Eyes and Ears of the Spirit
A MULTI-SENSORY MUSIC EXPERIENCE

This issue: Ed Stephan Q&A | Grad Wins Two Major Auditions
| Kikta Scores and Performs Premiere with NYC Ballet
Dear Friends,

Welcome to our latest edition of TEMPO. Since my arrival on campus in 2014, it has been both an honor and privilege to get to know many of you.

It is an exciting time here in our school, as students and faculty are working hard, accomplishing amazing acts of creative and scholarly achievement within a learning environment that is both challenging and supportive. Aided by a hard-working, dedicated staff of professionals, our students excel in their degree studies with us and as they prepare for their pursuit of a variety of career opportunities. Our students have great role models in our alumni: highly successful professionals who have chosen careers throughout the varied disciplines of music, as well as in business, medicine, and elsewhere. Included in these pages, you will find an array of specific examples of how our musical community makes a difference—daily. Inside these pages, you will also learn of community engagement and expansion of opportunities: partnerships here on campus, as well as in greater Pittsburgh, Western Pennsylvania, the nation, and beyond. We’re expanding the breadth of musical offerings available here on our campus and to our entire community (to degree-seeking students and others).

Please do not hesitate to reach out and say ‘hello’ to me. I would welcome hearing from you. And, if you have not visited campus recently, I hope you will plan a visit to see us soon. My colleagues and I would love to welcome you back to YOUR school.

Seth Beckman
Dean and Professor

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TEMPO is printed annually by Duquesne University’s Mary Pappert School of Music.
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Schubert on the Bluff Year Two Opens to a Sold-Out Crowd

The second year of a three-season series featuring the works of Austrian composer Franz Schubert kicked off September 11, 2016, under the artistic direction of David Allen Wehr, Jack W. Geltz Distinguished Piano Chair. Each of the three seasons features the work of a second, contrasting composer. Season one featured music of the late David Stock, former Professor Emeritus of the Mary Pappert School of Music; the current season features music of American composer Aaron Copland; and the final season will present works by Claude Debussy.

“I have worked with David to promote this series for five years now, and every year the crowds get bigger and bigger. In fact, this year we sold 105 season tickets, which is over forty percent of the PNC Recital Hall’s capacity!” said Steve Groves, Manager of Musical Events. “One of the concert attendees told me ‘The secret is out,’ and they aren’t wrong.”

Tickets for Schubert on the Bluff are $10; audiences can purchase tickets at duq.edu/schubert, by email at ticketservices@duq.edu, or by calling 412.232.3853. For more information about the concert series, call 412.396.6083 or visit duq.edu/schubert.
The Mary Pappert School of Music proudly presented the Pittsburgh community with the first in a brand-new series of jazz concerts September 12, 2016. Dubbed the *Uptown Jazz Series*, the concerts are expected to be held annually, and include a total of six concerts featuring a variety of local jazz greats. Each concert is held in the equally brand-new Genesius Theater, directly adjacent to the School of Music, and is funded, in part, by the generosity of the John R. Mattern Estate.

The first group to perform in the series was the Pittsburgh Jazz Orchestra’s Little Big Band, a ten-piece group made up of core members of the Pittsburgh Jazz Orchestra. Since then, other performers who have played in the series include the Paul Thompson Group and Tania Grubbs. Upcoming performances include the Boilermaker Jazz Band (February 20, 2017), THOTH (March 20, 2017), and Salsamba (April 3, 2017).

Program Director of Jazz Studies, Mike Tomaro, said, “This has been a wonderful start to a fantastic series of great jazz. We’re thrilled to be able to offer this level of music to both our students and the whole Pittsburgh community. I can’t thank the Mattern family enough for their generosity.”

Tomaro already has begun planning for upcoming seasons of the *Uptown Jazz Series*, noting that he would like to present a “History of Jazz” theme that would pervade an entire season and feature Mary Pappert School of Music jazz faculty.
New Student-Funding Donor Program Launches
Duquesne Musical Associates to Benefit all Music Students

In August 2016, the Mary Pappert School of Music launched a new donor program that directly funds students. The Duquesne Musical Associates benefits all music students, regardless of degree or applied area of study.

Through the generous support of its members, students can receive assistance with such things as expenses related to travel to-and-from competitions and professional conferences, organization memberships and conference fees. In addition, funds raised by the group enable the music school to bring experienced professional musicians to Duquesne to present concerts, recitals, lectures, and/or master classes for the students.

Anyone choosing to become a member of the Duquesne Musical Associates will receive membership benefits ranging from subscriptions to the Mary Pappert School of Music eNewsletter, to the opportunity to have naming recognition of a practice room. Membership is based on the calendar year, but those who join before the end of 2016 will see their benefits last through the end of December 2017.

Since its inception, members have made contributions in excess of $8,000. The Mary Pappert School of Music would like to thank all of those who have donated for their contributions.

