

◆ the ◆ December 2011

# Sinfonian



**RECAPITULATION:**

Restoring Sinfonia's Identity

# The Sinfonian

This special “Highlights” issue of  
The Sinfonian features previews of:

The President’s Message,  
The SEF Annual Report,  
Alumni Accent & Signature Sinfonian Announcements,  
Chapter News, Convention T-shirt Design Contest

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## WHAT HAPPENED TO PHI MU ALPHA? Restoring the Identity of America's Fraternal Society in Music



"This is a time for reassessment and introspection. This is a time to retrace our steps and see who we are as a fraternity. This is a time to study the path that brought us to the end of this century...and chart the course that will move us into the next one. Who better to guide us than our Founding Fathers? Let's look back on some of their thoughts and hopes for Sinfonia...and examine our current circumstances in the context of their wisdom."

- Col. John R. Bourgeois, (Ret.); Director, "The President's Own" United States Marine Band.  
*Keynote address presented at the Centennial Luncheon, October 6, 1998; Boston, Mass.*

Phi Mu Alpha stands for brotherhood among musicians, the best in music, and building men of high ideals. For 113 years, every Sinfonian has been dedicated to these principles. What it means to be a Sinfonian has never changed. However, for a brief period our Fraternity's classification was changed—from social to professional, then back to social. Consequently, brothers who experienced the same unique combination of brotherhood and music in their collegiate chapters, and who share the same devotion to Sinfonia's aims and ideals, can have very different ideas about the Fraternity's identity and mission.

Brothers initiated between 1970 and 1998 were taught that Phi Mu Alpha was a "professional fraternity for men in music," even though this was not true for the last 15 years of that period. I was initiated in 1994, in one of the last classes who were taught that being "professional" was our main point of pride and distinction, so I understand how hearing that Phi Mu Alpha is "social" can seem confusing or even disheartening to some. Having served on the National Executive Committee since 1997, I have observed

the Fraternity's transformation from a unique perspective, so I want to describe the reasons and meaning of these changes, not only as they relate to our legal classification, but in terms of a movement to rebuild Sinfonia's identity and restore our core values to their intended prominence. It is my hope that every brother will take pride in how integrity to our founding principles has revitalized our Brotherhood, and inspired work that puts our highest ideals into action.

Sinfonia was born in response to the real needs of musicians and the music world. At the dawn of the 20th century an American musician could not expect to advance unless he was European-trained. There was intense competition for the few positions available to American musicians. The field of music was notorious for petty hostilities among musicians, and there was "an unhealthy rivalry and a definite distrust" between schools of music. By promoting a spirit of brotherhood and mutual support, Sinfonia's founders overturned that dominant condition of hostility, and revolutionized music in America at its birth.

As our country was beginning to assert itself in world affairs and take its place as a leader among nations, musicians wanted to be part of that movement. American musicians had a deep sense of inferiority, and wanted to be treated equally with their European counterparts. Their nationalism was a driving force behind the creation of Sinfonia, which quickly became the rallying point for American musicians to support one another and the best in music. Believing that great art brings out the noblest instincts in man and creates a better democracy, they wanted the music of the nation to represent the highest standards in musical art.

For those men, brotherhood and their lives and livelihoods as musicians were inseparable. They took immense pride in the fact that Sinfonia was the first society to advance music by promoting brotherhood and mutual support. They valued and drew strength from their fraternal bonds. They considered brotherhood to be "the keynote of our organization" and warned, "Let us not lose this individuality and thus become only one of thousands of similar organizations,

## Milestones in Our History

when at present we are at the head of a field truly our own." Therefore the development of fraternal spirit was called "our chief purpose," and was listed first in the original Object of 1901:

*The Object of this Fraternity shall be for the development of the best and truest fraternal spirit; the mutual welfare and brotherhood of musical students; the advancement of music in America and a loyalty to the Alma Mater.*

To Sinfonia's founders, the concept of Fraternity was not limited to sociability or friendship among musicians, but encompassed the Enlightenment ideal they expressed as "the universal brotherhood of man." They hoped that, through the character and work of individual Sinfonians, the spirit of charity and fraternity would pervade society with music and bring Harmony to all mankind. They wrote that Sinfonia was "a movement for the betterment of mankind," and that the Fraternity's purpose was to bring the musician to the "full realization that service to music is not enough, but that service to mankind should be the essential thing of his life." They believed that music and musicians had a particular power to aid and bless humanity.

