Unmasking a Musical Mystery
Duquesne Symphony Orchestra is Challenged by Exciting Premieres

By Lisa V. Mikolajek

Sidney Harth has served some of the world's finest orchestras. Yet a lifelong career of conducting taught him that nothing quite compares to the challenge of leading a student symphony.

Harth recently entered his second season as orchestral director of the Duquesne Symphony Orchestra with an opening concert in October. "I've dealt with several student orchestras in my time," he recalled, "and it's always exhilarating to begin with a young, fresh group. But it's also a little frustrating and uncertain, because with the students constantly coming and going, it's a new orchestra every year."

Dr. Edward Kocher, dean of the Mary Pappert School of Music, has noted changes in the ensemble that have nothing to do with student turnover. "I've been very impressed with the increasingly mature sound of our orchestra just over the past two semesters," he remarked at the conclusion of the academic year in spring 2002. "Maestro Harth has truly taken the students to a higher level of performance."

Harth's firm yet gentle manner with students reveals his respect for their potential as well as their limitations. He said, "I love teaching at the college level — it's a different kind of life. But as I tell the kids, I am a professional, and I will treat them as the same."

Part of this professional treatment includes the opportunity to perform exciting new works and premieres. In February 2002, the Duquesne University Symphony Orchestra staged the American premiere of Le Ménestrier, a symphonic poem composed by famed French conductor Max D'Ollone.
Mary Pappert

School of Music

Career Services Office

If you are a musician, you might dream of New York’s Carnegie Music Hall—or Madison Square Garden—as your ultimate career destination. But do you ever think of the other places you might visit on the way?

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We are one of the select music schools across the nation to provide career enhancement to our students and alumni, including:

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City Music Center Chamber Orchestra Celebrates Third Season

Talented musicians under the age of 25 are lucky if they live in the Pittsburgh area. The City Music Center Chamber Orchestra, now in its third season, offers young musicians a unique opportunity to develop their skills under the artistic direction of Pittsburgh Symphony Orchestra Resident Conductor Lucas Richman.

According to Richman, there are few—if any—youth chamber orchestras in the country. Instead, he said, “most youth find themselves part of large orchestras where they are too often lost in a sea of instruments.”

Being a part of a chamber orchestra is, by nature, a demanding role, as every member is expected to be a soloist.

“When you’re playing chamber music,” said Richman, “you’re not only utilizing your skills on a technical level, but you’re honing your communication skills and your skills of diplomacy. You’re learning how to make your point known with a musical phrase, but you’re also learning when to be supportive.”

City Music Center Director Sally Stone-Worsing agreed that chamber music is a form of conversation that doesn’t happen in large ensembles. “It is one of the highest levels of communication,” she said. “You have to listen to everybody else, and you have to respond appropriately.”

And this is achieved beautifully, even with a group so young, when the members are not only extremely talented but also very dedicated and supportive of each other. “We’re like a family,” says Richman. “They’re very serious about it. When someone is absent, it’s felt. Everyone knows you can’t show up and play around. You have to do well.”

The orchestra is the only program affiliated with the City Music Center that requires participants to audition. Richman says that the original idea was to create an ensemble that would inspire young musicians.

For Richman, conducting the group fits into a heavy professional schedule, but he said he wouldn’t have it any other way. “The opportunity to nurture young people this age is something I need to have as part of my life,” he said.

He welcomes all young musicians in the area to audition for the few openings still available.

Interested persons should contact the City Music Center at 412-396-5872.
Unmasking a Musical Mystery
Duquesne Symphony Orchestra is Challenged by Exciting Premieres

Continued from page 1

The Duquesne orchestra unmasked the mystery with some help from Professor and Chair of Strings Charles Stegeman, who performed brilliantly as the violin soloist. Although Max D'Ollone died in 1959 without hearing a performance of *Le Méridien*, his grandson was sent a recording of the piece as performed by the Duquesne Symphony Orchestra.

