City Music Center
Pittsburgh’s Conservatory Education for Youth, Teens and Adults

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Events listed are subject to change. Please visit [www.duq.edu/musicevents](http://www.duq.edu/musicevents) for the most up-to-date information.
The Mary Pappert School of Music

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

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

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

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

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

Learn more at www.duq.edu/music.

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CONTRIBUTORS TO TEMPO 2012-2013:

Authors: Dean Edward Kocher, Christy Hudson, Stephen Groves, Dr. Paul Doerksen, Stephanie Sloan, Dr. Ann Labounsky and Jordan Mroziak

Photographers: Patti Brahim, Christopher Bromley, Stephen Groves, Peter Finger and Kamie Schoonhoven

Special Thanks: The Pittsburgh Symphony Orchestra, Kathy Ingold and Troy Centofanto

CONTACT THE EDITORS OF TEMPO:

412.396.6080
tempo@duq.edu

The Mary Pappert School of Music
Duquesne University
600 Forbes Avenue
Pittsburgh, PA 15282

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An exciting new collaboration between Duquesne University's City Music Center (CMC) and Three Rivers Young Peoples Orchestras (TRYPO) will provide members of both organizations with new educational opportunities and an enhanced musical experience.

City Music Center is a music school for children, teens and adults from the Pittsburgh and tri-state area. Accredited by the National Association of Schools of Music, the center provides conservatory-level training including private instrumental lessons, eurhythmic and musicianship classes and participation in ensembles.

Originally known as The Three Rivers Training Orchestra, the Three Rivers Young Peoples Orchestra has enabled more than 2,000 alumni to grow through a deeper appreciation for the musical arts by serving students ages 13-18. Inquiries for an even younger orchestra began to arise and, in 1985, Symphonette was created for students ages 8-14. The combined groups then became Three Rivers Young Peoples Orchestras. This season, the organization will feature a diverse group of more than 120 students ranging in age from 9-18.

Established to be the premier pre-collegiate music program in Pittsburgh, City Music Center now offers students the opportunity for audition and possible membership in TRYPO as part of its standard tuition.

“This new relationship between our two organizations will provide so many great opportunities,” said Christopher Bromley, director of CMC. “We are thrilled that we can now offer our students participation in an established and well-respected youth orchestra as part of the center’s core curriculum.”

Lindsey Nova, executive director of TRYPO, said that the collaboration between CMC and TRYPO is a win-win for everyone involved. “The agreement between City Music Center and TRYPO is a tremendous opportunity for both organizations. City Music Center was looking to add a large ensemble experience to its curriculum, and TRYPO is thrilled to provide those ensembles. Additionally, TRYPO is happy to have a home venue that is excited to have us and is looking to establish a long-term relationship that will help both organizations with student recruitment and retention.”

As part of the collaboration, TRYPO has moved to its new location at Duquesne’s Mary Pappert School of Music. “We are pleased to extend Duquesne’s mission of service to the talented musicians of the Three Rivers Young Peoples Orchestras,” said Dr. Edward Kocher, dean of the Mary Pappert School of Music. “Our exciting new partnership will benefit both of our organizations and the music students of our region.”

Beginning with the 2012-2013 season, the collaboration will provide CMC and TRYPO students with a full slate of educational and performance opportunities through cross-registration, including private lessons, musicianship (music theory, music history, ear training, etc.), small ensembles and large ensembles. Students will also have the option to participate solely in TRYPO or CMC with an à la carte membership.
Duquesne’s City Music Center (CMC) has launched a new music technology curriculum for 9th-12th graders this fall that provides first-year students with a new iPad and a revolutionary educational experience. In its inaugural year, the program enrolled over 20 students, nearly ten percent of the total CMC student body. Taught by prestigious CMC faculty, including professors (and Duquesne alumni) Jesse Naus and Jordan Mroziak, the one-to-three-year program includes three technology courses, a music theory course and a private or group lesson on each student’s selected instrument. Students will learn software and processes that are typically only taught at the university level.

“Musicians can utilize the iPad to read, practice, compose and perform—it has the potential to support new ways of learning for these young musicians,” explained Christopher Bromley, CMC director. “We expect the iPad to be a standard curricular component in most university programs over the next few years.”

Each student who enrolls in the program will be provided with a new iPad as part of the first year’s tuition. While the program does not focus exclusively on the iPad, students will use it often, and with different applications that will enhance their classroom learning experience.

