeta
Radford University
Radford, VA
March 6, 1959
Alpha Kappa
University of Missouri
Kansas City
Kansas City, MO
November 13, 1959
Atlanta Alumni
Atlanta, GA
May 24, 1959
Berkeley Alumni
Berkeley, CA
November 1, 1959

**55 Years**
Palos Verdes Alumni
South Bay, CA
October 18, 1964

**50 Years**
Beta Psi
University of Indianapolis
Indianapolis, IN
November 23, 1969

**40 Years**
Gamma Psi
St. Mary of the Woods College
Terre Haute, IN
May 6, 1979

**25 Years**
Delta Mu
Slippery Rock University
Slippery Rock, PA
May 8, 1994

**10 Years**
Zeta Theta
Lynchburg College
Lynchburg, VA
April 28, 2009
Zeta Epsilon
Randolph-Macon College
Richmond, VA
April 29, 2009

**1 Year**
Eta Delta
Ripon College
Ripon, WI
April 20, 2018
Freelancing for Instrumentalists

BY AYÇA ÇETİN

It stands to reason: As the human population increases, the numbers of musicians go up too. The competition can limit the amount of the music employment out there in the world, but do not let this discourage you! There are advantages to every situation. More population can mean more students, more audience, more high-level musicians with which to collaborate, and more possibilities for creating ensembles.

Being a freelance musician can be full-time work without having full-time employment. We need to take full responsibility for our schedules and become our own bosses. This can require creating business plans, writing grants, planning teaching schedules, booking concerts and masterclasses, designing promotional materials, et cetera. Think of how many administrative tasks running an orchestra requires! Freelance musicians have to do the same kinds of work to sustain their careers. The key is to have clear goals, be flexible, and keep strong self-discipline.

Preferring variety, I enjoy solo, chamber and orchestral performing, private and college teaching, and I love to travel. This work-style allows me to have many different challenges and experiences. But do I get offers to perform by accident? No, definitely not.

Here are some ideas to help you get started with your freelance career. Whether you are in the process of graduating with your performance degree or are starting fresh in a new city, the same suggestions apply.

Organize Your Publicity Materials

Having a good photo, CV, résumé, bio, repertoire list, and cover letter are the first crucial steps. To create an attractive publicity packet, you need to have a clear mission, vision, and goals for how you want to sell yourself. It is a great idea to show your materials to as many professionals as possible, and consider their feedback in order to make them better.

Your publicity photo will create a first impression about you. The quality of the photograph is usually associated with the quality of your abilities and your self-confidence. Make sure to wear professional attire, and use a good photographer who will consider the lighting and background. The image should be sharp and the highest resolution possible.

Business cards are the perfect, quick way for you to share your name and contact information with people you meet during events. Design an attractive card that connects with your personality and professional goals. Include your email address, phone number, website, and your logo or headshot, but don’t add your personal address.

Online platforms such as WordPress, Wix, Weebly, and Squarespace make creating websites very easy. It doesn't have to be complicated. Create a professional-looking website using the information from your printed materials, and include some video and audio recordings of your performances. Your website is your 21st century calling card.
Consider using your social media accounts for professional purposes. Treat yourself as a business, and decide on your target audience. Make sure your content is relevant to what you do, but also include some personal posts and lots of photos or videos in order to engage people. Posting consistently is very important to keep you connected to your audience.

**NETWORKING**

Networking with other musicians is one of the main ways to expand your opportunities. Establishing professional connections may start as early as your high school years. When you are out of school, you will find your classmates are now professors, band directors, professional ensemble members, music administration employees, and successful freelancers. For this reason, it is important to keep in touch with your friends and colleagues through personal communications and social media — and be ever aware of the impression you leave behind.

I also recommend going to as many events as possible. Don't be shy! Introduce yourself! Make sure to bring your business cards at all times, not just at gigs, just in case you need them. As sure as you leave them at home, someone will ask for one! Continually work to build a strong web presence for when they research you online later. In my experience, it is much more likely to hear back from a person after making a positive face-to-face impression than just sending an email.

