Striking a Note in the Key of Excellence
School of Music Welcomes New Endowed Chair and New Steinway Pianos

By Lisa V. Mikolajek

As the first Catholic university to become an All Steinway School, Duquesne offers its music students the instruments they aspire to play in performance. With David Allen Wehr, a world-renowned concert pianist and new Hillman Distinguished Piano Chair, the Mary Pappert School of Music offers students a role model for the high level of performance they hope to achieve.

Dean Edward Kocher said, "The pianos are fantastic, but new instruments alone are not enough. We have decided at this point in our history to make an artistic statement to the world by bringing David Allen Wehr to our campus to teach, to perform, and to be a visible symbol of our pursuit of artistic excellence."

Wehr, who achieved fame as the Gold Medal winner at the 1987 Santander International Piano Competition in Spain, has toured in approximately 50 countries, yet he is drawn back to Duquesne by that same level of artistry he discovered as a visiting professor in the early 1990s.

"It's great to be back, both for the things that have changed and those that haven't changed," he said. "There seem to be a few more buildings on campus now than there were ten years ago! What has not changed are the wonderful faculty colleagues that I have here. That was one of the big incentives to return."

Ken Burky, chair of piano, is pleased to have Wehr in the department again. "He's a wonderful colleague and a terrific pianist," he said. "He will also be a good spokesperson beyond the campus; each time he performs will be a credit to Duquesne."

The endowed chair position is tailored to allow Wehr to maintain his performance schedule, while flying into Pittsburgh from his home in Connecticut two days a week to teach applied piano. Future performance plans include a tour with Australian cellist and Naumburg Prize Winner Clancy Newman in September, and performances with violinist Linda Wang throughout November, December and January.

Explaining the meaning and value of the prestigious "All Steinway" status, Wehr said, "Playing on a world-class instrument is incredibly important to get the highest artistic level. A mediocre instrument puts a definite ceiling on what a musician is able to accomplish. So in a sense, Duquesne is taking the limit off what students and faculty can achieve."

"When prospective students come to tour Duquesne University, they will see the best pianos that anyone can offer, and I think that's going to be a significant statement about the school and the kind of high standards that we hold," he added.
Looking Back to the Future

By Robert Shankovich, D.A.

Imagine yourself at Duquesne University some fifty years ago, looking out from the main entrance of the Administration Building, and walking straight ahead along the alley that ran somewhere between, and parallel to, Academic Walk and Bluff Street. One would come upon an old two-story brick building situated where the northeast corner of Mellon Hall stands today. This was the School of Music of the 1950s, then only a mere quarter of a century old.

With the tall windows partially opened, passers-by could peek in on a eurythmics class, a rehearsal of the chorus, band, or orchestra, or an opera workshop session, depending on the time of day. Other than this large multi-purpose room, the only other facilities on that floor were a tiny office for the dean and his secretary, the organ studio across the hall, and an area of only six practice rooms flanked by a corridor where students congegated between classes. Upstairs there were three classrooms, three studios, and a small student lounge – all in all, a minimally adequate facility even for those early days.

But the inspired teaching and learning that took place within those walls must surely have been guided by that very spirit that vivifies Duquesne University (Spiritus et qui vivificant). This was evidenced by performances such as that of the chorus, singing Honegger's Jeanne d'Arc au bûcher, with the Pittsburgh Symphony Orchestra, and the school's own orchestra presenting Gershwin's Concerto in F (featuring that year's winner of the solo competition). An award-winning jazz group rounded out the ensemble performances (although interestingly enough, sounds of jazz emanating from a practice room might well have been brought down the wrath of some ultra-traditionalist faculty). Pretty impressive for a small school of fewer than 100 students and a faculty of about twenty, including "part-timers."

The move to the present building in 1967 was a fantasy realized. Teachers had offices and studios; floors were newly carpeted; the many practice rooms were equipped with Steinway pianos. Of special pride was the honest-to-goodness recital hall. There were a few glitches however, to be worked out during this critical period of transition. For example, the carpeting was charged with static electricity, and reaching for a doorknob was frequently followed by a mild expelitive! There were acoustical problems in some of the rehearsal halls. When a chord was sounded on the piano, it lingered as if prolonged by the sostenuto pedal. Otherwise, everything else was fine and brand new—that is, except for that Spirit who followed us from the "old building," to continue guiding the school through its impressive growth in size and reputation of the next few decades.

This period saw the formation and growth of departments, specifically the music education department and the "conservatory." Committees met regularly to address matters such as curriculum, application/admission protocol, and generally planning for the bright future of the School of Music. Music therapy and sacred music were added to major options, and ensemble offerings were expanded to include chamber music and madrigal singers. The curricular offerings in graduate school were likewise augmented to include majors in composition, theory, and yes, jazz studies, among others.

The Mid-East Instrumental Music Conference was an annual event to which luminaries in the field of music and education were invited. It was an important venue for showcasing our students. The "Bene-Duq" project (at the St. Benedict Church and School) represented our first ventures into a community music school – indeed the precursor of our present thriving City Music Center. And during all this period of growth, the number of our alumni making their mark on the musical world grew and grew.