“Whether it is tactile explorations of rehearsing rhythms or visual examinations of approaches to teaching music, learning on mobile devices has forever changed common classroom methods,” added Mroziak. “The iPad inspires creativity by interacting with the student, helping them to create a unique learning experience that is both educational and rewarding.”

According to Jesse Naus, chair of music technology for CMC, the iPads are used to create a sensory experience that boosts learning and comprehension.

“We use an iPad app that allows students to simulate working on an actual sound board. Everything works in the app, all the knobs and buttons. It’s like taking a sound board home to practice on. There is a huge difference between sending a student home with a homework assignment to practice on a static version of a board and providing them with the opportunity to practice on something that functions just like the real thing, only smaller.”
The program and its curriculum were developed by adjunct professor of musicianship Jordan Mroziak to fit into director Christopher Bromley’s vision of a more modern education method for today’s youth. The concept for this type of program was born out of a discussion on possible uses of the iPad as educational technology. Mroziak, who is also a Ph.D. candidate in Instructional Technology at Duquesne said, “From this, Chris and I began the discussion of shaping an entirely online musicianship program that would provide grounding in both written theory and aural/oral skills. In my ongoing education, I focus on implementing educational technology in studies of music and the arts. This seemed like a fantastic opportunity to create an innovative program for students that would leverage culturally relevant and state-of-the-art technologies for their learning experiences.”

The musicianship program is unlike anything experienced in the classroom. Students utilize the Blackboard learning platform (an internet-based software portal), to participate in classes and to complete coursework from anywhere, at any time, without spending time in the classroom. The classes are taught by City Music Center faculty who aid the students by posting class materials, online videos and iPad apps to help them learn the material while answering questions along the way. The program is taught at an accelerated pace and acquaints students with the rigors of college-level learning prior to their taking college courses. The online program also represents an overall shift in education practices from a brick-and-mortar classroom to a mobile education solution that is easily molded to fit any schedule, learning ability, or location. These themes move to decentralize learning from the classroom, allowing students to work from anywhere with the flexibility needed to fit their schedule.

Many online programs, including the new musicianship program, are created for use with different types of portable internet-accessible devices, such as the iPad, to allow for maximum flexibility. These portable devices are multimodal, in that they can create many different types of learning experiences in a small, portable device. According to Mroziak, “This type of learning, where the student is increasingly self-directed while having a wealth of educational experiences in the palm of their hand, promises to become a standard way of learning as we move into the future. Helping students learn how to learn is a foundational goal of the program and a necessary skill for education in the 21st century.”

According to Bromley, the online program's curriculum and delivery methods are extremely flexible and can be tailored for use as supplemental learning in the traditional classroom or to provide a cost-effective option for public schools whose arts programs are affected by budget cuts. Other options include offering the program to home-schooled and cyber school students who may not have music courses as a standard part of their curriculum.

A note from Christopher Bromley, director of City Music Center...

The faculty, staff and students of CMC are very proud to be featured in this year’s edition of TEMPO. The included articles detail some of our exciting new programs and future prospects, but do not tell the story of our first 24 years. With that in mind, I want to acknowledge and remember our Founding Director, Dr. Sally Worsing, who passed in 2010. Without Sally’s tireless dedication to our program, none of this would be possible today.
Once again, The Mary Pappert School of Music brings the bluff alive with a series of concerts based upon an eastern European theme. This year’s series, Budapest on the Bluff, includes five concerts that focus on renowned Hungarian composers and works inspired by Hungarian and Gypsy folk music.

The series, under the artistic direction of David Allen Wehr, features a wide range of musical pieces, each with a distinctly eastern European flavor. Performers include Mary Pappert School of Music faculty, members of the Pittsburgh Symphony Orchestra (PSO), and special guest artists. Pieces by Béla Bartók, Franz (Ferenc) Liszt, Ernő von Dohnányi and Zoltán Kodály, as well as Franz Joseph Haydn, Franz Schubert, Johannes Brahms, Karl Maria von Weber, Maurice Ravel and many others are featured in the series.

On Sunday, September 9, Budapest on the Bluff kicked off with Fife and Drums, a concert of music ranging from 17th-century dances through pieces with dazzling Romantic virtuosity. Some of the works performed included Ferenc Farkas’ Old Hungarian Dances for Woodwind Quintet; Franz Doppler’s Hungarian Fantasy for Two Flutes and Piano, op. 35; and Karl Maria von Weber’s Hungarian Rondo for Bassoon and Piano.