**GO FOR IT!**

Saying yes to as many opportunities as possible is sound advice that has been given to me by many older colleagues and former teachers. There may be times you get asked to perform or teach for a situation you never considered before. Not only will this increase your network, but you may discover some newfound passions and talents! For example, I would never have known how much I love playing world music if I did not accept the challenge to play with Turkish and Eastern European music ensembles several years ago.
EXPOSURE

Whether you are finishing your degree or moving to a new city, you might consider performing solo recitals or teaching masterclasses without charge. This is an important part of promoting yourself and shows the quality of your work if you are not well established in the region yet. It also gives you great opportunities to circulate your name on social media and in local newspapers, on radio, and even television. You can acknowledge these activities as an investment for your future paid gigs.

“Oftentimes, freelance musicians find that collaborating with friends also helps them grow individually.”

START A CHAMBER GROUP

Chamber music is where you have the largest room for creativity and opportunity these days. You may choose to form a group from students you met in college. In fact, several successful chamber groups, including Eighth Blackbird and Akropolis Reed Quintet, were formed from members who studied at the same universities or participated in the same music festivals. Oftentimes, freelance musicians find that collaborating with friends also helps them grow individually. It’s important, however, that your group’s members are likeminded and share similar expectations. Agreeing on details, such as how to handle finances and logistics, makes the group run smoother.

Another advantage of forming a chamber group is being able to share travel expenses, such as mileage and accommodations, for out-of-town performances. If your group is traveling for a competition or a conference, it probably will not receive a lot of financial support. This begs questions, such as, “can we drive to this location?” and “do we know people we can stay together in the area?” Finding ways to save on expenses — such as gas or hotel rooms, for example — may help balance the cost of an important investment in your ensemble’s future.

Each member in a chamber group combines to create a larger network; the larger the network, the more possibilities for concerts, residencies and masterclasses. A good way for your ensemble to gain exposure is to take advantage of opportunities that are nearby and readily available, such as local and church concert series and venues. Playing for your Mu Phi Epsilon chapter is a terrific way to get experience and get noticed!

A newly formed group may not get paid for its first few performances, so members need to strategize how to gain as much publicity from each event as possible. Just as you, as a freelance musician, need first-rate printed materials, so does your ensemble. Save your programs and use these kinds of opportunities to build your group’s portfolio and reputation. Doing so will help create a stronger pitch for your group’s next engagement.

FREELANCING WITH ORCHESTRAS

Performing in orchestras is another option for you as you begin your career. You may not see many audition opportunities as you look online. But if you search for smaller orchestras and even music theaters around you, you might find an audition opportunity for a substitute position. This would allow you to perform with these orchestras “on call” — or when they need you — and could lead to steady work. Don’t be afraid to cold-call contractors. They might not know about you and would be glad to give you a chance!

Once you accept a gig, it is crucial that you be well prepared and display professional courtesy. The principal players, conductors, and personnel managers will observe not only your playing but your behaviors to determine if they will call you again. Make sure you arrive early, introduce yourself to the people around you, follow every instruction, and be positive and easy-going.
Award-winning flutist Ayça Çetin (Beta Pi) shares her passion for music through performing and teaching. As an avid soloist and chamber musician, her talents have taken her from England and Italy to Bulgaria, Kosovo, and Turkey and throughout the United States. She has performed at some of the most prestigious venues in the world, including Instanbul Fulya Sanat Hall, Boston Symphony Hall and New York City’s Carnegie Hall.

As a founding member of Duo Esplanade (flute, clarinet) and Cosmos New Music (flute, clarinet, violin, cello, piano), Ayça has toured extensively, giving concerts and masterclasses at universities, music festivals and conferences. Duo Esplanade recently returned from a successful tour performing and teaching in Istanbul. Cosmos New Music’s 2017-2018 season included performances at Boston New Music Gathering, National Flute Association, Central Florida University, Stetson University, Florida A&M University, and Carnegie Weill Hall.

Ayça is a devoted champion of contemporary and world music. She has worked with notable composers, including Valerie Coleman, Louis Andriessen and Gunther Schuller, and has commissioned and premiered several solo flute and chamber works by up-and-coming composers such as Matthew Weaver and Kevin Wilson. She took part in the Refik’i Rebab Ensemble’s “Ruhnuvaz” concert series for four years and recorded a Turkish music album entitled “Subh-u Seher,” released in 2011. She enjoys playing Turkish and Eastern European chamber music and performed alongside famous Greek singer Mario Frangoulis during his 2014 concert season.