More recently, the basement of the music building was reconstructed to provide a much-needed floor of practice rooms and ensemble rehearsal areas. Now we enjoy a physical plan of four floors (with a street entrance to each level). Alumni will especially note our new name: The Mary Pappert School of Music, named after the mother of a generous benefactor. Just this year, the school was furnished with 68 brand new Steinway pianos, including several concert grands.

But undoubtedly the single greatest impact on the philosophy and direction of the Music School has been made by the advent of technology. The very first steps—implementation of computer-assisted instruction (CAI)—seemed to rank us among the most progressive of schools; and yet, this was only the beginning. Technological advances saw classrooms transformed into labs; distance learning and online courses have become commonplace. New degree programs in technology and sound recording arts are in line with the finest schools in the nation.

So what of all this 75-year retrospective? By looking back on the music school's history, one is able to get a clear promise of continued growth and even greater successes in the future. Today's dedicated faculty and staff numbering well over a hundred, inspired and guided by the Spiritus, will surely see to it!

Dr. Shankovich earned his bachelor's degree from Duquesne in 1955, and his master's degree in 1967. He has been a member of the music school faculty since 1966, and is currently Professor of Music and Director of Graduate Studies.
"Requiem" Says Farewell to a Friend and Hello to the Future

By Lisa V. Mikolajek

The Duquesne University Mary Pappert School celebrated the past and welcomed the future with an immortal farewell to a beloved friend. Dr. Joseph Willcox Jenkins debuted his powerful and passionate "Requiem," dedicated to his late friend and former chancellor, Rev. Henry J. McAnulty, C.S.Sp., at the Carnegie Music Hall in Pittsburgh on April 24, 2001.

In addition to celebrating the 75th anniversary of the Mary Pappert School of Music and the life of "Father Mac," the performance was also something of a tribute to the music school for Jenkins, who retired in 2000 as a professor of music theory and composition. Jenkins was a fixture in the music school for 39 years – more than half the life of the school itself. In the summer, he was honored with the status of "Professor Emeritus."

"Composing this piece was an experience and a challenge," reflected Jenkins. "It's a labor of love to write something of how I feel, and it's not easy."

The monumental performance included the Duquesne Symphony Orchestra, and no less than three choirs of 150 singers – the Duquesne University Chamber Singers and Concert Choir, and a special choir of 25 distinguished alumni. Possibly the most unique performer in the piece was a lone bagpiper, who began and ended the piece with a Gaelic lament in honor of McAnulty's Irish ancestry.

Sharing his feelings after the performance, Dean Edward Kocher said, "The emotional impact was even more than I had anticipated. I thought it was beautifully designed in terms of its formal architecture."

The Pittsburgh Tribune-Review called Jenkins' compositional choices "fascinating and rewarding," and praised the choirs for singing with "disciplined beauty."

Reviews also praised Dr. Brady Allred, director of choral activities and associate professor of conducting, for leading the performers, a sentiment shared by Kocher. "I also have to say that Brady Allred is a very skilled and talented conductor, because he put that together very effectively with a minimum of rehearsal time. He brought the best out of the performers."

Allred speaks on behalf of all those involved when he says he was honored to share in the intense labors needed to prepare for the event. He said, "One of the most impressive things is the way Dr. Jenkins understands choral singing and choral writing. He used the voices in very appropriate ways to express the meaning of the text. I think it was also meaningful because of our relationship with him as a teacher and a friend. This was like helping him birth a child."

Like the music school itself, the Requiem was brought to life by the talent and dedication of both faculty and students. Building on the traditions of its unique past, the Mary Pappert School of Music will continue to advance into the future, on the unending quest for excellence.

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Reflecting on the progress made during the school's 75th anniversary, Kocher said, "I think this year has been a milestone for the school of music. Our goal in the next decade is to be recognized as the very best music school of any Catholic institution. We believe that is achievable, and this is an essential step in that process."

Wehr agreed that the Mary Pappert School of Music, already gifted with talented faculty and students, is now positioned to be nationally recognized for its excellence. "I've just been very humbled to be asked to come into the university at this level," he said, "and I think the potential for continued accelerated growth in the music school is tremendous."
Dean Kocher, you have completed one year at Duquesne. What have been your biggest surprises?

So far, several elements of this first year have been pleasantly surprising.

First, my wife Kamie and I have been warmly surprised with the exceptional level of friendliness and sincerity that Pittsburghers have shown us. The administration, faculty, staff, and students at Duquesne have been very embracing. Our principal donors have been very supportive. Former Dean Michael Kumer has been a marvelous resource. Furthermore, the Pittsburgh arts and education community has been especially hospitable. We appreciate the warm welcome.

Second, because of the timing of my interview process, I was unable to hear our ensembles perform live. After hearing all of the groups in concert, I am pleased to report that excellent ensembles are a distinctive strength of the Mary Pappert School of Music.