Your Support Matters

Alumni, friends, parents, faculty, staff, and organizations give generously to preserve and enhance Duquesne. Some donors give small amounts of money every year, while others contribute large amounts. Every donor and every dollar makes a difference in students’ lives by improving the quality and value of a Duquesne education.

Corporate and Business Sponsorships

Sponsorship at the corporate or business level of the Mary Pappert School of Music places your name before thousands of residents as a high-level supporter of the cultural life of Pittsburgh and its surrounding communities.

The Duquesne Fund

The Duquesne Fund is a critical source of immediately expendable funds that can be invested in meeting the ever-changing needs of the University, its nine schools, and selected programs and activities. Duquesne Fund gifts touch virtually every aspect of campus life including, academic program support, scholarships, computers, library and lab technology, student activities, facilities, and more. Your gift to the Duquesne Fund will be spent in the year in which it is received, and you may choose to designate it specifically to the Mary Pappert School of Music.

For more information on giving opportunities for the Mary Pappert School of Music, please contact Steve Groves, Manager of Musical Events at 412.396.6083 or groves108@duq.edu.
Duquesne Hosts PMEA District I Jazz Festival

“HAVING THIS FESTIVAL HERE WAS A GREAT RECRUITMENT TOOL FOR THE JAZZ PROGRAM.”

Fifty-two high school students from around the Pittsburgh area gathered at Duquesne December 19, 2015 for the Pennsylvania Music Educators Association’s District I Jazz Festival. The two-day festival included intense rehearsal and instruction led by prominent local jazz artists Mike Tomaro (Program Director of Jazz Studies, Duquesne University), Jeff Bush (Adjunct Professor of Trombone, Duquesne University), and Curtis Johnson (West Virginia Wesleyan, West Virginia University, Waynesburg University, and Carnegie Mellon University).

“It was really great for these young musicians to not only play in ensembles outside of their schools, but also have the opportunity to interact with other musicians, and learn from world-renowned recording artists and music industry professionals. In this case, the students had a chance to come to Duquesne University and experience, in a college environment, something they are already passionate about. Having this festival here was a great recruitment tool for the jazz program, as well,” said Mark Koch (Coordinator of Jazz Guitar, Duquesne), who worked to setup and manage the event.

The students were placed into one of three bands led by Tomaro, Bush, and Johnson and were given the opportunity to showcase their talents by performing a concert in the Duquesne Union Ballroom on the final day of the festival.
TEMPO INTERVIEWS PERCUSSION AREA COORDINATOR, ED STEPHAN

Hired in 2011 as adjunct percussion faculty, Ed Stephan assumed the role of Percussion Area Coordinator beginning with the Fall 2012 semester. With a superb group of percussion faculty and a slew of immense student talent, Stephan has seen incredible results with regard to placing students in major performance positions around the world, including the Israel Philharmonic, Winnipeg, Cincinnati, Fort Worth, San Antonio, Virginia, and KBS Symphony Orchestras, as well as the United States Air Force Band. Recently accepting a position as Principal Timpanist with the San Francisco Symphony, Stephan has continued his work as Percussion Area Coordinator at Duquesne, showing his dedication to the students of the Mary Pappert School of Music.

We interviewed Stephan about these successes and his continued dedication to the percussion students at Duquesne.

Q: What does it mean to you to be the coordinator of an area that’s had so much recent success with regard to placing its students in high-profile percussion positions around the world?

A: Every success in our area is felt and shared by each student
and faculty member. As an area coordinator, it is inspiring to see how contagious that feeling is and to see hard work, stress, and anxiety turn into relief and celebration. I can’t say that I’m able to put my finger on the exact reasons for our recent successes, though. To point to the obvious—we’ve got a world class faculty, we’ve been able to attract some very good talent in recent years, and we structure applied study in the department in a way that allows all of our students to have exposure to each of our outstanding faculty members throughout each semester. We also make it a point to invite other first-rate performers and educators to visit us and give clinics and master classes. I take very seriously the responsibility of exposing our students to as much information as possible. Those of us who’ve enjoyed successes in our own performing careers, and who now have the privilege of “paying it forward”, know that the astoundingly brutal nature of competition in our field demands that we be our best, week in and week out. Time is too valuable, there’s too little of it, and jobs are too few. I feel that my primary role as a teacher is to streamline, to the best of my ability, the growth and marketability of our students. And from a personal standpoint, the teaching very much keeps me on my toes and enriches my life as a performer immeasurably.

Q: Can you speak to how you balance your positions with the San Francisco and Pittsburgh Symphony Orchestrers, as well as your oversight of the percussion area here at Duquesne?