It was under these influences that Sinfonia won great national prestige into the 1920s and 1930s, but rapid expansion and the passage of time took their tolls. Awareness of Sinfonia's former prominence in American music faded, and the intense commitment that characterized the early years turned to complacency. As the founding generation became more distant, fewer members had even the most basic knowledge pertaining to the Fraternity's history, mission and symbols.

In the late 1940s, a massive influx of World War II veterans returned to America's campuses, older and more mature than the usual college student, and Sinfonia's leaders questioned, "What interest could fraternity membership have for these men?" The role of brotherhood was diminished as the Fraternity's identity was redefined. This was amplified in 1950, when a new "Progress Program for Sinfonia" called for an emphasis on "the advancement of music in America" as the Fraternity's main purpose.

In the 1960s Sinfonia's leaders began an active campaign to characterize the Fraternity as

"professional." Brotherhood, ideals, symbols and Ritual – all the hallmarks of a fraternal society – were diminished. The early years were misrepresented as "the old closed-door days" when "whispered rites and mysterious signals" were separate from "the work-a-day world of music." Of course, this would have been foreign to the earlier generations, for whom the symbols, secrets and Ritual provided the inspiration and strength to lead virtually every aspect of American music. In fact, for the founding generation, making brotherhood and the ideals of our Ritual central to the world of music was the whole point.

In 1970, to reflect an "increased emphasis on professionalism," the Object was changed to "five purposes." The founders had called the development of fraternal spirit our "chief purpose," but the new purposes turned this inside-out, stating that the "primary purpose" was to promote music, and that fraternal spirit and mutual support were "further purposes." The national office proclaimed: "the 'old frat' is gone."

Only two years later, Title IX of the U.S. Education Amendments was adopted, requiring professional fraternities to admit both genders. Sinfonia's leaders struggled with whether to keep the new "professional" designation, or return to the original social status. Ultimately, after initiating about 250 females, the latter course was chosen. In 1983 the Fraternity received a much sought-after exemption from Title IX, citing that it had been legally classified as a social fraternity since 1904. The 1985 National Assembly affirmed this, voting to limit initiation and chapter membership to men only, and to remove from the Constitution the statement that "Phi Mu Alpha is a fraternity representing the music profession." Sinfonia's interlude as a "professional fraternity" was officially over.

As we prepared to celebrate Sinfonia's centennial anniversary in 1998, increased historical research and widespread education created a heightened awareness that the Fraternity had been defined as "social" fifteen years earlier, but was still teaching members that we were a professional society. At the same time, recognizing that an organization cannot be both single-sex and "professional,"

**1881** – Boston Symphony is founded

**1898** – The Sinfonia Club is founded

**1901** – National Fraternity is founded

**1902** – First Ritual

**1910** – Coat-of-Arms adopted

**1914-1918** – World War I

**1920** – Death of Ossian E. Mills

**1926** – Sinfonia's "New Ritual"

**1934** – Founding of the Music Supervisor's National Conference (later MENC)

**1939-1945** – World War II

**1944** – First undergraduate music therapy program founded

**1948** – Fifty year anniversary

**1950** – "Progress Program for Sinfonia"

**1960** – Ritual shortened

**1970** – Object changed to "five purposes"

**1972** – Title IX passed

**1976-1985** – Sinfonia initiates females

**1983** – Sinfonia receives Title IX exemption

**1985** – National Assembly affirms Sinfonia not professional

**1998** – Fraternity stops teaching professional designation

– Centennial anniversary

– Ossian Everett Mills Music Mission founded

**2003** – Object restored

**2009** – Ritual restored



> Brothers at the 1901 Convention.

> Mills memorial erected by the Fraternity.

a growing number of school officials were questioning our chapters and calling the National Headquarters with concerns. Clear contradictions were obvious, and brothers were losing faith in the Fraternity's leadership to provide consistent answers. We had largely ignored the decision of a National Assembly for thirteen years, and had a real mess on our hands. So we began an ongoing and active effort to teach Sinfonia's classification and mission accurately.

### **Today we have clarified Sinfonia's identity and classification.**

In 1998 we eliminated from our national examination the question which taught that Sinfonia was "professional," and stopped describing the Fraternity in those terms. We take deep pride in being what our founding members designated – a "secret national fraternal society in music" – and do not presume in any way that being "professional" is superior to being a fraternal Order. Our identity and message are no longer centered upon being "professional," but upon our Object and ideals, our Ritual, and our legacy and responsibility in music.