Performers included Wehr along with members of the PSO and the Wheeling Symphony; and James Houlik, professor and chair of winds at the Mary Pappert School of Music. Guest artists at the concert included David Sogg, co-principal bassoon with the PSO and pianist/international concert artist Cynthia Raim.

On Sunday, October 21, Purely Piano, the second in the series, showcased Mary Pappert School of Music faculty members Wehr and Natasha Snitkovsky and guest artist Barbara Nissman in a program that focused on pieces played solely on the piano. Featured were works by Franz (Ferenc) Liszt, Johannes Brahms, Franz Schubert and Béla Bartók.

The third concert, held on Monday, November 26, was Dominantly Dohnányi and featured music written primarily by composer Ernő von Dohnányi including Piano Quintet #1 in C Minor, op. 1; Sextet in C Major, op. 37; and Harp Concertino, op. 45. Rounding out the program was Béla Bartók’s Contrasts for Violin, Clarinet and Piano. Mary Pappert School of Music Faculty members Wehr, Charles Stegeman, Rachel Stegeman, Marylène Gingras-Roy, Ron Samuels, Zachary Smith and Gretchen Van Hoesen were joined by Randolph Kelly and David Premo, guest artists from the Pittsburgh Symphony Orchestra.

Upcoming concerts in the series include String Theory on Sunday, January 6, at 3 p.m. and Hungarian Harmonies on Sunday, February 10, at 3 p.m.

Sunday afternoon concerts in the Budapest on the Bluff series feature various Mary Pappert School of Music faculty presenting pre-concert events designed to provide an educational look at key aspects of that afternoon’s performance. All Budapest on the Bluff concerts take place in the newly renovated PNC Recital Hall in the Mary Pappert School of Music.

Admission is a suggested donation of $10. For more information on Budapest on the Bluff, call 412.396.6083 or visit www.duq.edu/budapest.
Katie Harrill, Gretchen Chardos Benner and Brigette Sutton are three music therapy alumnae who have used their degrees to change the lives of others and to make a difference in the western Pennsylvania region.

Katie Harrill (Post-Baccalaureate Music Therapy, 1998), a board-certified music therapist, believes in the healing powers of music, particularly in the lives of autistic children and those with developmental disabilities. Harrill currently serves as creative arts program supervisor with Wesley Spectrum Services, an organization that provides education, mental health and social services to children on the autism spectrum and their families in the western Pennsylvania region. There, she developed a music therapy program that quickly expanded to become a comprehensive creative arts program for autistic and developmentally disabled children.

“My commitment, devotion and passion for the therapeutic force of music and music therapy as a profession motivates me to serve children,” she said.

In addition to her work at Wesley, Harrill has co-authored a chapter in a book on creative arts therapies, as well as an article in Perspectives (Journal of the Early Childhood Music and Movement Association) titled “Contributions of Sociocultural Theory in Music Therapy for Autistic Children”.

Gretchen Chardos Benner (B.S. Music Therapy and B.M. Music Performance, 2007) provides music therapy in the inpatient behavioral health units at UPMC Mercy Hospital. Live Lobby Music, a program Benner started at Mercy Hospital in 2009, features Duquesne students and alumni who volunteer their time and talent to provide soothing music for hospital patients and visitors.

Benner, who graduated in May 2007 from the Music School with a double major—music therapy and viola performance—got the idea for Live Lobby Music from her experience as a volunteer at Magee Women’s Hospital. As a student, Benner performed on viola and piano in the lobby every other week for three years, voluntarily. She saw the opportunity for volunteer performers to donate their time in a way that could provide joy for the patients, visitors and staff of UPMC Mercy. She outlined the idea to hospital administrators, who approved her plan. Within 30 days of suggesting the program, Benner had the first performers lined up and Live Lobby Music was under way.

Brigette Sutton (B.S. Music Therapy, 2004) is the director of music therapy at Villa St. Joseph, in Baden, PA. During her five years there, Sutton implemented the facility’s music therapy program, making the long-term care facility the first in its area to implement a music therapy program directed by a full-time, board-certified music therapist.