Ayça Çetin is a Miyazawa Emerging Artist. She received her doctorate from Florida State University and has degrees from Boston Conservatory at Berklee, Central Michigan University, and Mimar Sinan Fine Arts University State Conservatory in Istanbul. Çetin performs with the Ocala and Tallahassee Symphony Orchstras, serves as the Woodwind Coach of Tallahassee Youth Orchestra, and maintains a private flute studio in Tallahassee, Florida.

TEACHING AT LOCAL SCHOOLS

Community music schools are great for gaining teaching experience, getting paid, and meeting other freelancers. Through them, you can learn about the opportunities in the area and possibly gain important contact information. You may also consider forming chamber groups with some of the other teachers or create educational programs.

Another idea is to contact the local band directors. There will usually be students considering private lessons for their next audition who don’t know where to start to find a teacher. Giving free masterclasses is a great way to attract private students.

IN CONCLUSION

You create your own luck as a musician. It takes time and extensive work to establish yourself in any location. You will find that some parts of the country might be better for private teaching while other areas are good for freelance performing. Regardless of where you live, there are always many things you can do if you keep a flexible and optimistic mindset. Now, make some plans and put yourself out there! 🎼
Multiple Grammy Award-winning mezzo-soprano Joyce DiDonato (Phi Pi, Kansas City Alumni) combines musical genres in her latest recording, Songplay, which was released on February 1. She offers a twist to Italian Baroque arias, jazz standards and favorites from the Great American Songbook by mixing jazz and Latin rhythms into the arrangements. Songplay is available on CD, vinyl, MP3 or can be streamed through Amazon.

Collegiate Advisor Jenny Smith (Phi Xi) was awarded the Chancellor’s Exemplary Teaching Award for the northeast campus of Tarrant County College in Fort Worth, Texas. She was one of five winners for the district, the seventh largest community college district in the U.S. The award recognizes faculty who exemplify dedication to the ideals of exemplary instruction, service to the college, research and publication, and community service. Jenny, who is currently associate professor of biology, was also awarded tenure and will be promoted to full professor, effective August 2019.

Pianist and songwriter Susan O’Leary (Beta Tau, Atlanta Alumni) premiered her new CD of original popular compositions in concert on March at Wieuca Road Baptist Church Fellowship Hall in Atlanta. The CD, produced under Susan’s stage name, Susan Marie, is entitled “This Time Is Just For You And Me.” Soprano Arietha Lockhart (Beta Gamma, Atlanta Alumni) shared the stage with Susan and is featured on the CD. Copies are available for purchase; contact Susan at susanmariemusic@gmail.com.

Congratulations to Dr. Katsuya Yuasa (Phi Mu), who earned his doctorate from Florida State University following the successful defense on April 5 of his treatise entitled “An exploration of two twenty-first century American works for clarinet and orchestra: Frank Proto’s Paganini in Metropolis and Daniel Frieberg’s Latin American Chronicles.”
On February 23, the Mu Theta chapter hosted the South Central 1 and 4 District Conference at the Butler School of Music at the University of Texas at Austin. Chapters in attendance included Alpha Pi from Texas State University, Mu Theta from the University of Texas at Austin, Austin Alumni, and San Antonio Alumni. Events included presentations by UT flute professor Marianne Gedigian and Robert A. Duke, Ph.D, director for The Center for Music Learning. Mary Ellen Poole Mary Poole (Phi Xi), the new editor of The Triangle, was also in attendance. The conference included sessions by Dr. Sheri Neill (Epsilon Pi), TCU chair of music education at TCU; Dr. Amy Stewart (Epsilon Epsilon), TCU instructor of music; Katsuya Yuasa (Phi Mu), 2017 Mu Phi Epsilon International Competition Winner; De’Evin Johnson (Alpha Pi); and Jonathan Walker-VanKuren. The workshops included tips on graduate school, new teacher systems, and performance anxiety. In addition, there were social events, round-table discussions, and committee sessions, which allowed chapter members to share ideas and brainstorm solutions with each other. The evening ended with a recital in Robert Carr Chapel performed by members from each chapter.