That’s not to say we will not continue to challenge our selves to improve, but the ensemble quality base is quite strong. That is a tribute to the conductors, applied faculty, and enrollment management team.

Finally, I am a little surprised (and very grateful) for the relatively smooth processes that have brought Duquesne University 68 marvelous new Steinway pianos, a brilliant teacher/performer in David Allen Wehr, a superb piano technician in David Barr, and great optimism for the future of our piano program. When the piano leasing programs discontinued, the Duquesne administration responded very positively. I feel very pleased to have the opportunity to be part of these wonderful improvements.

What was the highlight of this experience?

I especially enjoyed the afternoon drumming session. The guest presenter was African drummer Elie Kihonia. Elie’s presentation was made possible through the help of music therapist Debbie Benkovitz, music student David Hall, music therapy chair, Sister Donna Marie Beck, Ph.D., and percussion department chair, Andy Reamer (Pittsburgh Symphony Orchestra). We performed music together in a group; each person had a chance to improvise, all while experiencing music of a non-western culture. At the end of the session, Elie told me that he really enjoyed working with us because our musicianship was so excellent and we learned so quickly.

Dean Kocher, have your discussions with the faculty helped identify any especially important challenges for the future?

Overall, our biggest challenge will be to find the resources necessary to carry out our mission to its fullest potential. For over 75 years, the Mary Pappert School of Music has provided education for the minds, hearts, and souls of future generations of musicians. There will never be enough tuition dollars to support the level of excellence that Duquesne delivers. We have identified five areas of improvement that are necessary to maintain our position at the top rank of music programs at Catholic universities and to solidify our place among the finest of all accredited music programs. All of these strategic improvements will require additional resources, and attracting these resources is one of my top priorities.
Our symphony orchestra and wind symphony perform at the Carnegie Music Hall in Oakland. The jazz ensembles and opera workshop rent smaller venues. Our choral concerts regularly overflow the chapel. Furthermore, our nationally recognized sacred music program is lacking a quality performance organ.

Even though the Carnegie Music Hall is an elegant venue, we find ourselves at a disadvantage without a concert hall on our campus. We believe that a performance center with seating capacity in the 600-700 range would greatly enhance the Mary Pappert School of Music, Duquesne University, and the tri-state region. An attractive, technologically advanced, well-managed performance center will bring extraordinary richness and community spirit to Pittsburgh by serving as a center for concerts, campus ministry events, musical theater, convocations, community music programs, and guest performances. The performance center will cost 13 million dollars.

More faculty expertise in music education/technology

At Duquesne, we have a marvelous tradition of leadership and excellence in educating music teachers for the schools of our region. We have demonstrated extraordinary support for music education in our region by supporting excellence in many fronts.

The Steinway piano program enriches the education for all of the music students. New assistant professor of music education Steve Benham brings our region expertise in string education. The joint appointment of assistant professor Elizabeth Moll with the School of Education gives Duquesne notable strength in early childhood and classroom music and arts instruction. Maria Swarz, coordinator of music education services, has done research in new teacher mentoring. In her work as coordinator, she connects with the region's teachers through clinical and student teacher placements. Christine Jordanoff continues to expand her brilliant community outreach through her leadership work with the Children's Festival Chorus. Even though all these enhancements are in place, our job is not yet complete.

Technology is bringing enormous changes to the ways that we know about and understand teaching music to children. The music technology program at Duquesne is among the best in the nation. We believe that we are uniquely poised to develop the region's first graduate program in music technology. Market demand seems robust, and future possibilities are exciting. Most of the pieces for a master's degree in music technology are already in place, with the exception of one more full time faculty person. Our goal is to find funding to enrich the intellectual capitol of the region by adding a full-time faculty member in the area of music education/technology. It will cost approximately $ 2.5 million to endow this faculty position.

Music Library

During our last reaccreditation visit by the NASM, we were advised to improve the music library. Currently, the music holdings are housed in several locations in the Gumberg Library. With the help of the university librarian, we have identified a space that is destined to become a dedicated music library. Through the generosity of a donor, we have put a $25,000 "downpayment" on that space, and are now seeking the additional $150,000 needed to bring the project to closure before our next reaccreditation visit in 2004.

Technology Support

The Mary Pappert School of Music enjoys national prominence as a leader in music technology. Our program has received extraordinary generosity from an alumni donor, and strong backing from the music industry. As we consider expanding our music technology program to the graduate level, we are trying to build an endowment fund that will guarantee "perpetual technological upgrades and enhancements." A $1.5 million endowment fund will produce enough revenue to enable us to meet our goals.

Music Scholarships

Managing the enrollment for a school of music shares many similarities with managing a winning sport team. In sports, you can't win without the players, and in music, you can't provide excellent educational opportunities without the right number and distribution of performers. Talented musicians bring many desirable attributes to our campus community, including high grades and test scores, and a record of leadership. In support of the mission of Duquesne University, we feel compelled to provide access to as many talented students as possible, including those who are economically disadvantaged. To that end, we are seeking to build our music scholarship endowment to $25 million so that we will be able to ensure the opportunity for talented music students to study at Duquesne University for years to come.