"Mr. D'Ollone called me to say that although it had been performed by professionals a few times in Europe, ours was the best interpretation he had heard," Harth reported. "He was really quite amazed that this was performed by a student orchestra."

Although somewhat more understated, Harth's approval of his students' skills is also obvious. "The students are actually sounding more professional all the time. They are beginning to sound like a real orchestra. I'm very proud of them, by the way."

Hear the Duquesne University Symphony Orchestra when they are joined by the Duquesne University Chamber Singers and Concert Choir to perform Holst's "Hymn of Jesus" on Sunday, Nov. 17 at 8 p.m. in the Carnegie Music Hall of Pittsburgh.

"Sidney Harth is one of the great master musicians of our time. To be able to work with him is really an honor for our students and faculty."

-Charles Stegeman, Professor and Chair of Strings
Plays Lead in National Education Program

By Lisa V. Mikolajek

The guitar faculty of the Mary Pappert School of Music is now playing lead in a national program that has already delivered music education to approximately 200,000 children.

The “Teaching Guitar” summer workshops, offered at six sites across the nation, offer training and resources to teachers who have committed themselves to establishing guitar programs in their schools. Mark Koch, adjunct professor of guitar at Duquesne for 15 years, was named administrative director earlier this year by the program’s sponsors, the Guitar & Accessories Marketing Association (GAMA), the International Music Products Association (NAMM) and the National Association for Music Education (MENC).

“This is an important part of our mission,” said Koch, explaining his decision to assume the position. “This is an educational environment, but it’s not an entity unto itself. We need to reach out into the community, not only locally, but on a national level.”

Dean Edward Kocher said, “The Mary Pappert School of Music is home to one of the top guitar programs in the nation, and we are pleased to partner with national leaders in the guitar industry in support of this high-quality program.”

The sponsors provide scholarships and all the materials teachers need to start up a guitar program, free of charge, including a guitar valued at $500 for each participant; accessories such as picks, strings and straps; and a large assortment of guitar methods publications.

Duquesne has provided leadership and graduate credits to participants throughout the program’s history. In fact, the workshops were established by Bill Purse, chair of guitar and music technology, when he was placed at the head of a GAMA/NAMM/MENC music education task force six years ago.

“The workshops have been a really powerful tool for a lot of teachers,” said Purse, who is chair of the task force once again. “It has helped keep at-risk students in school. Roughly 70 percent of students in high school are not in band or chorus, but a program like this can reach them.”

Hundreds of participants have expressed their agreement. “I have found that guitar is a crucial link between reluctant students and music classes,” wrote one Colorado teacher. Another reported, “I look forward to guitar classes. The kids want to be there.”

Although musically talented, neither Purse nor Koch were offered guitar education while in school. That missed opportunity motivates their efforts today. “This is really about helping the next generation,” Koch explains. “The only thing that you have in the end is your legacy of helping other people. That is the only thing that really lasts.”

Mark Koch, an adjunct professor of guitar for 15 years, is the new administrative director of the “Teaching Guitar” national workshops.
Recent world events have spotlighted vast differences among the religions of the world, making peace seem like an unattainable dream. Yet the five major world religions united this spring to communicate their beliefs through the one language shared by each – music.

The Duquesne University Chamber Singers were invited to share the sacred songs of America at "Festival Musica Sacra International 2002," from May 17 through 22 in Marktoberdorf, Germany. They were the only ensemble from the United States in attendance.

The festival presents a kaleidoscope of musical ensembles in the traditions of Buddhism, Christianity, Hinduism, Islam and Judaism, ranging from Japanese Buddhist monks to whirling dervishes from Turkey. The Chamber Singers' repertoire included American liturgical music, American folk hymns and African American spirituals, among others.

Dr. Brady Allred, director of choral activities and associate professor of conducting at Duquesne's Mary Pappert School of Music, said that the events of Sept. 11, 2001 served only to increase the ensemble's enthusiasm to embark on the international tour: "This festival is focused on bringing people together and trying to unify them," he said. It's building bridges, trying to help restore peace through music."