### **We have restored Sinfonia's mission.**

Like the national examination, the "five purposes" (of 1970) also had not been reconsidered since the actions of the 1985 Assembly, so we began an exhaustive nationwide discussion about the history and meaning of the original Object, which was restored by the 2003 National Assembly.

### **We have renewed our focus on building men of high ideals in music.**

Our Founder said, "Our business is the making of men." Research in the Fraternity's historical archives revealed something that was virtually unknown among brothers: the original Object is the historical and symbolic basis of our Ritual and ideals. So we used these associations as a structure to create a comprehensive fraternity education program that covers both our outwardly-focused Object (our purposes) and our highest values. Drilling exam questions and nonsense are no

longer status quo in the pledging process; we are focused with far greater consistency on building better men.

Improvements in fraternity education have helped to increase national participation. We have a flourishing retreat program at the National Headquarters; over 250 members visit Lyrecrest annually to grow stronger as brothers, learn about Sinfonia's history and ideals, and improve their chapters' operations and work. We have established national archives for the preservation of our history and a museum for the education of our brothers. What began as an annual Ritual Education Workshop has now developed into a well-attended fraternity education pre-conference at our Leadership Institute and a nation-wide series of regional "Fireside Conferences" focused on fraternity education. Consider how our brothers described the most recent one...

- An awesome learning and bonding experience!
- Education and fellowship with leaders and friends across America.
- A life changing experience full of great Brotherhood.
- Awesome experience to hang out with brothers from other chapters.
- Eye-opening, a life changing presentation.
- Mind-blowing. I wish it went longer.
- This event will leave you thirsty for more.
- Greatest weekend I've experienced as a Sinfonian.
- Changed my entire mindset as a Sinfonian.
- Inspiring.
- Informative.
- Absolutely amazing.
- Positively life-changing.
- A must for all Sinfonians!

...and just think about how that enthusiasm produces a more productive and dedicated student and brother!

### **We have revived the Ritual and made it central to our Fraternity once again.**

Sinfonia's founders noted the close alliance between music and mysticism, and used symbols and rituals to preserve values and teachings that they believed were important for men of music. Today there is more knowledge about the meaning of Sinfonia's symbols and Ritual, and a vastly improved respect for the ceremonies that make Sinfonia more than just a music association or academic club. With the aid of historical materials that were previously unknown, we have revised practically every Fraternity ceremony, including a meticulously researched revision of the Initiation Ritual that was adopted unanimously by the 2009 National Assembly. Brothers embrace Sinfonia's symbols and Rituals, not as mere decorative formalities, but as the repositories of wisdom and inspiration that guide our values and our work.

### **We act on our ideals and change lives with music.**

Tracing Sinfonia's history led us to discover the charitable work of our Founder, whose "Song and Flower Mission" took the healing power of music to hospital patients in Boston for over thirty years. In 1998 we created the Ossian Everett Mills Music Mission (MMM) as a grassroots effort to continue his work. Today it is Sinfonia's official philanthropy, and the only ongoing, large-scale service project in the Fraternity's history. Last year alone, chapters reported more than 700 MMMs, touching the lives of an estimated 25,000 people! As brothers exemplify the spirit of sacrifice, they become more personally aware of music's power to elevate the human spirit.

National events offer opportunities for high level musical performances. The 2009 Convention featured the 1898 Jazz Orchestra, Sinfonia Winds, and the Men of Song Chorus. The summer Leadership Institute and our regional Fireside Conferences have also featured men's chorus performances. Next summer's Convention will offer more musical opportunities than ever before. These are unforgettable experiences that carry into our members' lives and chapters. Brothers return again and again to renew friendships and grow musically.

## 2010-2011 Annual Report



Dear Brother,

Fraternal greetings and Hail Sinfonia! I'm proud to be able to share a lot of great news with you. From June 1, 2010 to May 31, 2011, the period covered in this report, we granted more dollars than any other year in our history. We added three dynamic board members to our Board of Trustees. We also established our new Chapter Fund Program – giving you a way to directly support the efforts of your chapter. Your generosity continues to allow us to make a difference in the lives of our members.

As you look at our financial overview, you will see how we have been able to enhance the amount of support to our brothers by adding to our scholarship program and increasing travel grants. We continue to find ways to reduce our expenses, which allows even more of your dollars for programs. We utilize the expertise of our board members to manage all aspects of our operations. I am truly excited by the steps we have taken and the direction in which we are going.