A: I wouldn’t have predicted a move to the West Coast even a year ago, but one rarely has options in this business, and when presented with the option to join the San Francisco Symphony, it made sense, due to a number of industry realities, to make that move. Teaching is an equal passion of mine, however, and the students we’ve recruited to Duquesne are very important to me and all of my fellow faculty. Teaching at Duquesne has been so rewarding, I didn’t want to give that up. So, I fly back to Pittsburgh six times per semester to teach lessons, give master classes, and maintain the personal connection with my students that I’ve come to enjoy so much. The distance, however, has also enabled us to explore a number of creative ways to engage via FaceTime, group text discussions, group video analysis of students’ playing, and the addition of my experiences with yet another major American orchestra from which to draw. I even remarked that I think this setup has made us a bit more connected, ironically, and forced me to be better for my students, especially when I am physically present. And the thread that ties this all together, of course, is that I am not in the least bit alone. We have six tremendous faculty members.

Q: The percussion area has an outstanding faculty that continues to grow and evolve to serve the needs of our students. Can you share some thoughts about the extraordinary talent represented by the percussion faculty members?

A: Several of our applied faculty are renowned performers. John Soroka and Chris Allen are “A-List” orchestral percussionists. Tom Wendt and Lenny Rogers are jazz icons, both locally and beyond. Eliseo Rael brings a wide variety of experience to our department and ties us into the high school student population in the region. Dennis Hoffman has been with the Air Force Band in Washington, DC for 16 years and drives from Virginia every week to direct and coach percussion chamber music. We are so lucky to have all of these people working together for our students! I simply cannot imagine ever finding a more exciting and enthusiastic mix of educators anywhere. John has placed students into nearly every major orchestra in the country over his four-decade career, myself included. It was a real win to snatch him out of his teaching retirement to join us. And the best part of all is that our students can visit Heinz Hall and jazz clubs all over the city to watch their teachers “walk their talk” week after week. It doesn’t get much better than that.
Spiritan Destinations
A Founders Week World Music Concert

Duquesne University proudly kicked-off this year’s Founders Week on Sunday, January 31, 2016. The annual week-long series of events honors the legacy, vision, and values of Duquesne’s Spiritan founders, and features activities focused around Spiritan education, the University’s mission, and how the University community lives that mission each day. Founders Week 2016, dubbed “Live the Spirit,” consisted of many campus-wide events, all serving as poignant examples of that focus.

In collaboration with the Division for Mission and Identity, the Mary Pappert School of Music held two events organized by faculty members Dr. Meghan Hynson and Dr. Joe Sheehan. Together, they organized a steel pan technique workshop and world music concert.

The steel pan technique workshop was held Monday, February 1 in the PNC Recital Hall, and was led by the Pittsburgh-based steel pan organization Barrels to Beethoven (Leigh Soloman, Director). More than 20 people from the Duquesne campus and greater Pittsburgh area came out to learn a few hit tunes on the Caribbean steel pan.

In addition, a world music concert called Spiritan Destinations was held February 3 and featured a musical act representing five different countries where Duquesne Spiritans live. The night featured a musical performance by Pittsburgh-based Brazilian Batucada group, Timbeleza, an arrangement of Ghanian music by Dr. Joe Sheehan, an Indian Tabla demonstration by University of Pittsburgh student Shawn Singh, a Chinese Guzheng Zither performance and demonstration by Duquesne ethnomusicologist Dr. Meghan Hynson, and a Caribbean Steel Pan performance by Rhythm ‘n Steel.

Fr. Raymond French, C.S.Sp., Vice President for Mission and Identity, was very happy to have collaborated with the music school, saying, “Both Dr. Hynson and Dr. Sheehan, along with all of their colleagues in the Mary Pappert School of Music crafted excellent events that not only reflect, but enhance the already long tradition and reputation of Founders Week. Music can be such a powerful reflection of the Spiritan mission, and it is truly wonderful to have our University community come together and prove that time and time again.”

The Spiritan Congregation began in France in 1703. Theirs is a story that spans more than three centuries, criss-crosses continents in war-time and in peace, and features the selflessness of thousands of priests, brothers, and lay persons who have forgone society’s aspirations to power, prestige, and wealth. Rather, they made and continue to make profound sacrifices to minister to the poor and disadvantaged.

The Spiritan commitment to serving the disadvantaged led to the founding of Duquesne University - then a Catholic College - as a school for the immigrant poor in Pittsburgh. Plans are underway for further collaboration between Campus Ministry and the Mary Pappert School of Music during Founders Week 2017.
Recent Grad Wins Prominent Auditions

Landing a “dream job” immediately after graduation is certainly not an easy feat. Premier positions are often hard to land, but not for Philip Manning, a 24-year old violinist who finished his graduate studies in Duquesne’s Mary Pappert School of Music in May 2016. Manning received two job offers, both as First Violinist in two different cities of his home country, Canada. The Calgary Philharmonic Orchestra offered him a job in April, and in May, Victoria Symphony followed suit. A native of British Columbia, Philip accepted the latter, where the first concert of the summer season was July 20.

Before coming to Duquesne, Manning received a Professional Certificate in Business Management from Camosun College in Victoria, BC, as well as Diploma Associate of the Royal Conservatory of Toronto.