Dean Kocher, that's quite an ambitious set of goals for the Mary Pappert School of Music. We are looking forward to an update in the next issue of Tempo. Thanks for the interview!
Music School Welcomes Sidney Harth as New Orchestral Director

By Lisa V. Mikolajek

When the dean of the Mary Pappert School of Music was just a young boy growing up in Chicago and studying music, he heard the Chicago Symphony’s recording of Rimsky-Korsakov’s “Schéhérazade.”

“It was the most exquisite violin playing I had ever heard,” he recalled of the solo.

The soloist was Sidney Harth, and the recording would become a collector’s choice. Decades later, Dean Edward Kocher welcomes that same master musician to the music school as the new orchestral director.

“Sidney Harth has the leadership skills, the artistic ability and the musical experience to help our students achieve an even higher level of excellence,” Kocher said.

“We are positioned to become one of the finest university orchestras in the country.”

Harth, impressed with the talent he has encountered in his new students, agrees that the time is right: “I want to make this orchestra equal to the best of any of the orchestras in the larger schools.”

Harth has guided countless musicians to the summits of musical mastery, as evidenced by the many orchestras where he has served as music director, conductor or concertmaster over his lifetime. These include the New York Philharmonic, the Chicago Symphony, the Los Angeles Philharmonic, the Jerusalem and Puerto Rico Symphony Orchestras, and most recently, the Natal Symphony Orchestra of South Africa.

As a violin soloist, one of the highlights of his career was also a stunning political breakthrough: Harth was the first American to win the Laureate Prize in Poland’s Wieniawski Violin Competition in 1957, at the height of the Cold War.

Perhaps that is what inspired Assistant Dean John Mumper to remark, “I wouldn’t use this word to describe many people, but I’d say that Sidney Harth is legendary.”

Despite his impressive resume, Harth most keenly enjoys sharing his talents with students. His desire to teach has led him to positions at Carnegie Mellon University, Yale University, the Universities of Connecticut, Texas and Louisville, and Mannes College of Music.

“What a joy it is to see somebody suddenly grasp something,” he said of his students. “That is something you don’t get always, from the professionals. You get the awe from the students.”

He continued, “I think we have the possibilities of a first-rate ensemble, and one that I hope will learn from me. I am known for people saying ‘I learned something from that guy.’”

Those who once learned something from Harth include the former dean, Michael Kumer, and professor of composition, David Stock, who both studied under Harth in the Carnegie Mellon University Orchestra. Lynn Beckstrom, adjunct professor of voice, is also a former student.

Now preparing to raise another generation of future musicians and teachers, Harth said, “I still do guest conducting, but I thought maybe I could do something meaningful yet, in which I could be helpful to younger people, to give them my experience. That’s all I have, years of experience.”

With a repertoire like Harth’s, experience will certainly be more than enough.
Fifteenth Annual Guitar and Bass Workshop:
The Achievement of Two Lifetimes

By Lisa V. Mikolajek

What do an executive businessman and a bearded music professor have in common? Bill Schultz, president and CEO of Fender Musical Instruments, and Bill Purse, chair of guitar and music technology, have much more in common than their first name. Each was honored with a Lifetime Achievement Award at the Fifteenth Annual Guitar and Bass Workshop in July 2001. Together, they have placed the Mary Pappert School of Music on the map as a leader in music technology, and championed the importance of guitar education across the nation.

Schultz, a 1960 graduate of Duquesne University, began his career as the owner of a music shop in his native McKeesport, a suburb of Pittsburgh. Over the next four decades, he steadily advanced in the music industry to his present role as leader of the largest guitar manufacturer in the world.

Bill Purse was not aware of this Duquesne connection when he first approached Fender representatives at a trade show; he only knew he needed a powerful manufacturer to underwrite the Guitar and Bass Workshop, which he founded in 1986.

Purse recalls, "When I met Mr. Schultz, he said he had heard good things about the school, and before long he was donating all this equipment. He actually let me choose what I needed for the school!"

Fender's remarkable philanthropy has transformed the Mary Pappert School of Music with a cutting-edge technology studio, practice rooms, computers, guitars, basses, amplifiers, mixing consoles, and scholarships. Purse explains, "What Fender gives us is really an open revolving grant, and it's absolutely a gift to the music school. I just can't say enough in appreciation for a person who says, 'What do you need? How can I help? No strings attached.' It takes a very special person to be able to do that."

Mark Koch, adjunct professor of guitar and director of the Guitar and Bass Workshop, agrees: "Mr. Schultz has been a godsend. If every CEO was like him, this world would be a better place."

While Shultz provided the funds to bring music technology to Duquesne and build up the guitar department, Purse provided the expertise. Before coming to Duquesne, he studied engineering at a state university. "I wanted to switch to music, and they didn't even consider the guitar to be an instrument," he recalls. "I think it's very important to be able to study music. No matter what instrument you play, you should be able to get the resources you need."