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Events included presentations by UT flute professor Marianne Gedigian and Robert A. Duke, Ph.D, director for The Center for Music Learning. Mary Ellen Poole Mary Poole (Phi Xi), the director of the Butler School of Music, was the keynote speaker. Saxophonist Chika Inoue (ACME - Omega Omega, Los Angeles Alumni) and pianist Mary Au (Mu Nu, Los Angeles Alumni), music faculty from the University of Southern California, Domínguez Hills, presented an evening recital following the keynote address, entitled “Transformation.”
Student and Alumni chapters are welcome to submit scholarship information with high-resolution photos to The Triangle for inclusion in the Applause & Encore section of the magazine. Please send via email to: editor@muphiepsilon.org.

On March 10, the Austin Alumni chapter held its Bea Polomé Scholarship Competition. In the past, one recipient was chosen from the pool of applicants. This year, however, two candidates were exceptional, and the chapter chose to award two scholarships of $1,000 each.

**Moises Correa** (*Mu Theta*) is a senior at The University of Texas at Austin and is completing both his Bachelor of Music Education degree and a performance certificate in clarinet studies. Moises’ excellent performance at the competition supported the chapter’s selection, but his many hours of community service were the deciding factor. In part, Moises has worked with patients in hospice care, has tutored at the Texas School for the Blind and Visually Impaired, and has been a mentor and volunteer music instructor with Sparks for Success, an organization that supports children with incarcerated parents. His more than 100 service hours contributed to Mu Theta being granted the Outstanding Contribution to SERV Award at the 2017 National Convention. Moises plans to continue his music career as a middle or high school band director.

**Donald Hale** (*Mu Theta*) is also a senior at UT and is finishing his Bachelor of Music degree in music composition. The competition judges were impressed by the high quality of Donald’s two recorded works. A number of Donald’s compositions have been read through or performed by Texas ensembles. In addition to his achievements in composition, Donald has served as music director for musical theatre and is an orchestra and wind ensemble conductor. He is also a piano and voice instructor and is a vocalist and clarinetist. His wide interests and abilities made him an ideal choice to receive a scholarship.
Dawn Marie (Adams) Phelps Neal  
**Phi Nu, April 31, 1959**  
**Los Angeles Alumni**  
**Died January 28, 2019**

Concert violinist, artist teacher, conductor, lecturer, adjudicator.

Dawn was a concert violinist who was in demand as a soloist and performed in chamber ensembles and orchestras throughout the United States and Europe. Her career was one of service, teaching, and conducting. Dawn served as a clinician, and adjudicator for the National Music Teachers Association. For many years, she was the head of the string faculty at Immaculate Heart College Prep School and was a string specialist for several private and public schools throughout Southern California.

Dawn was a dedicated member of the Church of Jesus Christ of Latter Day Saints. As Cultural Arts Director, she was choir director, conductor, and speaker. She conducted performances of Mendelssohn’s “Elijah,” Mozart’s Requiem and other Interfaith choral performances.

Dawn’s special joy was performing classical concerts with her five daughters, all members of Mu Phi Epsilon. They concertized in Europe and produced several albums of their concerts.

She served Mu Phi Epsilon as president of her collegiate chapter and the Los Angeles Alumni chapter. Dawn served many years on the Mu Phi Epsilon Foundation Board and was chairman of the 2003 International Convention and the 2003 Centennial Celebration in Cincinnati, Ohio.

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**MARIAN BUCK-LEW**  
**Epsilon Nu, 1968**  
**Died April 26, 2018**

Concert pianist, music educator and author. Dr. Marian Buck-Lew was the fourth winner of the 1968 Mu Phi Epsilon Sterling Staff International Competition. (Later, the competition was renamed the Mu Phi Epsilon International Competition.)