The tour also included various scheduled performances throughout Germany, France and Italy, culminating in a performance for the papal audience in Rome. The group was accompanied by WQED-FM classical music radio host Paul Johnston, who arranged live broadcasts of the concerts.

"Outside of the Pittsburgh Symphony Orchestra, the Duquesne University Chamber Singers are Pittsburgh's most widely recognized musical export," Johnston reported.

The ensemble will gain further recognition on their own turf in February 2003 when they perform at the prestigious national conference of the American Choral Directors Association in New York City. 

“Outside of the Pittsburgh Symphony Orchestra, the Duquesne University Chamber Singers are Pittsburgh's most widely recognized musical export.”
– Paul Johnston, classical music host for WQED-FM 89.3
Dean Kocher, thanks for agreeing to another interview. In the 2001 Tempo you shared the beginning of a planning process for the Mary Pappert School of Music. Would you like to give us an update?

This is the year when our plans will begin to bear fruit. Under the leadership of our president, Dr. Charles J. Dougherty, the entire university community has engaged in a strategic planning process. The recently approved strategic plan is based on much input and discussion from a broad range of constituencies. The plan states that "During the next planning period Duquesne University will enter the first ranks of American Catholic higher education by enhancing its national reputation for academic excellence, quality student experience, and dedication to its Spiritan identity and mission."

At the same time, the faculty and staff of the Mary Pappert School of Music are completing Accelerando, our own planning document for 2002-2007. This document is the product of the two-year planning process we discussed at our last two faculty retreats. Accelerando states that "In support of Duquesne’s vision, the Mary Pappert School of Music will continue to enroll talented musicians with excellent academic ability while providing high quality student experiences in consonance with the university’s Spiritan identity and mission."

Have your discussions with the faculty helped identify any challenges for the future?

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. As always, our biggest challenge lies in finding the resources necessary to fulfill our mission.

We have identified five areas of improvement that are necessary to maintain our position as one of the top music programs at Catholic universities and to solidify our place among the finest of all accredited music programs:

- Performing Arts Center
- Endowed Chairs for Music Education and Music Technology

We will seek funding for these strategic improvements throughout the upcoming capital campaign.

Dean Kocher, please share some of the highlights of the current academic year.

This will be a wonderful year for our student and faculty musicians, with a robust schedule of performances that has already begun...

- **September** — We had a splendid start to our season of events when David Allen Wehr, our Hillman Distinguished Piano Chair, began his two-year commitment to perform the 32 Beethoven Piano Sonatas in the PNC Recital Hall. We are very pleased that Professor Wehr is sharing his musicianship by undertaking this formidable task.

- **October** — Our jazz faculty and students collaborated for an evening of traditional jazz to raise funds for the Michael P. Weber Scholarship Fund. Former Provost Dr. Weber, who passed away in August 2001, was a lover of jazz and a strong advocate for the Mary Pappert School of Music.

- **November** — We are pleased to present the chamber music of David Stock, professor of composition and composer-in-residence, performed by our esteemed faculty who are also members of the Pittsburgh Symphony and Opera orchestras.
December — The Wind Symphony and Symphonic Band will be featured in Pittsburgh’s beautiful Heinz Hall, in a performance led by guest conductor George Vosburgh.

January/February — The Duquesne Opera Workshop will present Benjamin Britten’s Albert Herring. Mija Novich and Guenko Guechev will serve as artistic co-directors, with Sidney Harth conducting the orchestra.

February — The Chamber Singers will perform for the national conference of the American Choral Directors Association in New York City, a highly prestigious event.

April — The Duquesne Symphony Orchestra, under the direction of Mr. Sidney Harth, will be the featured orchestra at the Pennsylvania Music Educators Conference in Hershey, Pa.

Superb performing organizations are a distinctive feature of the Mary Pappert School of Music. The entire school is grateful for the financial support of the university and its friends to make these fine performances possible.

Dean Kocher, it's clear that the university has entered into an exciting new chapter in its history, and the music school will be a part of that. What do you envision in the future for Duquesne?

