New Master's in Music Technology
Now at Duquesne

Imagine attending a concert in which the band members are performing on stage with no instruments at all—just laptop computers.

According to Lynn Purse, assistant professor of music technology, one of her students recently witnessed this futuristic scenario. Neither she nor her student was too surprised, however; Duquesne University has been a leader and a pioneer in the field of music technology for nearly two decades. Building on its success, the Mary Pappert School of Music launched a new Master's of Music in Music Technology this fall.

"There are strong market forces that have informed us this is the time to offer an advanced degree in music technology," remarked Dean Edward Kocher. "We have a track record of faculty excellence and a strong relationship with industry leaders." He added that some graduates are beginning to move into leadership roles themselves: "Several employers will call us first when they need new talent. Even in a tight job market, our graduates tend to be in demand."

The new master's degree began attracting candidates even before it existed. Lynn and her husband Bill Purse, professor and chair of guitar and music technology, are instructors for TiME—the Technology Institute for Music Educators—a national certification program with training sites at Duquesne and elsewhere.

Lynn Purse explained, "We just mentioned in some of our TiME courses last year that the school was considering a master's, and the word got out. People started calling to tell us they were interested. That's actually one of the reasons we decided to move forward."

Identifying music teachers as a key market, the two worked closely with Dr. Judith Bowman, professor of music education and music technology, to develop the degree with a special emphasis in digital music pedagogy, as well as electronic composition and electronic performance tracks. The master's is one of only seven comparable graduate degrees in the nation; among these, only Duquesne offers three distinct concentrations within the major.

The enthusiasm of other graduate students in the school also indicated that the time was right. "We've had graduate students in other majors come through our upper level courses as electives, and they get very excited about what they're doing," Lynn Purse noted. "They basically get the same work as the undergraduates."

continued on page 2
Renowned Jazz Artist Joins Faculty

Internationally renowned jazz trumpeter Sean Jones joined the faculty of the Mary Pappert School of Music as artist-in-residence this fall.

"The Jazz program at Duquesne is looking very good right now," said Jones, who has begun to lead master classes and staged a Common Hour performance for the school in September. "The director of jazz studies, Mike Tomaro, has a fantastic vision."

Dean Edward Kocher remarked, "This residency brings an incredibly gifted jazz artist to our school. Sean Jones will help us increase our visibility and enhance our reputation. Furthermore, he is simply a fine young man."

Jones has traveled the United States and Europe with the International Jazz Quintet, "Sophisticated Ladies" musical production, The Temptations and The Four Tops. A native of Warren, Ohio who is currently based near New York City, he likes the fact that his residency will bring him closer to home.

According to Bill Purse, music was revolutionized 500 years ago by the development of notation. For the first time, music could be written down to capture the intent of the composer and shared more easily with other artists throughout the ages. In the same way, advances in music technology today are transforming the way music is composed, performed and taught, and Duquesne graduates will be equipped with skills to lead the way in this new music revolution.

-Lisa V. Mikolajek

Jones is also using his time at Duquesne as an opportunity to reach out beyond the campus. Every other Thursday night, he brings other artists and Duquesne students to perform at the legendary Crawford Grill in the nearby Hill District. Once a national jazz hotspot, the inner-city neighborhood has become economically depressed.

"We are trying to create an extremely high artistic level," Jones said, detailing his plans for a cultural revival. "The musicians I hired are some of the best around. Pittsburgh has an incredible music scene."

The gig also gives his new students a unique outlet to perform. "The second half of the night we create a jam session," Jones said. "What I like to do is take traditional tunes and change them up to keep the musicians on their toes. The audience loves to see that kind of spontaneity. It's really exciting."

-Lisa V. Mikolajek
Beethoven Year II: Reaching the Summit

Meet Beethoven at age 32. He is beginning to realize that his deafness will never go away. His search for a wife has brought him nothing but loneliness. In a letter to his brother, he admits that he contemplates suicide. And his musical genius is about to unfold in extraordinary ways.

This is the point of departure for Year II of the Complete Beethoven Piano Sonata Cycle at Duquesne University. Professor David Allen Wehr, Hillman Distinguished Piano Chair, launched the final series of concerts on Sept. 14, 2003. In fall 2002, Wehr began his ascent up what he described as "the Mt. Everest of piano playing," performing four programs over the academic year, each consisting of approximately 75 minutes of music that is committed to memory. The second year of the cycle includes the final four programs.