Your gifts greatly impact the lives of our brothers, allowing them to participate in inspiring leadership development opportunities. I had the privilege of witnessing the effect of these gifts by talking to our grant and scholarship recipients at Leadership Institute this summer. Our brothers continue to need and ask for our help. I heard many stories about the increasing cost of tuition and the lack of scholarships and financial aid available. One brother in particular told me that the scholarship he received from the SEF was the difference that enabled him to continue his education this year.

The Board has been hard at work planning for the future. We are working closely with the Fraternity to develop future men of music. Our brothers go on to become the conductors, performers, educators, creators, and supporters of our art – as many of us are today. It is up to us to ensure that music can continue to thrive.

The SEF has positioned itself for growth. With your continued support, Sinfonia will continue to change lives with the beauty and power of music. If you have not been an active donor, I urge you to join us in this movement. I thank you all for your loyalty and the generous commitments you have made to our efforts as we continue to enrich the lives of collegiate Sinfonians and advance music in America.

On and ever upward,

A handwritten signature in black ink, appearing to read 'Derek J. Danilson'.

Derek J. Danilson,  
President

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Please contact the national headquarters if you would like information on how to start an alumni association in your area.

## Dallas/Fort Worth Area Alumni Association

Our recent meetings have been occupied with our response to the request from **Mark Wilson**, *Delta Eta (Youngstown State) '03*, for ideas for his Sinfonia Resonance article on alumni associations. In addition to general reinforcement of including in our program activities that are meaningful to the members, the DFWAAA stressed the importance of the strengthened bonds of brotherhood provided by our long association – 16 years – and by the relationships of and between the families of our members.

## Signature Notes



### President Appoints Eutsler to Selective Service System District Appeals Board

President Barack Obama appointed **Mark Eutsler** *§*, *Gamma Omega (Indiana State) '77*, to the three-member United States Selective Service System District Appeals Board on June 10. The announcement was made by Lawrence G. Romo, Director of Selective Service in Arlington, Virginia. Eutsler has served since 1993 as a chair of the US Selective Service Local Board serving Benton, Clinton, Fountain, Montgomery, and Warren counties being appointed to it by President Bill Clinton.

Eutsler has received three commendations for service and the Director's Medallion and has participated in training events at Fort Knox, Camp Atterbury, Grissom ARB, Naval Station Great Lakes, Grissom ARB as well as the Selective Service System's National Headquarters in Rosslyn, Virginia, and Data Management Center, in North Chicago, Illinois.



### Thomas Received Distinguished Service Award from Muskingum

Muskingum University has granted its Distinguished Service Award to **Leonard M. Thomas** *§*, *Beta Lambda (Muskingum) '51*, in recognition of his personal and professional achievements. The award, the university's highest alumni honor, was presented at a June 17 ceremony, held as part of the university's annual Alumni Weekend festivities.

### Hudson Street Press to Release Latest From Don Campbell

On September 29, Hudson Street Press published "*Healing at the Speed of Sound*" by **Don G. Campbell** *§*, *Gamma Theta (North Texas) '65*. Campbell is a noted author and lecturer whose works include the 1997 bestseller "*The Mozart Effect*." The book, co-authored with Alex Doman, delves into the affect that sound can have on us, as well as how we can use the inspiring power of music to improve our lives.

Campbell will be at the 2012 National Convention to talk about his research and writing in this field.

# Signature Sinfonians

Phi Mu Alpha is proud to unveil its 2011 Signature Sinfonians. The award is given to those who bring honor to Phi Mu Alpha through their professional, musical, or philanthropic endeavors. Historically, some of the most noted and accomplished Sinfonians in their fields have received the award, including Andy Griffith, Maynard Ferguson, and Vic Firth. This year's Signature Sinfonian class includes seven recipients, each embodying the ideals of the Fraternity.



**Carl W. Doubleday**  $\Sigma$ , *Delta Iota (Western Michigan)* '65

Carl W. Doubleday retired as Associate Director of the School of Music at Western Michigan University in July, 2010. He had been an administrator there since 1968. Early in his career, he served as Acting Chairperson and Visiting Assistant Professor in the music department at Saint Mary's College in Notre Dame, Indiana, while simultaneously supervising the music concerts office operation at WMU. He was involved with WMU's celebrated SEMINAR summer music program for high school students beginning in 1965 and was director of the program from 1968 through 2009. An active member of Phi Mu Alpha, he served as governor of Phi Mu Alpha's Province 2 for 21 years, was the fraternity's National Vice President from 1991–94, served on its Commission on Standards from 1997–2006, received Phi Mu Alpha's Lifetime Service Award during its 1997 national convention, and continues to serve as treasurer for Province 2.