History has taught us that we cannot advance into the future without a strong sense of our past. I was reminded of that simple truth earlier this year, when Rev. Chris Promis, executive director of Mission and Identity, served as our guest at a faculty meeting. Fr. Promis shared an interesting Power Point presentation that vividly portrayed the story of Duquesne. As the university prepares to celebrate its 125th anniversary next year along with the 300th anniversary of our Spiritan founders, the powerful impact of our heritage is clear.

Throughout the development of Accelerando, we have rediscovered that in our classrooms, rehearsal halls, meeting rooms, offices and beyond, “Duquesne University serves God by serving students, through its commitment to excellence in liberal and professional education, through profound concern for moral and spiritual values, through maintenance of an ecumenical atmosphere open to diversity, and through service to the church, the community, the nation and the world.” Building on the tradition as it is captured in the words of the university’s Mission, the new planning document points to an optimistic future for the Mary Pappert School of Music and Duquesne University.

In 2001, Dr. Charles J. Dougherty was inaugurated as Duquesne’s 13th president, and Dr. Ralph Pearson was appointed vice president for academic affairs and provost. The following months brought several more new leaders to our administrative team. What role were you asked to play in selecting these executives?

During the searches for president, vice presidents, deans, and directors, all of the deans had the opportunity to meet with each final candidate. I myself had the opportunity to chair the search committee for the dean of nursing, and serve as a member of the search committees for directors of Computing and Technology Services and Public Affairs. I appreciated the chance to work with my colleagues across the campus to help choose our new leaders. The searches were very successful and the entire campus is energized through the marvelous talent that has come to Duquesne.

Duquesne jazz faculty and students celebrated the life of former Provost Dr. Michael Weber at a scholarship benefit on October 20. Pictured are (left-right) Joe Negri, Dean Kocher and Mike Tomaro.
The first time one artist successfully performed the entire cycle of Beethoven’s piano sonatas, the feat was not attempted again for approximately 50 years.

“The Beethoven Sonata Cycle is the Mt. Everest of piano playing,” explained David Allen Wehr, Hillman Distinguished Piano Chair in the Mary Pappert School of Music. “Like Mt. Everest, it’s a challenge that no one attempted for a long time, and it’s still a rarity today.”

Wehr commenced that climb himself on Sunday, Sept. 22 in the school’s PNC Recital Hall when he performed Concert I of the Complete Beethoven Piano Sonata Cycle. Associate Professor of Music John Raevens led a pre-concert discussion (see sidebar). The event launched a two-year series of eight public recitals, each comprised of approximately 75 minutes of music that is committed to memory.

Describing the level of difficulty that makes performance of the cycle so uncommon, Wehr remarked, “Beethoven first made his reputation not as a composer but as a concert pianist. His early sonatas have a lot of complex techniques that he created because he knew he would be the only one who could play it.” Even later, when Beethoven’s hearing loss brought his performance career to an end, “he composed what he wanted without any regard to the difficulty of playing.”

Wehr should know—he wrestled with the sonatas himself six years ago when he performed the cycle for the first time at Ouachita University in Arkansas. This experience will be unique, however, because Wehr is playing the sonatas in chronological order to construct a musical narrative of Beethoven’s life and artistic development.

Professor and Chair of Piano Kenneth Burky said, “We are so fortunate to have a faculty colleague who is capable of making this kind of artistic contribution to Duquesne and the greater community. This will be one of the greatest statements of Mr. Wehr’s artistic life, and he is very generous to share it with us.”