The commitment to perform the complete cycle is a rare one; Wehr made the exceptionally unusual decision to play the sonatas in chronological order.

"We are beginning in 1802, when Beethoven needed to resign himself to living with a tragic disability for the rest of his life."

Wehr said. "We also know that Beethoven really threw himself into the study of world religions, looking for a way to connect with something much higher. So you have some very powerful forces that are driving Beethoven at this time in his life, and what he manages to do is take that energy and focus it in an incredibly concentrated way." The result is elegant economy of music, with each integral note packing more meaning than several in the earlier works.

Deafness also changed Beethoven's work in the respect that he could no longer perform. Wehr explained, "Because Beethoven was no longer composing for himself or any particular pianist, it almost seems that he transcended the instrument. There is the sense of striving, of trying to accomplish something you know you are never going to reach.

"In a sense, maybe his deafness liberated him," Wehr reflected. "He was no longer interested in what a mere piano – or mere pianist – could do."

-Lisa V. Mikolajek

Each program includes a pre-concert discussion by a guest faculty member that begins at 2:15 p.m. in the PNC Recital Hall. A donation of $10 is suggested for each program. For more information, call the music school events line at 412-396-4632.

The remaining schedule for Year II is as follows:

November 9, 2003
Concert VI
Sonata in F Major, op. 54
Sonata in F-Sharp Major, op. 78
Sonata in G Major, op. 79
Sonata in E-Flat Major, op. 81a
(Les Adieux)
Sonata in F Minor, op. 57
(Appassionata)
Pre-concert discussion:
"Beethoven and Deafness"
Dr. Susan Snyder, audiologist
Rangos School of Health Sciences

February 15, 2004
Concert VII
Sonata in E Minor, op. 90
Sonata in A Major, op. 101
Sonata in B-Flat Major, op. 106
(Hammerklavier)
Pre-concert discussion:
"The Hammerklavier"
Ms. Jessica Wiskus Aranovich
Assistant Professor
Mary Pappert School of Music

April 18, 2004
Concert VIII
Sonata in E Major, op. 109
Sonata in A-Flat Major, op. 110
Sonata in C Minor, op. 111
Pre-concert discussion:
"Beethoven's Hat Trick"
Dr. Joseph Wilcox Jenkins
Professor Emeritus
Mary Pappert School of Music
Tempo Interviews Dean Kocher

Dean Kocher, last year Tempo reported on performance highlights that included David Allen Wehr's Complete Beethoven Piano Sonata Cycle, the Wind Ensemble at Heinz Hall, the Jazz Ensemble at Winterfest, the Chamber Singers in New York City, the Duquesne Symphony at Hershey, Pa. and the U3 composers' concerts in Oakland. What are some of the highlights that you anticipate for this year?

This year, Duquesne University is celebrating its 125th anniversary, and at the same time, our founders, the Congregation of the Holy Spirit, are celebrating the 300th anniversary of their founding. The University has commissioned faculty composer Lynn Purse to create a musical composition in honor of the Spiritans. The primary text for "Trees of Righteousness" is taken from Luke 4:18 with additional text adapted from Isaiah, Ezekiel, and the Psalms. The composition was premiered on September 30 at the 125th anniversary faculty convocation.

Also in September, David Allen Wehr, our Hillman Distinguished Piano Professor, continued his two-year commitment to perform the 32 Beethoven piano sonatas in the PNC Recital Hall. These concerts are attracting an enthusiastic and responsive audience of families, students, faculty and friends. The pre-concert discussions are informative and entertaining. Professor Wehr will perform an "All Beethoven Mini-Concert" for East Coast area alumni and friends in Steinway Hall in New York City on October 30. The other dates for campus concerts are November 9, February 15 and April 18.

On Saturday, January 24, Duquesne University and The Mary Pappert School of Music will honor Professor Emeritus Marty Shiner. Mr. Shiner passed away in January 2003. He has left a wonderful legacy of devoted friends and former students. The celebration will include a memorial Mass at 5 p.m., dinner in the Duquesne Room, world premiere compositions by Joseph Willcox Jenkins and Samuel Hazo Jr., a brass ensemble performance featuring former students and the wind ensembles in the Ball Room, and a post-concert reception.