Dean Edward Kocher says, "Bill Purse uses technology, he understands technology, and he has great vision for ways to bring technology into our classrooms. He is one of the true leaders in the industry."

Mark Koch says of Purse, "He's definitely one of the foremost people in the country when it comes to music technology. I've watched him work really, really hard over the years, actually bringing the school into the 21st century."

Both Schultz and Purse share a commitment to guitar education that extends far beyond the walls of the Mary Pappert School of Music. Schultz, as an active board member of MENC (Music Educators National Conference), GAMA (Guitar and Accessories Marketing Association) and NAMM (National Association of Music Merchants) helped create a national taskforce dedicated to advancing guitar education. Purse, the original chair of the taskforce, designed annual summer workshops that have helped approximately 600 middle and high school teachers to start guitar programs. An estimated 180,000 students have enjoyed music education as a result. Schultz has also been honored by VH1's "Save the Music" for donating over $1 million worth of guitars to schools nationwide.

What this unlikely team shares in common is really quite obvious—a passionate love for music and the determination to share it, through education, with the hopeful musicians of the future.
Sheds Light on the Life of Blind Maestro

By Lisa V. Mikolajek

Born into poverty and blind by the age of three, Jean Langlais rose from the darkness of his existence to become one of the greatest composers of the past century, with an opus for the organ second only to Bach. As a guide and interpreter to Langlais on his 1964 American tour, young Ann Labounsky acted as his eyes. Now, she serves as his voice in a recently published biography, "Jean Langlais: The Man and his Music" (Amadeus Press, $34.95).

From the time she studied in Paris with Langlais as a Fulbright Scholar, Labounsky, chair of organ and sacred music, maintained a close connection with him and his family. She relates each facet of his personality with both honesty and tact, including the passionate nature that seemed so at odds with his intense spirituality.

"I gave 25 years of my life to this work," Labounsky says. "But it was a labor of love, because I felt this was a man who really needed to be better known."

Critics agree. Choice says, "The intimate, sometimes anecdotal biographical portrait is a welcome addition to the store of knowledge about 20th-century French music as a whole and this important figure specifically." The biography has also been praised in The American Organist, American Record Guide, GIA Quarterly Magazine, The Organ, and Pastoral Music.

The legacy of Langlais also lives on in Labounsky’s classroom. "I think we all teach in the way we were taught," she reflects. "I remember how he taught – I feel it in my memory, and I continue that. It's really a kind of tradition that’s handed down from teacher to student." Langlais visited Duquesne three times, receiving an honorary doctorate and teaching in the same studio where Labounsky instructs her students today.

Beyond the music, Labounsky says the most remarkable lesson in the life of Langlais is "to appreciate how someone who came from nothing could become one of the greatest composers of the 20th century. That should be an inspiration to people."

Ministry of Music

While the sacred music programs at most state schools are declining, the program at Duquesne University has grown into one of the top two in the nation.

Ann Labounsky says, "There are only two schools that are actually increasing in the number of students enrolled in organ or sacred music. One of those is a Lutheran school in Minnesota, and the other one is Duquesne."

With 25 sacred music majors, enrollment is higher than ever before. Labounsky says, "The reason I think that we have the enrollment we do is because we have a vision. We are giving the students the right kind of education that helps them become the ministers of music that the Church needs today – pastoral musicians." -LVH

Three Generations of Music Therapy Honors

The music therapy program was established at Duquesne University in 1972, beginning a song of healing that has continued for nearly three decades. The National Conference of the American Music Therapy Association in August 2000 began an exciting period for music therapy at the Mary Pappert School of Music, as three generations of therapists were honored for excellence.

Richard Gray, the founder and former director of Duquesne University’s program, received a Lifetime Achievement Award from the AMTA for his contribution in developing music therapy sites in southwestern Pennsylvania, including the first training site in the state – here at Duquesne University.

Sr. Donna Marie Beck, one of his first students at Duquesne, became director after several strokes in the early 1980s led Gray to retire. Sister Beck herself was honored for her achievements when the AMTA Mid-Atlantic Region gave her the Professional Service Award in March. Her service to the region includes 25 years as an elected assembly delegate to the national conference.

Sister Beck was pleased to receive the award, yet she...
takes the most pride in her eight students who all graduated with honors in May: Karen Bell, Julie Diehl, Jenna Hahn, Cynthia McKee, Elizabeth Piuri, Moira Ryan, Meghan Spyker, and Jennifer Young.

"I'm so proud of them," she says of the young women. "And they are beautiful, beautiful people. Good hands, good heads and good hearts. And that is our focus here – the body, mind and spirit."

Sister Beck believes that this holistic approach is what makes Duquesne's program exceptional. "Music therapy is not just for people who have problems," she says. "It's for anyone who wants to become the best of who they are."