Wehr expects the experience will make him a better teacher and draw further attention to the quality of programs in the Mary Pappert School of Music. Yet he confided that he holds a more personal reason for performing the cycle again. “It’s a total labor of love,” he said, “because I’m crazy about this music.”
Complete Beethoven Sonata Cycle Performance Schedule - Year I

November 10, 2002 — Concert II
Sonata in C Minor, op. 10, no. 1
Sonata in D Major, op. 10, no. 3
Sonata in E-Flat Major, op. 7
Sonata in F Major, op. 10, no. 2

Pre-concert discussion: “Form and Structure in Beethoven’s Piano Sonatas - A Marvel of Sonic Architecture” — Professor of Music Theory & Director of Graduate Studies Dr. Robert Shankovich

January 26, 2003 — Concert III
Sonata in G Major, op. 79
Sonata in E Major, op. 14, no. 1
Sonata in B-Flat Major, op. 22
Sonata in G Major, op. 14, no. 2
Sonata in C Minor, op. 13 (Pathetique)

Pre-concert discussion: “The Beethoven/Napoleon Connection” — Professor and Chair of History Dr. Jean Hunter

March 23, 2003 — Concert IV
Sonata in A-Flat Major, op. 26 (Funeral March)
Sonata in D Major, op. 28 (Pastoral)
Sonata in E-Flat Major, op. 27, no. 1
Sonata in C-Sharp Major, op. 27, no. 2 (Moonlight)

Pre-concert discussion: “Beethoven and His Musical Heirs” — Professor of Composition and Composer-in-Residence David Stock

A donation of $10 is suggested at each performance. The schedule for Year II of the series will be announced in spring 2003.

For more information, please call 412-396-6080 or visit www.music.duq.edu.
As the first Catholic university to become an "All Steinway School," Duquesne offers its music students the world's finest instruments in their quest for artistic excellence. Students and faculty have access to 68 new Steinway pianos in performance halls and rehearsal rooms as well as teaching and practice studios. In this issue of Tempo, the Mary Pappert School of Music thanks the individuals and organizations that have contributed to this successful campaign.

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You could say that Scott Dickson, Duquesne’s new coordinator of music education services fell into his career. “I owe much of my life to the fact that I fell off a cliff,” he says.

In 1993, on the verge of a promising career as a classical pianist, Dickson and a friend were hiking through a state park to search for a spot to take a group of Scouts rappelling. Dickson fell from a 55-foot embankment, breaking his back, his legs and severely injuring his arms.

Dickson, the recipient of gold medals in national and international piano competitions, suddenly found himself unable to play the piano with the same level of mastery. Ironically, his accident led him to a successful career in music administration. “I decided that if I couldn’t be on the stage with a great symphony, at least I could work to influence what happens on the stage,” he said.

Dickson launched his new career as program director of the Educational Programs Network. From there he became Community Outreach Coordinator for the Pittsburgh Symphony Orchestra and, up until a year ago, manager of the Pittsburgh Symphony Pops and Heinz Hall Presents.

Dickson has now recovered completely from his accident and is once again an accomplished pianist, giving solo piano and organ recitals and performing with symphony orchestras both nationally and internationally.

In his new role at the Mary Pappert School of Music, where he began this summer, he works to place music education students in the community and will also direct the school’s summer program.

“I’m thrilled to be working with the school and also the department — a group of talented people who work together as a team. They’re true professionals,” he said.

Retired Professor Gives a Gift of History

Donald McCathren, who directed Duquesne’s Wind Symphony and Symphonic Band for 25 years, recently revisited the Mary Pappert School of Music. The retired professor came bearing gifts — approximately 500 archival photographs and materials collected during his colorful career.

“I’ve had the opportunity to meet and collaborate with many fine musicians in my time,” said McCathren. In addition to performing in all 50 states and throughout Europe, he established the Mid-East Conference at Duquesne, formerly the largest meeting of musicians sponsored by a university, which endured through the 1990s.

McCathren currently resides in Florida, where he continues composing, arranging and teaching music.
The Duquesne University music therapy department was established in 1972 as the first licensed training site for music therapists in Pennsylvania. As the program marked its 50th anniversary throughout 2002, faculty celebrated another series of “firsts.”

Sister Donna Marie Beck, Ph.D., professor and chair, was scheduled as a presenter at the Tenth World Congress of Music Therapy in Oxford, England in July 2002. Her paper on GIM [Guided Imagery Through Music] was evaluated and selected by the congress’s International Scientific Committee.