The Duquesne Symphony Orchestra has received an invitation to perform for the 59th Biennial In-Service Conference of the Music Educator's National Conference in Minneapolis in April. Just as wonderful, the Duquesne Wind Symphony and Symphonic Band has been invited to perform in Carnegie Hall in New York City in April. We are seeking support from alumni and friends to fund these remarkable learning opportunities. Congratulations to Maestro Sidney Harth, Dr. Robert Cameron, and our talented students for earning these prestigious invitations!

On the weekend of May 7 – 9, David Stock, professor of music and composer-in-residence, will enjoy the distinct honor of having the world premiere of his Concerto for Cello performed by Truls Mork and the Pittsburgh Symphony Orchestra.

Finally, we are having great fun putting together "Christmas at Duquesne University" volume 1, a compact disc with a Christmas theme scheduled for release in November. The disc features a wonderful collection of Christmas selections by Catch 22, Chamber Singers, Joe Negri, Amanda Ford, Lynn Purse, Mike Tomaro, and John E. Murray, Jr., with special tracks from alumnus Bobby Vinton. As a bonus, we will feature the Duquesne Symphony and Chorus in a new recording of the Alma Mater. I offer my thanks to Bill Purse, chair of guitar and music technology, and our faculty from Digital Dynamics Audio Inc., Tom Kikta, and Francisco Rodriguez, for their important contributions to the engineering, production and distribution of the compact disc.

Dean Kocher. Tempo has learned that our school has once again exceeded the new student enrollment target by a substantial margin this fall, and the academic profile of the new music class is quite impressive. How is the Mary Pappert School of Music responding?

Our second successive class of such a size will present a challenge. On a practical note, we have added additional sections of musicianship, eurhythmics and other required music courses. Our goal is to maintain a warm and friendly learning environment where students, faculty and staff are able to develop their full potential. During the recent summer session, the faculty and staff earned praise from our students for their helpfulness and courtesy. I am grateful that the staff contributes so much to the life of the school, especially in the summer. We are doing our best to contribute to the same high level of service and student satisfaction during the regular academic year.

Dean Kocher, why is the demand for admission to the Mary Pappert School of Music so strong?

Our applicants tell us that the quality of performance at Duquesne is very appealing. They also inform us that our music technology program is one of the best in the country. With tracks in performance, composition and
recording, our technology students have excellent options. We are now offering a Master’s in Music Technology that promises to be a national leader. Excellent performance opportunities, leading technology and strong degree programs in performance, music education, music therapy, music technology and sacred music have established the Mary Pappert School of Music as a very attractive place to prepare for a career in music.

Leadership and outreach are an important theme of this year’s Tempo. Do you have thoughts about the effect of the leadership and service given by our students, faculty, and graduates?

The total impact of our leadership and service activities is astounding. The Mary Pappert School of Music has nearly 2,000 living alums. Our current collegiate enrollment is 400 students. The City Music Center serves an additional 500 students and the summer program attracts nearly 500 additional musicians to our campus and beyond. Our performance faculty is drawn from the ranks of the city’s finest musical organizations, and the music education, music therapy, music technology, and sacred music faculty are nationally respected. The rich interaction of faculty, alums, professionals, students, and community members generates enormous amounts of influence, kindness, good will, and excellent music. That good will was apparent at a recent press conference introducing Duquesne graduate Larry Tamburri, the newly appointed President, Managing Director, and CEO of the Pittsburgh Symphony Orchestra. I felt very grateful that the PSO invited me to the press conference to represent Duquesne and for the warm feelings shown to our University by members of the press and the arts and foundation community.

Dean Kocher, you tell an upbeat story about the Mary Pappert School of Music. What are your challenges for the future?

Our greatest challenge is to find resources to carry out our mission to its fullest potential. We are now doing the groundwork to plan our upcoming capital campaign. The capital campaign will develop the resources for Duquesne University to enter the first ranks of American Catholic higher education by emphasizing our Spiritan identity and mission, enhancing the quality of our students’ experience and developing our national reputation for academic excellence. At the Mary Pappert School of Music, we will help to lead the way through our academic excellence, leadership and service. It’s an exciting challenge as we look forward to the next 125 years of music at Duquesne!
Organ Transplant

Calling an organ a complex musical instrument is an understatement. Sometimes called the “king of instruments,” the organ is a jungle of components. The pipes—some as long and as thick as tree trunks and others no bigger than a pencil—and the keys, stops and pedals are visible, but a multitude of out-of-sight circuits, valves and chambers channel the air that makes the music. Its complexity gives the instrument an inexhaustible expressiveness, from sonorous thunder for filling the largest cathedrals to musical whispers that quietly call souls to worship. And like a king, the instrument has few masters.