Born in Hong Kong, she received her doctoral degree from the University of West Virginia. Her doctoral dissertation was entitled: *Music Development in Twentieth Century China*, which was published in 1968. For many years, Marian was an active concert pianist in the U.S. Before becoming a college professor, she taught at Peabody Preparatory of the Peabody Institute and was an organist and choir director in Baltimore. She was a faculty member of the University of Iowa in 1968 and later became a professor of piano at Howard Community College in Maryland. Marian endowed the Rose Buck-Lew Family Piano Scholarship at Howard Community College. The scholarship is awarded annually to young students at Howard Community College.

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**CATHERINE LOUISE (HERING) JENSEN**  
**Tau, November 12, 1972**  
**Seattle Alumni**  
**Died November 6, 2018**

Voice, piano, music educator and adjudicator. Catherine performed in the Handel and Hayden Society in Boston and the American Youth, New England and Seattle opera companies. She taught music in the Seattle Public Schools, and gave private piano and voice lessons until 2013.

Catherine was an adjudicator for the Washington State Federated Music Clubs Festival, a guest artist at the Music and Art Foundation, and attended the National Music Educators Conference. She was nominated a Washington State Award of Excellence in Education, and in 2010, she was recognized as an honored member of the Seattle Music Teachers Association. She sang and was a soloist in the University Lutheran Church for 32 years.
MARY STOUT LOVELL  
*Phi Mu*, October 1, 1950  
Sacramento Alumni  
Died February 7, 2019  

Pianist, teacher. Mary taught piano students for over 40 years and was a professional accompanist. She served on the boards of the Sacramento Symphony League, Opera Guild and the Music Teachers Association of California. Mary also bred, trained, and showed Labrador Retrievers.

JEANNE S. MILDNER  
*Epsilon Tau*, May 14, 1955  
St. Louis Alumni  
Died December 27, 2018  

Pianist, music educator. Jeanne was the founding chair of the music department of St. Louis Community College. Her performing career spanned more than 80 years and included appearances with the St. Louis Symphony, numerous chamber ensembles, and the St. Louis Ladies Friday Musical Club.

MARY STOUT LOVELL  
*Mu Psi*, April 19, 1955  
Ann Arbor Alumni  
Died January 2, 2019  

Pianist, vocalist, teacher. Chloris began teaching in Illinois and later returned to Ann Arbor, Michigan. She taught piano lessons to many students in Washtenaw County. Chloris was very active in the music ministry of the Ann Arbor Christian Reformed Church.

MARJEAN (CARR) POSTLETHWAITE  
*Xi*, April 18, 1945  
Minneapolis/St. Paul Alumni  
Died March 13, 2019  

Pianist, organist, conductor, accompanist, teacher. Marjean performed and taught piano for many years in the Minneapolis area. She was an organist and choir director at the United Methodist and First Congregational Churches. She was the accompanist for the newly formed Minnesota Chorale in the ’70s and was a member of a chamber music ensemble well into her 80s. Marjean was a subscriber to many musical and cultural organizations including the Schubert Club, Minnesota Orchestra, the Guthrie Theater, and PEO.

MELISSA MARY PARKS  
*Alpha Nu*, September 6, 1989  
Died March 22, 2019  

Opera singer, concert soloist, musical theater performer. Melissa was a professional opera, concert and musical theater performer. She was a winner of the Pavarotti Vocal Competition. She toured with the New York City Opera, was twice a soloist with the New York Philharmonic, performed with the El Paso Opera, and was a leading performer in the first English-speaking tour of “Sweeney Todd” throughout Italy. Melissa was in demand for her expertise performing Gilbert and Sullivan roles in productions across the United States. She taught numerous master classes across the country and briefly taught at the El Paso Music Conservatory.

ASHLEY MORRISON  
*Delta Pi*, December 2, 2010  
Died November 4, 2018  

Music educator, vocalist. Ashley taught voice lessons and was a music teacher at Hoover Elementary School in the Azle Independent School District in Texas. She was a member of the Azle United Methodist Church choir.

JUNE MARILYN (TUCKER) THOMSON  
*Mu Mu*, April 4, 1946  
Died November 3, 2018  

Pianist, music educator. June was a member of the Classical Music Appreciation Society in Manhattan, Kansas. Later, she established her career as a successful piano instructor in Scottsdale, Arizona.
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Thank you for your generosity!

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