Although Sister Beck was unable to attend due to unexpected illness, her longtime colleague Linda Sanders, adjunct professor of music therapy, had also been selected to present her paper on rhythmic interventions for autistic youth.

“Our program has been recognized as a national leader for quite some time, and our participation in this congress shows that we are now being recognized at an international level,” said Sister Beck.

In June 2002, Sister Beck was not prevented from leading the first Music and Wellness Workshop. Some workshop topics and activities include the “Drumming Circle,” GIM and music as a path to spiritual awareness.

Dr. Edward Kocher, who participated in the workshop, remarked, “Although I have always known we have a first-rate music therapy program at Duquesne, the workshop gave me more insight into music therapy and increased my appreciation of this wonderful resource in the Mary Pappert School of Music. In fact, we are currently exploring ways we can apply the expertise of our music therapy faculty to enhance the health and well-being of all our students.”

Mija Novich, professor and chair of voice, is entering her 30th year of teaching at Duquesne University’s Mary Pappert School of Music. Education is only her second career, however. She took on her first role as a dramatic soprano on the operatic stage when she was in her twenties.

“There’s a beautiful phrase in Italian — una vita prediletta — I’ve had such a privileged life!” she said. “Not to say I did not work for it, but nevertheless, I sang with Placido Domingo and many of the big stars. I feel so grateful for the experiences of my life.”

Those experiences included performances in nearly all the major opera houses across the United States and Canada, as well as Mexico City, Buenos Aires and Germany. In one of her several stints as the lead in Verdi’s “Aida,” the Baltimore Sun described Novich’s performance as “resplendent and breathtaking,” adding, “Her voice is radiantly beautiful.”

Yet after more than a decade of rave reviews, Novich accepted an altogether different role — that of a mother.

“I’ve never regretted it,” she said. “I’ve carried the music with me.”

Novich settled in Pittsburgh and eventually carried her talents to the Mary Pappert School of Music. She became a full-time professor in 1976 and has served as the director of the Duquesne Opera Workshop since 1980. Novich and veteran colleague Claudia Pinza, adjunct professor of voice, welcomed three new adjunct professors to the program last year.

“Change is very important,” Novich remarked. “I’d like to stay on here for as long as I am needed and as long as I am still useful, but at the same time, I even look forward to leaving that to the young people. Right now, I still feel as though I have something to give. And it isn’t that easy to give up something that is so much fun to do.”

Join Mija Novich for some musical fun as the Duquesne Opera Workshop presents “A Night of Broadway and Cabaret” on Friday, Nov. 15, 2002 at 8 p.m. in the PNC Recital Hall on campus.
Alumni Notes


A collection of six original compositions by Foltz and several covers, *The Longing Hours* features Foltz as trombonist, arranger, composer and co-producer. Other collaborating artists include Carolyn Leonhart (Steely Dan) with vocals.

Samuel R. Hazo was selected for the 2001 Merrill Jones Memorial Composition Award from the National Band Association last December. The prize is awarded once every two years for an original composition written for high school band that represents the pinnacle of quality in the genre.

Hazo, who received both his bachelor’s and master’s degrees from Duquesne, composed “Novo Leno” (A New and Better Change) for the 2000 dedication of the new Upper St. Clair High School outside of Pittsburgh, where Hazo is a member of the faculty.

Sammy Nestico recently released a powerhouse CD, *This is the Moment*. The recording includes Nestico’s arrangements and original compositions as performed by Hollywood’s finest studio musicians, including an orchestra and a jazz ensemble. *This is the Moment* is available through Sammy Nestico Music at www.sammynesticomusic.com.

Nestico received his bachelor’s degree in music education from Duquesne in 1950. He has been honored by Duquesne University three times, with an honorary Doctor of Music degree, the Distinguished Alumni award and induction into the Century Club.

In the Spotlight...

Marianne Cornetti

Aramatic mezzo-soprano Marianne Cornetti spent the summer of 2002 singing to thunderous applause in the great Italian opera houses of Rome and Verona as “Princess de Bouillon” in Cilea’s *Adriana Lecouvreur*. Yet her love of song was born in a quieter place — the wooded hills and fields in the farmland north of Pittsburgh.