Bob Fischer is a master organ builder who maintains Duquesne’s organs and has taught organ maintenance workshops at the University, and he is one of only a handful of Pittsburghers fluent enough with the cabinetry, controls and acoustics of the organ to build one from the ground up. This summer he replaced the practice organ that he originally built and installed at the Mary Pappert School of Music with another made by one of the nation’s preeminent organ makers, Aeolian-Skinner of Boston.

According to Fischer, the Aeolian-Skinner gives Duquesne’s organ players a suitable instrument for practicing more complex classical music. The Aeolian-Skinner organ was originally installed in the music school at Oberlin College in the early 1950s, an important period for organ design in the United States, according to Professor Ann Labounsky. Organs designed during the period have tonal characteristics closer to a Baroque sound.

Moving, rebuilding and tuning the organs occupied Fischer, his daughter Katherine and son-in-law Michael Ainor for most of the summer. The Aeolian-Skinner arrived safely at the school in mid-June. Fischer made a 2,000-mile trek to Kansas City, Missouri by rail to oversee the disassembly, packing and shipping of the instrument.

His main concern was the pipes. A soft amalgam of lead and tin, the pipes could easily be “knocked out of voice,” an organ builder’s phrase describing a damaged pipe. To protect the organ’s voice, Fischer made sure that each pipe was handled carefully and packed securely, the largest in heavy wooden crates, for the long trip by truck to Duquesne.

Tuning individual pipes to the right pitch is only one of Fischer’s concerns. Every large organ has to be adjusted to suit the space in which it is used. In other words, every new room is an acoustic problem the organ builder must solve. Nevertheless, the organ was finished in late August, just in time for the onset of the school’s largest freshman class in history.

“This instrument constitutes a wonderful improvement in the quality of instruments available to our students,” remarked Dean Edward Kocher, who credited Dr. Ralph Pearson, University Provost, with providing additional funding for the purchase of the organ. “We have a high-quality sacred music program with excellent students and a dedicated faculty, and they deserve the very best resources we can provide.”

-Richard Tourtellot
Bob the Organ Builder

Growing up in a musical family on Mount Washington in Pittsburgh, Fischer studied piano as a child, but he traces his interest in the organ to when he was an engineering student at Carnegie Tech (now Carnegie Mellon University). Spotting an organ in the school's Kresge Theater, the future organ builder asked the janitor if he could try it out. A lifelong passion emerged from that initial contact. "I started reading books about organs and my interest grew and grew and grew," he said.

He eventually studied under Carnegie Tech's Professor Caspar Koch, an expert on organ history and tonal design, picking up enough knowledge to tackle his first organ building project—making an organ from scratch in the attic of his mother's home.

Fischer's organ building was interrupted by World War II, but the instrument played a small, but noteworthy role, in the story of his military service. While in boot camp at the Navy's Great Lakes Training Center, he showed an officer a picture of the organ he built in his mother's attic. Impressed with the skill demanded by the project, the officer assigned Fischer to duty as an aviation hydraulics instructor.

After the war he earned his livelihood as a teacher of cabinet making at South Hills High School. For Fischer, teaching proved to be an accommodating profession because it provided 165 days off each year when he could spend time learning the organ builder's trade. While still a high school teacher, he became the district representative for Schlicker, a Buffalo, New York organ manufacturer, a post he held for 18 years.

Fischer retired from teaching high school more than 35 years ago and has devoted himself to organ building ever since. Now 88 years old, his passion for the craft is undiminished. "It's almost like a virus," he said. "Once it gets in your blood, you can't quit. You're always learning, I don't care how many years you've been at it."

-Richard Tourtelott
The Art and Science of Musical Healing

For children facing a serious illness, one of the scariest aspects of hospitalization can be the strange equipment whirring and blinking around them.

Deborah Benkovitz recently used her guitar to help a young cancer patient during a spinal tap. Practicing improvisation skills she learned in Duquesne University's music therapy program, she turned the beeping of a monitor into a part of the music’s rhythm. The procedure was successful—as well as less stressful—for the child.