Perhaps it is Sister Beck's own personal philosophy of teaching that enables her students to do their best: "Love them into becoming who they are most uniquely and distinctively." -JVM

Chamber Singers “Sing a Mighty Song”

The Duquesne University Chamber Singers discovered a new country – and a new way to make music – during their first tour to Canada this summer.

The singers performed in Toronto's Royal Conservatory of Music and in cathedrals in Montreal and Quebec City. However, Dr. Brady Allred, director of choral activities and associate professor of conducting, says, "The highlight for me was to spend an afternoon in the Glenn Gould Studio, which doubles as a concert hall where the Canadian Broadcasting Corporation does live broadcasts. We spent five hours there recording all of our concert music."

The final product was "Sing a Mighty Song." Released this fall, it is the group's first recording produced in a professional studio.

The only moment to compete with the excitement of that experience was a packed performance in Quebec City.

"We got a standing ovation in the middle of the first half of the concert, not just at the end!" Allred marvels. "Those kinds of audiences really energize you."

The Duquesne University Chamber Singers have wowed audiences across the globe, leading them to the first prize at the Marktoberdorf International Chamber Choir Competition in Germany in 1997. Allred reflects, "It's funny that local audiences don't know us as well as European audiences do. Part of my mission in the choral world is to show people that choral music can be fun, it can be humorous, it can be entertaining, it can be deeply moving, and it all has to do with the spirit of the choir."

As a testimony to their unique spirit, the Duquesne University Chamber Singers have been invited to the Musica Sacra Festival in Germany in May 2002, an event that seeks to gather musicians representing the major religions of the world. The honor of representing the American sacred choral tradition has fallen to Duquesne.

"This is a very unified choir, not only musically, but also spiritually," Allred says with pride. "I believe that's what really sets this choir apart from the rest." -JVM

Teaching the Music of the Soul

Sister Carole Riley, C.D.P., Ph.D., recently received a prestigious award for her outstanding leadership in the work of spiritual formation, the 2001 Mary Emil Penmet Award from the National Religious Formation Conference.

A full-time professor of piano and music education at the Mary Pappert School of Music since 1972, Sister Riley says, "Some people might think I live a double life – or even a triple life!" Yet for Sister Riley, the teaching of music is truly an education of the soul, an intimate marriage of the two apparently distinct career tracks she has pursued for decades.

She reflects, "Music is a faith-filled thing. I believe music is an expression of beliefs. It's the ultimate integration of the mind, body and spirit."

As a spiritual director, Sister Riley has maintained a mind-boggling level of productivity. Throughout her career, she has published dozens of scholarly articles and inspirational recordings and has offered hundreds of lectures, workshops and retreats, including international service in fourteen nations across Africa, Asia, Australia and Europe.

Somehow, globe-trotting has not interfered with her stellar record of service at Duquesne. In addition to her continuous post as professor, her past roles included assistant dean of the school of music, chair of the piano department and member of numerous committees and boards, earning for her the President's Award for Excellence in Community Service and membership in the Century Club of Distinguished Alumni.

When not residing in her apartment on campus, Sister
Riley lives in a convent in Charleston, West Virginia, where she and two other religious sisters direct the West Virginia Institute for Spirituality. It’s just another facet in the life of a remarkable woman who has discovered many ways to teach the music of the soul. -LVM ■

Wind Symphony Does it Again

The triumphant notes of the Duquesne University Wind Symphony have now been heard at four major conventions over the past four years. By performing for the Music Educators Conference Eastern Division Convention in March 2001, they became the first Duquesne University ensemble to achieve this honor.

“We have to be one of the best concert bands in the country,” says conductor Robert Cameron with due pride. In order to be invited to a major convention, an ensemble must typically compete with approximately 200 other applicants.

Their past convention performances include the MENC National Convention in Washington D.C. in 2000, the Pennsylvania Music Education Association Conference in 1999, and the College Band Director’s National Association Conference in 1998, and three others before that.

Cameron, the conductor of the Wind Symphony since 1985, attributes much of the ensemble’s success to the support of Dean Edward Kocher and former dean Michael Kumer, as well as the patronage of past president Dr. John E. Murray, Jr. and former provost and academic vice president, the late Dr. Michael Weber.

Yet he knows that what truly sets this ensemble apart is “the hard work and dedication of the students and their willingness to be challenged and play exciting new works.” They have performed many world premieres, including music school alumnus Samuel Hazo’s “In Heaven’s Air” at the March convention.

“I was very proud of them,” Cameron recalls. “When the announcer introduced them, he listed all their achievements. I think the audience was very impressed.” -LVM ■

Music School Supports Pittsburgh’s First Guitar Society

The Guitar Society of Fine Art, the first guitar society in Pittsburgh, was recently established by graduate music student Michael Chapman. With the support of the Mary Pappert School of Music, GSFA was incorporated in the spring and is now sponsoring the first concert series in Pittsburgh dedicated exclusively to guitar.

Chapman, who completed his undergraduate studies in May 2000, explained, “A musician relies not only on his education and practice, but also on exposure to great artists. I had seen many of my fellow classical guitar students in particular become frustrated by Pittsburgh’s lack of events and activities focused on this art form.”