Cornetti studied music and voice at Duquesne University, where she was continually challenged by the dedicated faculty to reach a higher level of performance. Sidetracked several times by illness, she considered giving up, but a wise mentor changed her mind.

Cornetti recalled, “Mija [Novich] took me aside, and I will never forget what she said to me — ‘Marianne, if you do not sing, you will regret it for the rest of your life.’”

“I needed someone to say those words to me in that moment,” Cornetti added. “She believed in me at a time when I didn’t have very much faith in myself.”

Novich listened with pride as she heard her student’s true voice begin to emerge in the Duquesne University Opera Workshop, a full-staged production that takes place each spring. Cornetti won a contract with the Metropolitan Opera early in her career, but decided to take a chance and pursue bigger roles as a freelance artist.

Cornetti appeared with the opera companies of Washington, Pittsburgh, Minnesota, Baltimore and Atlanta, going on to several prestigious international premieres such as the Vienna Staatsoper and La Scala in Milan. In October 2002, she came home to star as “Madame Arvidson” in Verdi’s *A Masked Ball* with the Pittsburgh Opera before returning in triumph to the Met, where small roles are no longer a concern for her.
New Releases

Lisa Buhler Gedris and others for River City Brass Band
Polished Brass
Lisa Buhler Gedris, adjunct professor of music education, on cornet;
Lance LaDuke, adjunct professor of euphonium
Neal Tidwell, adjunct professor of tuba

Catch-22 Guitar Faculty Ensemble
Sly on Life
Bill Purse, professor and chair of guitar and music technology
Mark Koch, adjunct professor of guitar
Ken Karsh, adjunct professor of guitar
Jeff Mangone, adjunct professor of bass
JoeNegri, adjunct professor of guitar
Mike Tomaro, director of jazz studies
Butler Symphony Orchestra conducted by Betsy Heath-Charles, director of bands
Billy Kuhn, drummer
* Scheduled for release in December 2002

Brady R. Allred conducting the Bach Choir of Pittsburgh
Associate professor of conducting & director of choral activities

Cantate Hodie: Sing Forth This Day
World premiere recordings of five commissioned works for choir & brass including a premiere by Joseph Willcox Jenkins, music professor emeritus

Clarion Label (national distribution)

Duquesne University Chamber Singers
Brady R. Allred, associate professor of conducting & director of choral activities

In Celebration
Includes repertoire from 2002 International Musica Sacra tour recorded in France, Germany, Austria and Italy

Christmas Time is Here
The world-renowned choral ensemble sings Christmas classics and new favorites in their third holiday-themed recording

Christine Jordanoff conducting the Children's Festival Chorus
Chair of music education and artistic director of the Children's Festival Chorus
Ten Years in Harmony
Highlights of outstanding concert repertoire performed by ensemble-in-residence at Duquesne with alumni David Bodway
Re-released in 2002

Gretchen Van Hoesen
Adjunct professor of harp and principal harpist,
Pittsburgh Symphony Concerts for Harp and Orchestra
Gretchen Van Hoesen performs three harp concertos with the New Symphony Orchestra conducted by music school alumnus

Rosser Milanov
Available at at Curtain Call in downtown Pittsburgh or e-mail lavanderharp@yahoo.com

Kenneth Burky
Professor of piano
Piano Music of Johannes Brahms
Featuring a collection of Brahms' piano music performed by Burky over the past 14 years

Mikhail Istimin
Adjunct professor of cello and member, Pittsburgh Symphony
Three Graces — Chamber Music of C. Armstrong Gibbs
Featuring Istimin on cello with Patricia Reibaud on violin and Igor Kraevskyon piano
Produced by WQED-FM and Duquesne University's City Music Center

Bill Purse
Professor and chair of guitar and music technology
Mason Williams' Classical Gas and Carlos Santana's Europa
Two of a collection of arrangements by Bill Purse for high school and college student guitar ensembles