Benkovitz, who received her music therapy certification through the Mary Pappert School of Music in 1996, began a new full-time position at Children's Hospital of Pittsburgh in June 2003. hers is only the second full-time position to gain funding within the University of Pittsburgh Medical Center (UPMC), the region's largest health care system.

Like many of her colleagues in the field, Benkovitz recalls a time when her profession was not nearly so respected. “When I first graduated from Duquesne, I offered to volunteer as music therapist in a hospital,” she said. “They turned me down flat.”

The practice of music therapy is steadily growing in reputation, with strongholds emerging in cities on the East and West Coast, as well as Cleveland, Kansas City and Dallas. However, the scientific validity of this healing art is still not widely recognized.

“Research is showing that the use of music therapy techniques can reduce the number of complications in medical procedures . . .”

“Music therapy seems to be in the same place as physical and occupational therapy a few decades ago,” Benkovitz observed. “There was a time when these were not seen as ‘medically necessary’ services.”

The real necessity of music therapy was highlighted at the second annual Music and Wellness Workshop at Duquesne University in June 2003. Coordinated by Benkovitz, the workshop featured keynote speaker Dr. Bruce Rabin, medical director of UPMC’s Health Enhancement Program.

“Research is showing that the use of music therapy techniques can reduce the number of complications in medical procedures and the amount of recovery time, which in turn can reduce the length of hospitalization,” said Dean Edward Kocher, who attended the three-day workshop. “Dr. Rabin’s presentation made it clear that it’s not a love of music that determines whether or not a health care system will choose to use a music therapist; it’s the bottom line. And music therapy saves money. Dr. Rabin set the tone for the workshop with a focus on hope for the future as well as the importance of credibility.”

Another presenter at the workshop brought a high level of artistic credibility to the topic—Penny Anderson Brill, violist with the
Pittsburgh Symphony Orchestra. After music therapy helped her manage the pain and stress of her own bout of cancer, she began to collaborate with Benkovitz and Sister Donna Marie Beck, Ph.D., professor and chair of music therapy at Duquesne, to raise awareness of music therapy throughout the Pittsburgh region. According to Sister Beck, the new music therapy initiative at UPMC represents the first fruits of years of such work.

Benkovitz, who recently gained another new position as adjunct professor of music therapy at Duquesne, said that music therapy students are now conducting their practicum experiences in the Children’s Neonatal Intensive Care Unit. Working with Andrea Scheve, director of music therapy at UPMC, they are observing her groundbreaking research into the benefits of music therapy for premature infants.

"Music therapy causes physical changes in blood pressure, respiration and cortisol levels that can be measured," noted Benkovitz. "We can see this is happening; now it's about proving it scientifically.

"Music can make a big difference, and the patients and families have seen this all along," she added. "Now other people are starting to get it."

-Lisa V. Mikolajek
Students in the Mary Pappert School of Music learn through community outreach that the world is their workplace as well as their classroom. Music education majors, for example, gain hands-on experience tutoring members of the Children's Festival Chorus (CFC) during the choir's regular rehearsals in the music school.

Christine Jordanoff, professor and chair of music education, brings this unique learning opportunity to Duquesne's students through her service as artistic director and conductor of the non-profit CFC. In turn, Jordanoff's work with CFC has led Duquesne into a new outreach initiative with the Boys and Girls Club of Western PA that has blossomed over the past three years.

The late Estelle S. Campbell, who had been a benefactor of the CFC, endowed the Boys and Girls Club with $2.5 million to open a new center in the Pittsburgh neighborhood of Lawrenceville. At the club's opening in 2001, CFC leaders were approached to discuss the possibility of starting a music program at the club.
Extrinsic motivation to come to class,” Jordanoff said. “It could be something as simple as an apple. We played a little game where you passed the apple on the beat, and whoever had the apple when the music stopped got to keep it. They wanted to play that game every single time!”

In 2002, Jordanoff brought in a graduate student, Jean Rowles, to teach in the summer program. Relying on skills she had just learned in her guitar class at Duquesne, Rowles developed a successful guitar class for the older children attending the program. This past summer, the course was adapted into a day program, with Rebecca Gard, a music education major who graduated in May, teaching four times a week.