Chapman consulted with Tom Kikta, director of classical guitar studies, and Don Maue, who is an avid guitarist as well as the director of computing and technology services. He found that they each shared a common dream.

With the encouragement of guitar department Chair Bill Purse, the three approached Dr. Edward Kocher, dean of the school of music. Kocher responded with the promise of in-kind support and advised Chapman to apply for a guitar graduate assistantship that could enable him to focus on leading the organization. Chapman became executive director, with Maue as president and Kikta as board chairman.

In addition to sponsorship of professional guitar concerts, GSFA coordinates the Musicians Serving the Community program, in which musicians bring performance and instruction to social service organizations, retirement communities, hospitals, churches and schools.

Chapman, who comes from the West Indies, said, “I wanted a means of reaching out to low-income and at-risk youth with music in a greater way than I could achieve on my own. I myself am a minority student here at the school of music.”

The third direction of outreach is the G.I.F.T. program (GSFA Instruction for Transformation), which concentrates on exposing youth in under-served communities to the transforming power of fine music.

The first GSFA concert series kicked off on Sept. 29 with Colombian virtuoso Ricardo Cobo at the Manchester Craftsmen’s Guild. The next performance will feature adjunct professor of guitar Joe Negri, joined by Marty Ashby, on Sunday, Oct. 28 at 3 p.m., also at the Manchester Craftsmen’s Guild.

Most visiting artists will host master classes in the music school. Kikta said, “Master classes will be a powerful tool for our students. To have a great guitarist come here, and to have our students be able to watch him perform, hang out with him and talk with him, is inspirational.”

Kikta concluded, “Duquesne is already recognized as a national hub for guitar, so supporting a guitar society is a logical progression.” -LVM ■
New Releases

Tim Bedner
Adjunct professor of guitar
"I Will Sing for You" by Elise Letourneau
Bedner plays guitar in this release that Pittsburgh Magazine called, "Smart, sensitive and beautifully crafted, set in an upbeat rhythm that dances between jazz, blues and pop." Visit www.elisetourneau.com.

Kenneth L. Burky
Professor and chair of piano
"Kenneth L. Burky, Piano, Sunday, October 29, 2000"
Burky performs works by Scarlatti, Beethoven, Brahms, Debussy and Rachmaninoff.

Igor Kravchenko
Director of ensemble studies and piano
Duquesne University's City Music Center
"Watercolours"
Kravchenko plays piano in these delightful chamber music miniatures by English composer Alec Rowley. This recording is a collaborative project of Pittsburgh Center for the Arts and WQED-FM. Visit www.pittsburgharts.org and www.wqed.org.

Duquesne University Wind Symphony
Dr. Robert Cameron, associate professor and director of bands
"Duquesne University Wind Symphony, MENC Eastern Division Convention"
Cameron conducts the nationally renowned ensemble in March 2001.
Murray Crewe performs bass trombone solo. Also features percussion ensemble Tempus Fugit.
Also available:
"College Band Directors National Association Convention, 1998"
"Music Educators National Conference Convention, Washington, D.C., 2000"

Duquesne University Chamber Singers
Dr. Brady Allred, associate professor & director of choral activities
"Sing A Mighty Song"
The Chamber Singers' latest CD, the first to be recorded in a professional studio, includes the repertoire from their 2001 Canadian tour. A double set, it also includes "Live from Europe 1999," live recordings from concerts in England, France and Spain during the May 1999 tour.

Ann Labouisky, Ph.D.
Chair of organ and sacred music
"The Complete Works of Jean Langlais, Volume 9"
Labouisky continues her recordings of the great French composer's works for the Musical Heritage Society. Volumes 1 through 8 are also available.

Sister Carole Riley, Ph.D.
Professor of piano and music education
"Dealing with Rejection"
Sister Riley is not only a musician, but also a spiritual director who has published dozens of inspirational recordings. This four-part audio cassette series with a listener's guide, published by Alba House Communications, features the music of songwriter and musician Charlene Schaaf, a former student of Bill Purse, chair of guitar and music technology.

David Stock
Professor of composition and composer-in-residence
"Mountain Roads" by The Transcontinental Saxophone Quartet
The quarter performs Stock's composition, "Sax Appeal."

David Allen Wehr
Hillman Distinguished Piano Chair
The music school's first endowed chair has released nine recordings of the piano performance that has captivated audiences in 50 countries. Produced by Connoisseur Society.