Warner Brothers
* Scheduled for release in December 2002
Contact MaestroBP@aol.com

PrintMusic Primer
NotePad Primer

Finale Primer (Third Edition)
Purse writes the book(s) on maximizing the potential of the Finale family of music notation software made available by CODA music
* Scheduled for release in 2003
Contact MaestroBP@aol.com

David Stock
Professor of composition and composer-in-residence
Speaking Extravagantly — String Quartets of David Stock
Quarteto Latino Americano performs the second, third and fourth string quartets by award-winning composer David Stock

For more information, contact the office of the dean at 412-396-6082.

Faculty Promotions
Mr. Kenneth Burky, piano and chair of performance, promotion to full professor
Dr. Robert Cameron, director of bands, promotion to full professor

New Faculty 2002
Jennifer Conner, Adjunct Professor of Flute
Rachel Purkin, Adjunct Professor of Violin
Daniel Shaw, Adjunct Professor of Musicanship
Brian Stahurski, Adjunct Professor of Electric Bass
Eliyahu Tamar, Adjunct Professor of Musicanship
Mary Pappert School of Music
Duquesne University
600 Forbes Avenue
Pittsburgh, PA 15282

Music School Presents...

Sunday, November 3
Duquesne University Jazz Guitar Ensemble
Bill Purse, director
Ken Karsh and Mark Koch, associate directors
8:00 p.m./Room 322,
Mary Pappert School of Music*

Sunday, November 5
Faculty Recital
Mikhail Istomin, cello
8:00 p.m./PNC Recital Hall**

Monday, November 4
Duquesne University Percussion Ensemble
Andrew Reamer, RJ Heid and
Rolando Morales, conductors
8:00 p.m./Room 322,
Mary Pappert School of Music*

Tuesday, November 5
Chamber Music of David Stock
Featuring performances by members of the
Pittsburgh Symphony
Orchestra and guests
8:00 p.m./PNC Recital Hall**

Tuesday, November 5
Faculty Recital
Ann Labouisky, organ
8:00 p.m./St. Paul’s Cathedral, Oakland*

Sunday, November 10
The Complete Beethoven Piano Sonata
Cycle - Program II
David Allen Wehr, Hillman Distinguished
Piano Chair
3:00 p.m./PNC Recital Hall**
Pre-concert discussion, Dr. Robert Shunkovich (2:15 p.m.)

Friday, November 15
Duquesne University Opera Workshop
Mija Novich and Guenko Guechev, directors
"A Night of Broadway"
8:00 p.m./PNC Recital Hall**

Sunday, November 17
Duquesne University Symphony Orchestra
Sidney Harth, music director
Featuring the Duquesne University Chamber Singers and Concert Choir
Brady R. Allred, guest conductor
8:00 p.m./Carnegie Music Hall, Oakland***

Tuesday, November 19
Duquesne University Classical Guitar Ensemble
Tom Kikta, director
8:00 p.m./PNC Recital Hall*

Wednesday, November 20
Horn Studio Recital
Featuring the students of Bill Caballero and Zach Smith
8:00 p.m./PNC Recital Hall*

Thursday, November 21
Duquesne University Jazz Ensembles
Michael Tomaro and John Wilson, directors
Featuring special guest Frank Mantooth, piano
8:00 p.m./Manchester Craftsmen’s Guild**

Tuesday, December 3
Duquesne University Wind Symphony and Symphonic Band
George Vosburgh, conductor
8:00 p.m./Heinz Hall, Downtown***

Sunday, December 8
Duquesne University Chamber Singers
Brady R. Allred, conductor
5:00 p.m./Duquesne Chapel**

Tuesday, December 10
Duquesne Contemporary Ensemble
David Stock, conductor
8:00 p.m./PNC Recital Hall**

Tuesdays, ongoing through the semester
Student Organ Recitals
12:45 p.m./Duquesne Chapel*

* Free Admission
** Suggested Donation: $10
*** Admission: $10

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