This fall, the music will continue through the academic year with an exciting initiative funded by the Heinz Endowments. “The Heinz Endowments came to the Boys and Girls Club with some concern about Lawrenceville and developments that might contribute to racial tension,” Jordanoff said.

Traditionally a community of Polish Americans, the number of black families in the neighborhood is steadily expanding. With the closure of the local public school, Lawrenceville’s children would be bussed to other locations and lose another level of common ground. “The Heinz Endowments see the club as an opportunity to reunite the community,” Jordanoff explained. “If kids can’t go to school together in Lawrenceville, they can still go to the club.”

In October 2002, Rachel Batchelor, a graduate of the Duquesne program who is employed with the Fox Chapel School District, began teaching music classes in the club twice a week after school.

Jordanoff said, “Rachel is a masterful teacher. She was trained at Duquesne, so she uses the Kodaly approach of music literacy, with emphasis on singing, solfege symbols and rhythmic counting. It’s a serious class – they are learning how to read and write music – but at the same time there is a lot of play.”

As the outreach initiative at the Estelle S. Campbell Boys and Girls Club continues to grow, Jordanoff’s goals include sending undergraduate music education students to the site in order to do clinical work and gain more experience in an urban setting.

“What we’re trying to teach our students is that music education doesn’t need to be limited to schools…”

“It’s a serious class – they are learning how to read and write music – but at the same time there is a lot of play.”

-Lisa V. Mikolajek
A Musical Tribute for Matthew “Matty” Shiner
Saturday, Jan. 24 at Duquesne University

Throughout 46 years of teaching at Duquesne University’s school of music, Mr. Matthew “Matty” Shiner mentored many musicians. In January 2003, Shiner passed away at his home in Forest Hills, outside of Pittsburgh, at age 89. However, his legacy lives on in symphonies, studios and classrooms, where his former students remember lessons learned under his guidance.

The Mary Pappert School of Music will remember “Matty” again on Saturday, Jan. 24, 2004 with a memorial Mass on campus at 5 p.m., featuring a special trombone choir of students, faculty and alumni. Mass will be followed by dinner in the Duquesne Room at 6:15 p.m. and a special concert by the Duquesne Wind Ensembles and an alumni brass ensemble in the Union Ballroom at 8 p.m. World premiere compositions by Joseph Willcox Jenkins, professor emeritus, and music alumnus Samuel Hazo Jr. will mark the occasion.

Alumni interested in volunteering for the trombone choir may contact Ben Holste at 412-795-4963 or Benphhs@aol.com; those who wish to volunteer for the brass ensemble may contact Carl Iezzi at 412-462-1040 or iezzi@stargate.net.

TO BE
By Samuel J. Hazo

It’s time we said that time is not the sum of birthdays nor how soon it takes to come from anywhere to now.

No longer who we used to be, what are we finally but who we are?

After we’ve gone, we live again in those we touched.

The more we shared, the more we had to share by giving back tenfold what other givers gave to us.

It made us similar as songs we heard along the way and loved so much we learned the songs by heart.

We came to know them as we know by heart our very selves.

Those are the songs that save us.

- For Matty Shiner

Samuel J. Hazo, Duquesne University professor emeritus, is the director of the International Poetry Forum in Pittsburgh. In 1993, he was appointed as the first State Poet of the Commonwealth of Pennsylvania by former Governor Robert Casey.
Mija Novich Remembered

Mija Novich, professor of voice and director of the Duquesne University Opera Workshop, died on Monday, Oct. 13 after a courageous battle with cancer. Novich was honored for 25 years of service at Duquesne University's 125th anniversary convocation on Sept. 30 in her absence. Before becoming a full-time faculty member, Novich served as an adjunct professor from 1975 to 1977. She is survived by her daughter and granddaughter.

Prior to her arrival at the Mary Pappert School of Music, Novich enjoyed a brilliant career as a dramatic mezzo-soprano. She appeared with more than a dozen international opera companies, including performances in Baltimore, Buenos Aires, Houston, New Orleans, Mexico City, Montreal and Toronto. She performed with the world-renowned Placido Domingo in the Toledo and Dayton Opera Company’s 1966 production of Tosca.

Novich made her professional debut as the lead in the Pittsburgh Opera’s 1956 production of Aida. When Novich portrayed her signature role again in 1957, the Baltimore Sun described her performance as "resplendent and breathtaking," adding, “Her voice is radiantly beautiful.”