According to Villa St. Joseph’s website, the primary goal of the music therapy program is to enhance quality of life for residents by “restoring, maintaining, and improving psychosocial, cognitive and physical health... by providing motivating opportunities for social interaction, self-expression, reminiscence, calming/coping, movement/exercise, and meaningful community involvement. The Music Therapy Program also embraces residents with Alzheimer’s disease, using music to help residents maintain abilities as much as possible.”

Sutton completed training in neurologic music therapy in February 2012 and has begun to identify co-treatment opportunities with the rehab team at Villa St. Joseph, which has allowed her to broaden her clinical impact. She has also begun to supervise music therapy students from Duquesne and other universities. Additionally, Sutton is an adjunct faculty member at the Mary Pappert School of Music, teaching music therapy repertoire.
Winds of the Future

On October 28 and 29, area high school students were invited to play alongside the Duquesne Wind Symphony during Winds of the Future, a two-day musical clinic that ended with a concert under the direction of Duquesne's director of bands Dr. Robert Cameron.

Last year’s event, which featured more than 40 select students from area high schools, was the first to be held on Duquesne’s campus. The clinic provided the opportunity for students to not only learn from college-level instructors, but to play alongside students that are on their way to becoming professional musicians and music educators.

This year, Winds of the Future was combined with the music education department’s Career Day, in order to provide a more robust experience for students. The focus of both events is to provide opportunities for high school music students to become familiar with careers in music and to actively participate in university-level activities representative of undergraduate degree programs in music. Career Day also serves students in the Pittsburgh area public schools by educating them on the requirements necessary to apply and audition for music study at the collegiate level.

A Singing City

Duquesne University’s Pappert Men’s Chorale, Pappert Women’s Chorale and Voices of Spirit will join thousands of singers from Pittsburgh area church, civic and university choirs during A Singing City, the kickoff concert for the Pittsburgh Symphony Orchestra’s Music for the Spirit festival, on April 20, 2013.

This special event, which will be held at The University of Pittsburgh’s Petersen Events Center, marks the beginning of a 10-day tribute to the tremendous power that music has in uniting diverse people and in promoting a truly universal, spiritual message.

A Singing City will provide students in the Pappert Chorales and Voices of Spirit with a once-in-a-lifetime performance opportunity that not only puts them on the same stage as the Pittsburgh Symphony Orchestra (PSO), but allows them the opportunity to perform a brand-new piece of music on stage with thousands of other singers.

During a participating choir conductors’ conference in May, PSO music director Manfred Honeck said that it “…will be truly exciting for all of the choir members to sing together with the Pittsburgh Symphony Orchestra. And when will they have another opportunity to sing with 3,000 or 4,000 other people? It’s the first time in my life, and I have done a lot of concerts…But this kind of concert is my greatest mission.”

The program for A Singing City will feature several choral pieces including the final movement of Mahler’s “Resurrection” Symphony No. 2 and the world premiere of a newly commissioned work for a cappella choir.

For more information on A Singing City, visit the Pittsburgh Symphony Orchestra’s website, www.pittsburghsymphony.org

Mason Bates

On December 6, 2012, the music of Mason Bates was featured in a Pittsburgh Symphony Orchestra (PSO) residency concert in cooperation with the Mary Pappert School of Music. The Fourth River Music Project, a music collective of students and alumni under the direction of Lynn Emberg Purse and Patrick Burke, presented a variety of electro-acoustic pieces. Bates’ Bagatelles for String Quartet + Electronica was performed by the DeBroff String Quartet in residence at the Mary Pappert School of Music. Also featured was alumnus Ben Opie performing Corail by Edmund Campion; and alumna and adjunct professor Lisa Pegher performing Vibraphone Loops composed by alumnus and musicianship faculty Dr. Joe Sheehan.
Andrey Nemzer, an adjunct professor with the Mary Pappert School of Music, was selected as one of five winners in the Metropolitan Opera's 2012 National Council Auditions, considered to be one of the most prestigious singing competitions in North America.

Nemzer, a countertenor, was selected from a pool of nine finalists, each having the opportunity to perform arias with The Metropolitan Symphony Orchestra. As a winner, he received a $15,000 cash prize in addition to the opportunity to perform in front of an audience that included influential opera executives, artist managers and music critics.