Manning, who has served as concertmaster of the Duquesne Symphony Orchestra, prepared for the auditions for more than a year with teachers Charles and Rachel Stegeman. Through double lessons and weekly master class mock auditions, he would sometimes play for more than an hour, simulating the worst-case scenarios that both Rachel and Charles had experienced in their own auditions.

“To get an audition for a major symphony orchestra anywhere in North America or Europe on a first try is really unusual,” says Charles Stegeman. “Normally, you get it after several attempts. The fact that he got two in a row is just staggering. This is a huge feather in the Duquesne cap, and it is just one more example of how the Mary Pappert School of Music is more than capable of training its students for international excellence in music performance.”

Philip believes that his time at Duquesne helped elevate him from student to professional status. Says Manning, “In a nutshell, I learned what it took to make it in the real world—which is lots of hard work, professionalism, and maturity. [In my program], I gained the ability to approach a piece of music in a logical manner, making it less daunting and easier to understand. My experience in graduate school allowed me to learn how to work well with other musicians, on both a musical and personal level. General technical prowess is simply a by-product of all the work.”

The music program’s structure is very focused and Philip found his teachers very helpful in reaching the specific goal he set—obtaining a professional orchestra position. Manning refers to Charles and Rachel as “stars,” always willing to make extra time for him and pushing him to play and perform to the best of his ability.

“They geared everything towards the goal of me becoming a professional, which meant playing in front of classmates for long periods of time without breaks and focusing exclusively on the repertoire required for auditions. Being in the student orchestra was very helpful as well, not just for the wonderful experience of working with all the other musicians and our conductor, Jeffrey Turner, but the repertoire we played was very challenging and reminiscent of a professional setting,” he said.

Philip considers his time in graduate school as an adventure. “Coming all the way from the West Coast of Canada to Pittsburgh, I appreciated being in such a friendly, encouraging atmosphere.”
The Mary Pappert School of Music and St. Mary of the Mount Parish (SMOMP) collaborated with the DePaul School for Hearing and Speech and the Western Pennsylvania School for the Deaf on an atypical installment of the annual Music on the Mount series. The event, *Eyes and Ears of the Spirit*, took place January 31, 2016, and was the culmination of a week’s worth of clinics featuring guests Alice-Ann Darrow (Irvin Cooper Professor of Music Therapy, Florida State University) and Julie Novak (Music Educator/Music Therapist, Colorado School for the Deaf and Blind). Both are experts in the field of working with those who have vision loss or are deaf/hard-of-hearing. Their combined efforts led to a wonderful afternoon for all in attendance.

*Eyes and Ears of the Spirit* was not a traditional “concert.” Rather than performances by musicians, the event was structured to provide those who hear well with various ways to understand how those who do not hear well experience music. American Sign Language was understandably
a large component of that concept. However, other methods were presented that are not necessarily as immediately apparent. For example, balloons were handed out, and concert attendees were encouraged to place their hands on the balloons while organ music with deep registration was performed. The balloons vibrated to the music, making the music tactile. Other examples included visualizations of music, ensemble signing, and dance, each designed to provide a different way of interpreting music when hearing is a factor.

The afternoon’s event concluded with several members of St. Mary of the Mount’s deaf choir recounting their personal experiences as members of the choir. They each took to the altar to share, via sign language voiced by an interpreter, what it meant to them to be a member of that community.

All of us at the Mary Pappert School of Music wish to thank everyone involved in making Eyes and Ears of the Spirit a great success:

- Alice-Ann Darrow, Irvin Cooper Professor of Music Therapy, Florida State University
- Julie Novak, Music Educator/Music Therapist, Colorado School for the Deaf and Blind
- Fr. Michael Stumpf, Pastor, St. Mary of the Mount Parish
- Fr. Walt Rydzon, Pastor of the Deaf Community, St. Mary of the Mount Parish
- Amanda Plazek Bruce, Director of Music Ministry, St. Mary of the Mount Parish
- Michael Bobanic, President of the Deaf Council, St. Mary of the Mount Parish
- Ruth Auld, Executive Director, DePaul School for Hearing & Speech
- Marybeth Lauderdale, Director, Western Pennsylvania School for the Deaf
- Donald Mazreku, Elementary Principal, Western Pennsylvania School for the Deaf
- Seth Beckman, Dean, Mary Pappert School of Music
- Paul Doerksen, Chair of Music Education and Music Therapy, Mary Pappert School of Music
- Elaine Abbott, Director of Music Therapy, Mary Pappert School of Music
- Linda Sanders, Adjunct Professor, Music Therapy, Mary Pappert School of Music
- Rachel Whitcomb, Associate Professor, Music Education, Mary Pappert School of Music

Julie Novak and members of the Deaf Choir at SMOMP
Fr. Michael Stumpf, SMOMP

Michael Bobanic (President of the Deaf Council, SMOMP) with Julie Novak

Vickie D’Avanzo, interpreter, and Amanda Bruce, SMOMP’s Director of Music Ministry

Balloons allowed participants to feel vibrations from organ music

Alice-Ann Darrow, Florida State University
Introducing...