**Thomas R. King**  $\Sigma$ , *Xi (Kansas)* '65

Dr. Thomas King has been the faculty advisor for the Theta Tau chapter at Austin Peay State University for over 20 years, where he is Professor of Voice. He has been the Artistic Director of the American Institute of Musical Studies in Graz, Austria (2004-2010) and was on the faculty for 25 years. He also sang professionally as an opera singer in Germany for five years and performed over 400 times on the stages there. From 1994 to 2003 he was the Governor in Province #15 and is now the Deputy Province Governor. He was also the Chairman of the Sinfonia Foundation Grants committee for some years. King has also been active in colonizing chapters at Vanderbilt University, Tennessee State University and Northwest Mississippi Community College.



**Anthony J. Maiello**  $\Sigma$ , *Delta (Ithaca College)* '62

Anthony J. Maiello has enjoyed an extensive career as a celebrated conductor, educator, and musician. He has conducted, among numerous other international engagements, the music for the Gold Medal Ceremony at the 1980 Olympics. He is the author of several books on conducting, including *Conducting: A Hands-On Approach* and *21st Century Band Method*. He was also a driving force behind the creation of the Rho Omicron Chapter at George Mason University in 2009, and acts as their faculty advisor.



**Karl Paulnack**  $\Sigma$ , *Alpha Alpha (National Honorary)* '11

Karl Paulnack is the Director of the Music Division at the Boston Conservatory, a position he has served in since 2002. He enjoys a prolific career as both a concert pianist and educator. Dr. Paulnack has partnered with vocal and instrumental soloists, chamber groups, orchestras, conductors and opera companies in nearly a thousand concerts throughout the world. He co-chaired the highly acclaimed accompanying and coaching department of the University of Minnesota, and has served on the faculties of the Tanglewood Music Center, University of Southern California, Ithaca College and Music Academy of the West. He was inducted as a National Honorary at this year's Leadership Institute.



**Herbert Owen Reed**  $\Sigma$ , *Zeta (Missouri)* '31

Dr. Herbert Owen Reed, a 1976 retiree from Michigan State's music faculty, has enjoyed an accomplished career as composer and educator. His published works include a variety of compositions for orchestra, band, voice, chamber, and opera ensembles, in addition to eight published books on music theory and composition. He has served in a number of music and service positions, including Chairman of Theory and Composition for the Music Teacher's National Association. He is also the recipient of the National Arts Award from Sigma Alpha Iota and the Orpheus Award (Gamma Epsilon '76) from Phi Mu Alpha.



**Charles R. Snyder**  $\Sigma$ , *Beta Lambda (Muskingum)* '05

Charles R. Snyder has taught vocal and instrumental music in grades 1-12, and has been an adjunct voice instructor at Muskingum University. He is the conductor of the Coshocton Community Choir which he founded in 1971, and also leads the Coshocton Children's Choir, a regional ensemble he organized in 1987 for young singers. This summer he will be celebrating his 20th season as director of the 200-voice All-Ohio State Fair Youth Choir. In 1995, Mr. Snyder founded the Youth Choir's traveling ensemble, the Cardinal Chorale, which has sung for professional conferences of the Ohio Music Education Association (OMEA) and the Ohio Choral Directors Association. Mr. Snyder has also been a musical theatre director, voice teacher, and he continues to be in demand as a choral clinician and as a festival conductor numerous functions.



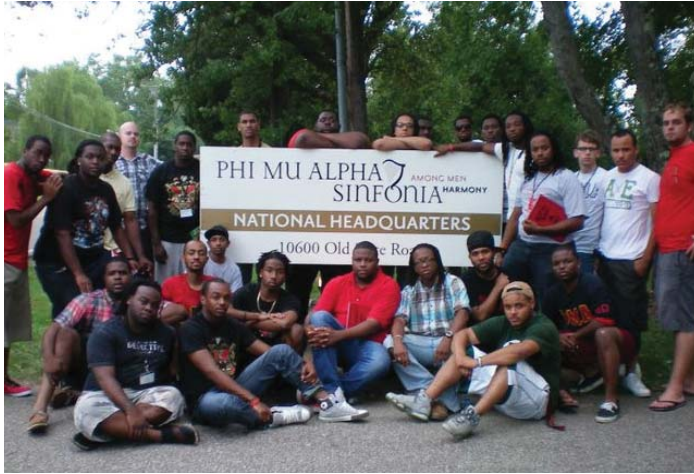
**Eugene Watts**  $\Sigma$ , *Zeta (Missouri)* '54

Eugene Watts is the creator and a founding member of the world famous Canadian Brass musical ensemble. Even before the group's creation, Mr. Watts enjoyed a performing career with various professional orchestras, including the Toronto Symphony Orchestra. Since founding the Canadian Brass, the group has come to be known as the gold standard for brass ensembles, and it is the vision and talent of Watts and his fellow musicians in the ensemble that has fueled their enormous success.