- "Joe Utterback: Concert Fantasy on Gershwin's Porgy and Bess" (with other Utterback transcriptions and originals)
- "Frederick Delius: Three Sonatas for Violin and Piano, Music for Solo Piano" (with Galina Heifetz)
- "Ludwig van Beethoven: Moonlight, Pathétique, Hammerklavier Sonatas"
- "Johannes Brahms: Waltzes for Piano Duet and Hungarian Dances" (with Cynthia Raim)
- "Claude Debussy: Two Arabesques, Suite Bergamasque, Children's Corner, Estampes, Reverie, Vale Romantique, La plus que lente, Berceuse héroïque"
- "Sergei Rachmaninoff: Suites for Two Pianos, Duets, op. 11; Prelude in C-sharp minor" (with Cynthia Raim)
- "Frederic Chopin: 21 Nocturnos" (2-CD set)
- "Charles T. Griffes: Roman Sketches, Sonata, Fantasy Pieces, Tone Pictures"
- "Franz Liszt: Transcriptions from Wagner Operas"

For more information or to order, call Kathy Ingold, assistant to the dean, at 412-396-6082.

Faculty Promotions

Sr. Donna Marie Beck, music therapy, promotion to full professor
Dr. Judith Bowman, music education and technology, promotion to full professor
Mr. William Purse, guitar and music technology, promotion to full professor
Mr. Michael Tomaro, jazz studies, promotion to associate professor with tenure

New Faculty 2001

Stephen Benham, Assistant Professor of Music Education
David Cutler, Assistant Professor, Musicanship Studies
Joe Dallas, Adjunct Professor of Jazz Trombone
Dwayne Dolphin, Adjunct Professor of Jazz Bass
Patricia Donohue, Adjunct Professor of Voice
Guenko Guechev, Adjunct Professor of Voice and Opera
James Guerra, Adjunct Professor of Jazz Studies
Sidney Harth, Adjunct Professor, Director of Orchestral Activities
Roger Humphries, Adjunct Professor of Jazz Drums
Elizabeth Moll, Assistant Professor of Music Education and Education (joint appointment with School of Education)
Taylor Sinclair, Adjunct Professor of Music Technology
David Allen Wehr, Associate Professor, Hillman Distinguished Piano Chair
Jessica Wiskus, Assistant Professor of Musicanship Studies
Ron Samuels, Adjunct Professor of Clarinet, Member Pittsburgh Symphony Orchestra
Concert Listings

Saturday, October 20
Freshmen Parent Weekend
Duquesne University Chamber Singers and Concert Choir
Brady R. Allred, conductor
8:30 p.m./Duquesne Chapel*

Saturday, October 27
Duquesne University Opera Workshop
"Musical Theatre and Cabaret"
Mija Novich, director
8:00 p.m./PNC Recital Hall**

Sunday, October 28
Faculty Recital
Ken Burky, piano
5:00 p.m./PNC Recital Hall**

Sunday, November 4
Duquesne University Jazz Guitar Ensemble
Bill Purse, director
Ken Karsh and Mark Koch, associate directors
8:00 p.m./Room 322, School of Music*

Wednesday, November 7
Duquesne University Brass Ensemble
George Vosburgh, director
8:00 p.m./PNC Recital Hall*

Sunday, November 11
Duquesne Symphony Orchestra
Sidney Harth, music director
Works by Britten, Vafi and Tchaikovsky
8:00 p.m./Carnegie Music Hall***

Monday, November 12
Duquesne University Percussion Ensemble
Andrew Reamer, Chris Allen and Rolando Morales-Matos, conductors
8:00 p.m./Room 322, School of Music*

Monday, November 12
Duquesne University Trombone Choir
Murray Crewe, conductor
8:00 p.m./PNC Recital Hall*

Tuesday, November 27
Duquesne University Jazz Ensembles
Michael Tomaro and John Wilson, directors
Special guest soloist Joe Negri, guitar
8:00 p.m./Manchester Craftmen's Guild**

Wednesday, November 28
Duquesne University Contemporary Ensemble
David Stock, conductor
8:00 p.m./PNC Recital Hall**

Thursday, November 29
Horn Class Recital
Studios of Bill Caballero and Zach Smith
8:00 p.m./PNC Recital Hall*

Sunday, December 2
Duquesne University Wind Symphony and Symphonic Band
Robert C. Cameron, conductor
8:00 p.m./Carnegie Music Hall***

Thursday, December 6
Duquesne University Classic Guitar Ensemble
Tom Kikta, director
8:00 p.m./PNC Recital Hall*

Friday, December 7
Duquesne University Opera Workshop
"Shakespeare in Opera"
Mija Novich, director
8:00 p.m./PNC Recital Hall**

Sunday, December 9
Duquesne University Chamber Singers
Brady R. Allred, conductor
3:00 p.m./Duquesne Chapel**

Sunday, December 9
Jazz Chamber Music
Michael Tomaro, director
8:00 p.m./Room 322, School of Music*

Pittsburgh Opera Center
Bizet's "La Tragédie de Carmen"
Featuring the Duquesne Chamber Orchestra
Brian Garman, conductor

Friday, December 7
Saturday, December 8
Sunday, December 9
Friday, December 14
Saturday, December 15
Sunday, December 16
8:00 p.m./Brew House, South Side**

Tuesday, December 11
7:00 p.m./Brew House, South Side**

* Free Admission
** Suggested Donation: $5
*** Admission: $5