**The Mary Pappert School of Music**

This fall, Daniel Meyer began his role at the Mary Pappert School of Music as the new Director of Orchestral Activities. Most recently, Meyer served as Music Director for the Asheville Symphony and the Erie Philharmonic, as well as serving as Artistic Director of the Westmoreland Symphony. In 2003, Mariss Jansons invited Meyer to become Resident Conductor of the Pittsburgh Symphony and Music Director of the Pittsburgh Youth Symphony, where he served until 2009. He has worked closely with Manfred Honeck, Mariss Jansons, Sir Andrew Davis, and Charles Dutoit. A native of Cleveland, Meyer studied conducting at the Hochschule für Musik in Vienna as a Rotary Ambassadorial Scholar. He is a graduate of Denison University and the University of Cincinnati College-Conservatory of Music. Meyer composed and conducted works for ensembles at both schools, including a *Stabat Mater* for soprano, chorus, and orchestra. At Boston University, Meyer received the Orchestral Conducting Honors Award and at Aspen, was awarded the prestigious Conducting Prize from David Zinman.

On his new position at Duquesne, Meyer says, “I am honored and excited to have been invited to serve on the Duquesne University faculty as Director of Orchestral Activities. I am already relishing the opportunities I have had to share my passion for symphonic music with our students. I also look forward to what I will learn and how I will grow by collaborating with the gifted faculty and students that make the Mary Pappert School of Music such a special place.”

**Dr. Caron Daley joins the Mary Pappert School of Music**

In August 2015, the Mary Pappert School of Music welcomed Dr. Caron Daley as the new Director of Choral Activities. A native of Nova Scotia, Daley is a passionate advocate for choral and conductor education and founded the Halifax Choral Conducting Institute in 2013. She holds degrees from the University of Toronto, The Ohio State University, and Western University, as well as a diploma from the Royal Conservatory of Canada. In addition to her work as an educator and conductor, Daley is active as a soloist and choral singer, currently singing with Voces Solis, a Pittsburgh-based professional choir. She will be a Conducting Fellow with the International Conductor’s Exchange Program to South America in 2017, a program run by the American Choral Director’s Association.

In her first year at Duquesne, Daley has already seen growth in the choral programs, both in enrollment and number of choral options. Beginning with the fall 2016 semester, a brand new choir has been formed—the “University Singers.” This choir marks the fourth choral ensemble on campus, alongside the Voices of Spirit and the Pappert Men’s and Women’s Chorales.

“Our new campus-community choir, the University Singers, brings faculty, staff, alumni, and students together in a single performing ensemble. So far, it has been a powerful experience for us all. Each member of this intergenerational choir is deeply dedicated to choral excellence and to Duquesne. I look forward to sharing our performances with the community at-large,” said Daley.

She goes on to say, “Teaching and conducting at Duquesne are immensely satisfying activities. The students are talented, hardworking, and eager to learn. Equally, faculty members are always eager to collaborate. It’s an inspiring place to be.”

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Thomas Kikta Collaborates with NYC Ballet

It’s likely that no other father and daughter have ever had the opportunity to perform together with the New York City Ballet at Lincoln Center.

Thomas Kikta, Assistant Professor of Music Technology at the Mary Pappert School of Music, and his daughter Emily, both performed during the New York City Ballet’s 2016 Fall Gala: Celebrating Five Years of Ballet and Fashion on Tuesday, September 20, at Lincoln Center. A primary fundraiser for the ballet, the Gala was co-chaired by actress Sarah Jessica Parker, Ricki Lander, and Noriko “Daisy Lin” Maeda.

Guitarist Kikta lead (and performed with) the four-piece ensemble playing a 15-minute, guitar-centric score that he composed. Emily is among the 10 featured members of the New York City Ballet’s corps dancing in the segment ten in seven at the performance.

Peter Walker—also a member of the New York City Ballet’s corps and choreographer for the gala—called Kikta last December to invite him to write the score. The two collaborated previously when Walker recruited Kikta to write a short piece for The New York Choreographic Institute, followed by another piece for the School of American Ballet’s Winter Ball (both are operated by the New York City Ballet).

“Our past projects ultimately set the foundation for how we would work when we got to this ballet,” Kikta said. “I’d write thematic material based on his direction.”

According to Kikta, Walker wanted seven movements, and he utilized adjectives such as “unstable” to describe the kind of music he wanted. “Peter told me, ‘I don’t choreograph this—the music does. When I listen to the music, it tells me what movements have to happen. That’s how I know when the music is right,'” explained Kikta.