Novich’s skills as a teacher and advisor have been demonstrated by the academic and professional achievements of her students. Marianne Cornetti, who graduated from Duquesne with her bachelor’s degree in 1988 and artist’s diploma in 1991, celebrated her debut with the Metropolitan Opera of New York in fall 2002; she acknowledged Novich for her influence and support in an article published in Tempo 2002.

Novich was born in Chicago and received her bachelor’s degree from Northwestern University in 1949. She earned her M.M. from Duquesne University in 1976.

The Duquesne community honored Mija Novich in a memorial Mass in the Duquesne Chapel on Oct. 22. Gifts in her memory can be sent to Duquesne University, University Relations, Pittsburgh, PA 15282, attention “Mija Novich Fund." Call 412-396-5189 for more information.

Career Services Can Help Music School Alumni

The Mary Pappert School of Music is one of the select music schools across the nation to provide career enhancement to our students and alumni, including:

- Career Counseling
- Gig Referral Service
- Internships
- Job Postings
- Contract Writing and Review
- Resumes for Musicians

For more information, please contact:
Amanda M. Ford, Director of Music Career Services
Duquesne University
Mary Pappert School of Music
Room 304
412-396-5058
forda@duq.edu
www.musiccareers.duq.edu
Alumni Notes

Patrick Burke, B.S. Music Technology '97, won an ASCAP student composer award in spring 2003. Burke has earned his master’s degree from the University of Texas and is currently studying at Yale.

Melinda Crawford, B.S. Music Education '00, is the new U.S. National Scottish Fiddling Champion. She was invited to the national championship this summer in Washington state after winning regional contests. Crawford also received honors for her original composition, “Lament for Mr. P.J. Ross.”

Crawford remarked, “The music school was always so open and encouraging toward all of my interests. From composing a bagpipe duet for my solfege class, to working on klezmer music with my violin teacher, I was always enthusiastically supported by my professors and peers.”

Brian Kellum, B.S. Music Education '01, serves as music director and conductor of the Cameron Youth Chamber Orchestra, which was created in 1993 to cultivate the talents of exceptional young African American musicians in the St. Louis area. Kellum was one of the orchestra’s original members.

Frank Kumor, M.M. ’93, recently published a book entitled Drum Circle: A Guide to World Percussion. He completed his D.M. degree from the University of Kentucky in 2002 and performed a solo concert at the 2003 International Percussion Festival in Argentina. Kumor is currently a faculty member at Kutztown University in Pennsylvania.

Timothy McFadden, B.S. Music Education '86, recently won the audition for the first trumpet position in the Charleston Symphony Orchestra in Charleston, South Carolina.

Tammy Nuzzacci, B.A. Performance ‘02, was recently hired as the Orchestra Personnel & Operations Manager at The Washington Opera.

Joseph Sheehan, B.A. Music Technology and Composition '02, was one of nine recipients of the Annual BMI Student Composer Awards. In addition, he was named winner of the 2003 William Schuman Prize for the most outstanding composition. Sheehan, who studied under Professor David Stock, is currently pursuing his M.M. degree in composition at Indiana University in Bloomington.

Lawrence Tamburri, B.S. Music Education '72, was appointed President, Managing Director and CEO of the Pittsburgh Symphony Orchestra in September 2003. Tamburri comes from the New Jersey Symphony, where he served as president since 1991.

The above information was submitted by the individual or by the faculty of the Mary Pappert School of Music.

In the Spotlight: Eugene Reichenfeld

It has been said that a teacher affects eternity; he can never tell where his influence stops.

Throughout nearly eight decades of teaching music, music school alumnus Eugene Reichenfeld has influenced countless individuals, and he continues to mentor about 70 students today. The Mary Pappert School of Music awarded an honorary doctorate of music education to Eugene Reichenfeld during the school’s commencement ceremony on Saturday, May 3 in recognition of his dedicated service to the arts community.

Currently a resident of Boston, Pa., Reichenfeld is a native of Hungary who emigrated to Pittsburgh with his parents at age six. He began teaching violin at age 16, earning his bachelor’s and master’s degrees from Duquesne’s music school years later.