For past recipients and more information on the Signature Sinfonian award, head to [www.sinfonia.org/signature](http://www.sinfonia.org/signature)

### North Carolina Central University – Rho Beta

This summer Rho Beta went to Leadership Institute 2011. Being around the brotherhood, getting to know each other, networking and meeting the NEC was a great experience. We put on a lot of programs this past semester including forums, individual performances, an American Music Recital, and gig band performances. The most successful program was our first annual gospel concert. There were six performing choirs from various areas of the North Carolina triangle including local churches and a local high school group.



> Rho Beta brothers at Lyrecrest.

### Northwest Missouri State University – Upsilon Chi

Our chapter has been busy with not only our own chapter but going out to other chapters in our Province. We attended our Province Workshop with guest speaker **Mark Lichtenberg**, *Delta Nu (Bradley)* '93, had a group of brothers visit Lyrecrest over the summer for a Chapter Retreat, and some brothers made it to Leadership Institute. We have also continued our reign of Homecoming Skit Champions and are attempting to make it a straight decade of victories this October.

### Ouachita Baptist University – Mu Omicron

Events in our chapter have been exciting the past two semesters. Last fall we welcomed two new members into our brotherhood. In the spring we organized a campus serenade in which we gave the gift of song to the various dormitories of our campus. We also enjoyed some fellowship time together during a chapter bonfire and wished our graduating "brother, **Steven Miller**, '07, a fond farewell as he moves on in life.

### Southern Illinois University-Carbondale – Epsilon Kappa

In spring 2011, we participated in our local Relay For Life. As a chapter, we won the Most Involved Group award for our help with set up, tear down, and doing anything asked of us. The way that we raised the most money at the event was by doing serenades. By the end of the event we raised over \$3500 and were awarded the Silver Level.

### Stetson University – Nu Xi

We celebrated the early semester with successful valentine serenades, making \$515 from sales. Our chapter initiated 5 new brothers – we were fortunate enough to have the Percy for our initiation. This summer, our chapter sent 8 people to Leadership Institute, with our President, **Shane Thomas**, '08, acting as one of three Key Players. Finally, we were awarded the Percy at Leadership Institute for having the highest percentage attend from our chapter. We're ready for a great year!

### Texas State University-San Marcos – Gamma Phi

For the 2011 spring semester, we participated in two major events. The first was the 3rd annual Mystic Music Fest, a free public music festival designed to support local artists and businesses from the surrounding area. We also took part in a performance of Carl Orff's *Carmina Burana*, organized by **Dr. Jonathan Babcock**, *Gamma Phi '09*, which included eight university and community choirs, a local dance troupe and full orchestra.



> Gamma Phi brothers in a production of Orff's Carmina Burana.

### University of Cincinnati – Eta-Omicron

Our chapter helped commission a piece for our retiring Wind Studies Director, Rodney Winther. The composition "Afterglow" by Dana Wilson, a close friend of Rodney Winther, made its world premiere on June 4 at Rodney Winther's final concert. The chapter also held a Mills Music Mission on May 1 at the Marjorie P. Lee Retirement Home and had a great time performing and singing favorites such as "Serenade to a Girl."

# Calling ALL DESIGNERS

The Sinfonia Store is looking to expand, and we need your help! Next summer at our 2012 National Convention in Orlando, Florida, the Sinfonia Store will unveil four new probationary member t-shirts and one Fraternity t-shirt. We're asking you to submit your designs for these t-shirts, for the chance to win recognition and prizes. The designers of the four probationary member t-shirts will each receive a \$50 gift card to the Sinfonia Store, and the winning designer for the Fraternity t-shirt will be going to the 2012 National Convention with no registration cost!

Designs can be serious, funny, artistic, minimalistic, or anything in between. They can focus on the individual or the organization, the entirety of Sinfonia or one small aspect of it. The sky is the limit, and we want to see what creative designs Sinfonians can imagine!

**We ask that you limit design submissions to three per person. Send all submissions to [designs@sinfonia.org](mailto:designs@sinfonia.org). Deadline for submissions is February 28, 2012.**