In July, Kikta sent the final recording of the finished seven movements to Walker to be used by the dancers to rehearse. The score—which features guitar, trumpet, piano, and drums—will be performed live by Kikta, pianist Arkadiy Figlin (known for playing the piano music in the movie Black Swan), trumpet player Raymond Mace, and drummer James Saporito, each of whom is stationed on individual platforms above the 10 dancers at the Gala.

While he’s a trained classical guitarist, Thomas said the score that he’s composed for the Fall Gala could not be described as featuring classical guitar.

“But to play it, you have to be a classical guitarist,” he said, referring to the polyphony and other types of techniques included in the music. “I’m using classical meters and classical harmonies, but I’m getting jazz, fusion, classical, and pop—that pretty much supports the type of dancing that has been choreographed, as Peter is bringing together all of those styles and all of those movements.”

Repeat performances of ten in seven are scheduled for Saturday, May 6, and Sunday, May 7, 2017.

To hear bits of the score that Kikta composed and to see some of the dance moves from ten in seven, visit duq.edu/teninseven.
Alumni News

1950s

An album of the music of Sammy Nestico (B.S. Public School Music, 1950) and honorary DU Doctor of Music featuring the U.S. Army Jazz Ambassadors was produced by DU alumnus, Jim Anderson (B.S. Music Education, 1973). It was released in early 2016.

1970s

Craig Cannon (B.S. Music Education, 1975) has been named Director of the Pittsburgh Boy Choir.

Marie “Mimi” (Hess) Hammerling (B.S. Music Education, 1976) recently wed Erwin Hammerling in Apopka, FL.

1990s

Christopher Powell (B.S. Music Education, 1993) will become Director of Administrations and Community Engagement for Glimmerglass Festival in Cooperstown, NY.


Julian Ayers (B.M., Performance, 1996; M.M. Performance, 1998) has become the new head drum major in The United States Army Band.


2000s

Lindsey Goodman (B.M. Performance, 2001) released her debut CD, Reach Through the Sky, on New Dynamic Records in April. The recording, which includes works written for her by six living American composers, features Goodman as soloist, flutist, vocalist, and chamber musician and is available through iTunes, Google Play, and CD Baby.

Jimmy Morehead (B.M. Performance, 2002) has been named Artistic Director of the Chicago Gay Men’s Chorus (gmc.org). Serving as only their third artistic director, Jimmy begins their 33rd season with more than 150 singing members and “Miracle on Thirty Funk Street,” as well as “My Kind of Town,” a Chicago tribute show that starts in the spring. Jimmy is also the music director for VOX3 Collective (vox3.org). The classical art song, cabaret, and opera is entering its ninth season.

Tamara Nuzzaci Park (B.M. Performance, 2002) has been appointed as the new Executive Director at the Breckenridge Music Festival.

Adam Hallam (B.S. Music Education, 2005) and his wife Amanda (Snyder) Hallam (B.S. Music Education, 2005) are pleased to announce the birth of their second son, Caden Mark, on July 28, 2014.

Briana (Bailey) Gresko (B.S. Music Education, 2007) and her husband Joshua are pleased to announce the
birth of their first child, Jonah Joshua Gresko, who was born October 15, 2014.

Roxanne (Avila) Packer (M.M. Sacred Music, 2007) and Andrew Packer welcome their second child, John Frederick Packer. John joins his big sister, Bertille.

Nathaniel Joseph Davis was born January 5, 2015 to Elizabeth (Gessner) Davis (B.S. Music Education, 2008) and Gregory Joseph Davis (B.M. Music Technology, 2008).


Sarah J. Giliberto (M.M. Music Technology, 2010) received her National Board of Professional Teaching Standards Certification in November 2015. Sarah is only one of two music teachers in the Pittsburgh Public Schools with the National Board Certification.

Sarah is in her eleventh year with the district at Pittsburgh’s Carrick High School. She teaches all of the courses in the music department including band, orchestra, piano, choir, and steel drums. She also directs the marching/pep band. Sarah serves as the Pittsburgh Federation of Teachers (PFT) Union Representative for her school and as a Member-at-Large on the PFT Executive Board.

In addition, she can be seen as a bagpiper with the Macdonald Pipe Band of Pittsburgh in local parades, shows, and Highland Games.

IN MEMORIAM
Faculty News

**MUSIC EDUCATION & MUSIC THERAPY DEPARTMENT**

_Elaine Abbott_, Associate Professor of Music Therapy and Director of Music Therapy, was published in the 2015 Music Therapy Perspectives, and presented sessions at two recent conferences: The 2016 Mid-Atlantic Region of the American Music Therapy Association (Harrisburg, PA), and the 2016 Great Lakes Region of the American Music Therapy Association (Indianapolis, IN). Dr. Abbott also serves the profession in a new role as a Trainer in Training in the Bonny Method of Guided Imagery and Music, with Fran Goldberg and Louise Dimetrelli-Mitran, at the Therapeutic Arts Institute.