Reichenfeld recently marked 50 years as the director of the Reichenfeld String Sinfonietta, the only all-strings symphony in the Pittsburgh region. His past achievements include 50 years conducting the Wilkinsburg Civic Symphony, now the Edgewood Symphony, and 26 years of teaching music in the Penn Hills School District.

Past students of Reichenfeld include members of the New York Philharmonic and other symphonies across the Western Hemisphere, as well as many music teachers who carry his lessons across the globe.
New Releases '03

Catch-22
Faculty Guitar 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; joined by Joe Negri, adjunct professor of guitar; Mike Tomaro, director of jazz studies; the Butler Symphony Orchestra conducted by Betsy Heath-Charles, director of bands; and drummer Billy Kuhn
Released in March 2003

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
Released in spring 2003
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
Released in spring 2003
Contact MaestroBP@aol.com

Andrew Reamer
in The White Tie Group
Chair of Percussion
Associate principal percussion, Pittsburgh Symphony Orchestra
Plays Well with Others
Jazz trio with guests Lily Abreu on vocals; and Peter Sullivan, music school faculty and PSO member, on trombone
Released September 2003

Sister Carol Riley, Ph.D.
Professor of Piano
Depression: Facing the Challenges
A series of inspirational and practical advice for parents of children with depression
Alba House Communications,
www.albahouse.org
Released in June 2003

John Walker
Adjunct Professor of Organ and Sacred Music
Christmas Rediscovered
October 2003
Often overlooked gems of the Christmas season
Pro Organo label
Released in October 2003

How Can I Keep From Singing?
John Walker conducts the Shadyside Presbyterian Choir with music school alumni
Richard Walker, tenor, and Elizabeth Keen Fleischman, organist
Released in October 2003

New Faculty 2003

- Deborah Benkovitz, LSW, MT-BC – adjunct professor of music therapy
- Sean Jones – artist-in-residence
- Rebecca Rollett – Interim Director of Choral Activities
- Eli Tamar – visiting professor of musicianship

Noteworthy

Kenneth Burky, professor and chair of piano, and Mija Novich, former chair of voice, were honored for 25 years of service to Duquesne during the Annual Convocation Ceremonies on September 30.

Promotions

- David Allen Wehr, Hillman Distinguished Piano Chair – promotion to full professor
Bring Home Duquesne for the Holidays!

All proceeds benefit students of the Mary Pappert School of Music

The first recording of its kind, Christmas at Duquesne Vol. I shares the abundant talent of faculty and students of the Mary Pappert School of Music, along with special guests. Inspired by frequent requests from alumni and friends, this unique compilation features the diverse artistry of:

- Catch 22
  Faculty Guitar Ensemble featuring
  Bill Purse, Ken Karsh, Mark Koch and Jeff Mangone
- The Duquesne University Chamber Singers
- Duquesne University Jazz Ensembles
- Judith Bowman, Professor of Music Education and Music Technology
- Bob Corbin, Grammy award-winning songwriter and guest clinician
- Dwayne Dolphin, Adjunct Professor of Bass & Jazz Studies
- Amanda Ford, Instructor of Eartraining
- Fr. Ray French, C.S.Sp., University Chaplain
- Roger Humphries, Adjunct Professor of Percussion & Jazz Studies
- Sean Jones, Artist-in-Residence
- Tom Kikta, Director of Classical Guitar & Recording
- Edward Kocher, Professor and Dean of Music
- John E. Murray, Jr., University Chancellor and Professor of Law
- Joe Negri, Adjunct Professor of Guitar
- Rachel Purkin, Adjunct Professor of Violin; Concertmaster, Wheeling Symphony Orchestra
- Lynn Purse, Assistant Professor of Music Technology
- Leonard Rogers, Adjunct Professor of Percussion
- Charles Stegeman, Associate Professor and Chair of Strings; Concertmaster, Pittsburgh Opera and Pittsburgh Ballet Theater Orchestras
- Mike Tomaro, Director of Jazz Studies
- Bobby Vinton, Distinguished Music School Alumnus
- "Alma Mater" Special Bonus Track
- And More!

The tentative release date is Nov. 15. The compact disc is $15 plus $2 shipping and handling. Limited quantities are available, so reserve your copy now! Visit the music school or the Duquesne Union Bookstore, or send check or money order to:

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Mary Pappert School of Music
Kathy Ingold, Assistant to the Dean
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