_Stephen Benham_, Associate Dean and Associate Professor of Music Education, presented more than 20 clinics and in-service sessions for teachers across the country, including multiple residencies and presentations state-wide and at national conventions in Michigan, California, New York, Pennsylvania, Ohio, Florida, and Washington. In addition, Dr. Benham completed his term as President for the American String Teachers Association, where he helped in national restructuring efforts—resulting in the development and implementation of a new national strategic plan for the organization. Benham also spent two weeks this past summer in Ukraine holding music camps for underprivileged children and has had a textbook published by Carl Fischer on string pedagogy and teaching strings for educators who are non-string players.

_Judith Bowman_, Professor of Music Education and Music Technology, co-authored a chapter with _Jordan Mroziak_, Adjunct Professor, in the *Handbook of Technological Pedagogical Content Knowledge (TPACK) for Educators* (Second Edition, 2016), published by Routledge. Dr. Bowman also served as the Conference Organizer and Program Chair for the Association for Technology in Music Instruction National Conference in Indianapolis (2015) and presented a paper at the College Music Society National Conference in Santa Fe (2016).

_Paul Doerksen_, Associate Professor and Chair of Music Education and Music Therapy, presented at the 2015 International Symposium on Assessment in Music Education (Williamsburg, VA), the 2015 Symposium on Music Teacher Education (Greensboro, NC), and the 2016 Music Research & Teacher Education National Conference (Atlanta, GA). In addition, Dr. Doerksen co-authored chapters about Professional Dispositions in GIA Publications (2016) and Oxford University Press (in press) with two colleagues: Dr. Kelly Parkes (Teachers College, Columbia University) and Dr. Gary Ritcher (James Madison University). Dr. Doerksen was also invited to write a chapter titled “Undergraduate Music Education Curriculum Frameworks” for a forthcoming publication by Oxford University Press. At the state and local levels, Dr. Doerksen led in-service sessions for the Plum Borough School District and PMEA District 5 at Grove City College. He continues serving on the Board of Directors for the Three Rivers Young Peoples Orchestras and on the Teacher Advisory Committee for the Pittsburgh Youth Chorus. Dr. Doerksen also received the 2015 Citation of Excellence Award for Pennsylvania Music Educators Association’s District 1.

_Sr. Carole Riley_, Professor of Music Education and Piano, submitted an article titled “Using Formative Spirituality to Develop Self-Awareness and Faith with Incarcerated and Adolescent Populations” to the Journal of Academic Perspectives for publication. Dr. Riley also serves on the board of the Clelian Heights School for Exceptional Children (Greensburg, PA), and as the Chair for the American Women Composers Competition of the Pennsylvania Music Teachers Association News.
Association. In addition, Dr. Riley provided a recent faculty in-service at the St. Francis De Sales Elementary School (Beckley, WV).

**MUSICIANSHIP DEPARTMENT**

*Angel Annunciation* for cello and piano, composed by Zvonimir Nagy, Assistant Professor of Composition, received a special mention in the 2016 Bruno Maderna International Composition Competition in Lviv, Ukraine. The competition took place this past summer. The piece was selected for the final round along with 10 other compositions taken from the larger pool of composers worldwide. The piece was performed by Nataliya Martynova (piano) and Denys Lytvynenko (cello) at the Lviv Philharmonic Hall in July 2016. As a part of the recognition, the piece will be released on the upcoming CD featuring other awarded compositions and published by the Italian publisher, Aldebaran Editions. *Angel Annunciation* was inspired by writings of the French philosopher Jean-François Lyotard (1924–1998): “… it is an angel. It announces nothing; it is in itself an annunciation.” The piece was dedicated in memory of Nagy’s first composition teacher, Marko Ruždjak (1946–2012).

On the heels of receiving the Presidential Award for Teaching Excellence in September 2015, Dr. Jessica Wiskus, Professor of Music, has been awarded a fellowship at the Aarhus Institute of Advanced Studies (in Denmark) from February 2017 through July 2018, where she will work on a project exploring the relationship between rhythm and ethics.

**CONTEMPORARY MUSIC MEDIA AND JAZZ**

*Bill Purse*, Chair of Contemporary Music Media and Jazz and Professor of Music Technology and Guitar, recently completed and published a DVD master class with pianist Barbara Nissman entitled *Franz Liszt: Portrait of the Man & His Masterwork*. It is an in-depth study of the Sonata in B Minor, and features the voices of well-known musicians such as Harry Connick, Jr., Don Henley, Manfred Honeck, Billy Joel, and many more. The DVD is available for purchase at threeorangesrecordings.com.

*Paul Thompson*, Artist in Residence, and *Tom Wendt*, Adjunct Professor of Percussion have been very active in high-profile local jazz. Both had the honor of playing on the legendary jazz saxophonist Phil Woods’ final concert at the Manchester Craftsmen’s Guild (MCG). More recently, both performed on concerts featuring the NEA Jazz Master Hubert Laws and singer Michael Feinstein, respectively, both also at MCG.

**PERFORMANCE DEPARTMENT**

*Charles Stegeman*, Professor of Violin, organized and participated in two summer music festivals—Buzzard’s Bay MusicFest (Massachusetts) and the Sunflower Music Festival (Kansas). Both festivals were founded by Stegeman and celebrated 30th and 20th anniversaries this year, respectively. In addition, he served as concertmaster of the Berkshire Opera Festival’s inaugural season, which received rave reviews, and he will again participate next year.

*Guenko Guechev*, Associate Professor of Voice, was master class faculty at the “Fiorenza Cossotto Festival” in Beijing May 5–17, 2016. The festival included master classes at the Beijing Central Conservatory of Music and Beijing Normal University, and Guechev taught advanced singers from both schools jointly. He was also a judge at the Fiorenza Cossotto Competition, alongside the opera diva Fiorenza Cossotto, Professor Shuzhen Guo (Director of the Opera Department of the Central Conservatory of Music in Beijing), and Professor Nicoletta Conti from the G. Rossini Conservatory in Bologna, Italy. The winner of the competition was awarded a full scholarship to attend the Bologna International Opera Academy in July in Bologna, Italy.
Student News

Junior music education major **Abigail Hric** is serving as the 2016–17 president of the Mary Pappert School of Music’s chapter of the National Association for Music Education. This year’s undergraduate chapter membership has nearly 90 members.

Hric is very active as a teacher in the Pittsburgh community, teaching a range of musical concepts and instruments such as general music, elementary band, marching band, flute, violin, and percussion at various public schools in the area.

In May 2016, Hric traveled to Ghana with the Duquesne University Study Abroad Program, where she studied African drumming and music.

Senior music education major **Kaitlyn Caron** is the student leader for the Mary Pappert School of Music NAfME chapter’s Spring 2017 High School Music Leadership Symposium. In addition, she serves as President of Duquesne’s Consistent Ethic of Life chapter.

Outside of Duquesne, Caron is the Assistant Band Director for the Hampton High School Marching Band and volunteers as a musician at St. Mary of the Mount Parish on Mt. Washington. Caron also is a SWAG Team Camp Counselor at the Music for All Summer Symposium in Muncie, IN.

**Ben Meyer**, second-year master of music performance student (guitar) is a member of the Pittsburgh Classical Guitar Society. As a performer, Meyer played for new Duquesne President, Ken Gormley, playing at various weddings and other events in the Pittsburgh area.

In addition to his performances, Meyer is tutoring students in the Guitar for Music Education and Guitar for Music Therapy classes as part of his graduate assistantship. He has recently landed work with visually-impaired community members transcribing their original work and notating it for submission in a music competition.

**Shanyse Strickland**, a second-year master of music performance student (horn), represented the Mary Pappert School of Music at the Colour of Music Festival this past October.

Strickland performed with an orchestra comprised of entirely African American musicians from around the country. The concert was dedicated to the nine victims of the Emanuel African Methodist Episcopal Church shooting in Charleston, SC.
ABOUT DUQUESNE UNIVERSITY AND THE
MARY PAPPERT SCHOOL OF MUSIC

Founded in 1878 by priests and brothers of the Congregation of the Holy Spirit, Duquesne University is consistently named among the nation’s top Catholic universities for its academic rigor, quality of teaching, and tradition of service. The University today has more than 10,000 undergraduate and graduate students enrolled in nine schools of study.

Both U.S. News and World Report and the Princeton Review give Duquesne a top-tier ranking for academic quality, and the University is listed on the U.S. President’s Higher Education Community Service Honor Roll, with distinction, for contributions to Pittsburgh and communities around the globe. In addition, the U.S. Environmental Protection Agency and the Princeton Review’s Guide to Green Colleges acknowledge Duquesne’s commitment to sustainability.

Duquesne’s Mary Pappert School of Music has a well-earned reputation as a national leader in performance, music education, music therapy, music technology, and sacred music. The University’s mission is to serve God by serving students, and the School of Music does the utmost to ensure that students benefit from the finest instruction and the best academic resources.

Among the dedicated teachers and scholars who make up the faculty of the Music School are members of the world-renowned Pittsburgh Symphony, as well as other artists who are acclaimed performers of opera, jazz, and sacred music. Our students have access to state-of-the-art music technology and other learning resources, including 68 Steinway pianos. Duquesne is, in fact, the first Catholic University in the world to be numbered among an elite group of “All-Steinway” schools.

The School of Music is also home to two first-rate concert venues: PNC Recital Hall, a 250-seat auditorium, and the recently constructed Dr. Thomas D. Pappert Center for Performance and Innovation, an acoustically superb, technologically sophisticated space for recording and performing.

Learn more at www.duq.edu/music.
It’s easier than ever to stay up-to-date with everything happening at the Mary Pappert School of Music! In addition to frequent social media updates, we have a new weekly eNewsletter that is sent every Wednesday during the academic year that details the latest events and news.

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