The National Council Auditions are designed to discover exceptional young talent, to provide a venue for young opera singers at all different levels to be heard and to assist with their development and to search for new talent for The Metropolitan Opera and the Met's Lindemann Young Artist Development Program.

“It’s like having your star player win the M.V.P. award in the NCAA Tournament,” said Dr. Edward Kocher, dean of the Mary Pappert School of Music. “We are thrilled that Andrey’s talents were recognized by the distinguished Metropolitan Opera at this renowned competition.”

Nearly 1,500 singers between the ages of 20 and 30 participated in this year’s auditions, which are held annually throughout the United States and Canada and are sponsored by the Metropolitan Opera National Council. Many of the world’s foremost singers, including Renée Fleming, Susan Graham, Thomas Hampson, Samuel Ramey and Dolora Zajick, have received awards from the National Council.

Nemzer became an adult countertenor nearly by accident. While visiting his friend, Preston Showman (an organist at Third Presbyterian Church in Pittsburgh’s Shadyside neighborhood), Nemzer tried out a score of Handel pieces which turned out to be too low for his tenor voice. Just for fun, Nemzer transposed the songs into the alto range and was surprised to discover that they sounded good. He tried another song, Pie Jesu from Maurice Duruflé’s Requiem, which also suited his voice.

The Pittsburgh Tribune Review quoted Nemzer, saying, “My friend said it sounded fabulous. I thought about it for a couple days and decided to try it. So, this fun became the victory at the Metropolitan Opera. I cannot believe it myself. Something happened at that time, like God directed me.”

Nemzer, 30, began his career as a singer at age six when he was accepted into the Moscow Choir College in his home town of Moscow, Russia. During the 11 years he studied there, Nemzer toured as a soloist under the direction of Viktor Popov, the People’s Artist of Russia. He had his first introduction to opera at age 20 when he sang in the Russian premieres of Lulu written by Alban Berg and Andre Gretry’s Peter the Great with the Helikon Opera Theatre.

No stranger to competition, Nemzer was the winner at the all-Russian vocal student competition Bella Voce in 2002 and was the Best Competition Soloist at the international choral competition The Singing World in 2009. In addition, he was awarded a prize at The Pittsburgh Baroque Competition in 2010 and won The Mildred Miller International Voice Competition in 2011, for which he was awarded his residency at the Opera Theater of Pittsburgh. Nemzer also won this year’s Gerda Lissner Foundation Competition.

Nemzer is grateful for his experiences here in the United States, particularly in the Mary Pappert School of Music. “I’d like to thank everyone who helped me to attend Duquesne University, most of all Claudia Pinza, my teacher, who helped me through the admissions and application process,” He said. “And Dean Edward Kocher, Guenko Guechev, Xiu-Ru Liu and Troy Centofanto for all their support. Their trust in me is very precious.”
“It’s like having your star player win the M.V.P. award in the NCAA Tournament. We are thrilled that Andrey’s talents were recognized by the distinguished Metropolitan Opera at this renowned competition.”

–Dr. Edward Kocher, Dean of the Mary Pappert School of Music.

Taylor Brown (M.M. Performance, 2009, A.D., Performance, 2011) started off his career as a freelance musician in the Western Pennsylvania area. He spent time playing with the symphonies of Youngstown, OH; Canton, OH; Wheeling, WV and Charleston, WV. He also appeared in a string orchestra alongside the group Earth, Wind & Fire as well as in a brief tour of the Northern United States and Canada with Barry Manilow.

In late summer, Brown accepted an appointment as principal double bass with the Chattanooga Symphony and Opera (CSO). In addition, he plays with the CSO string quintet, a group that serves as an outreach vehicle for the Symphony. “Our job is to go to schools and introduce the instruments to kids from kindergarten to fifth grade,” he said. “We play themed pieces as a group, talk about our instruments and demonstrate the special techniques we use in the music.”

Brown enjoys his new position with the CSO and is looking forward to expanding his career in the future.
Two years ago Mike Tomaro, professor of music and chair of jazz studies in the Mary Pappert School of Music, lost his wife Nancy to pancreatic cancer. On December 5, 2011, the first anniversary of Nancy’s passing, Tomaro held *A Love Remembered—A Concert in Memory of Nancy Tomaro*, a benefit concert that would not only pay loving tribute to Nancy’s life, but would serve to raise much-needed funds for pancreatic cancer research.

The highly successful 2011 concert raised more than $3,000 for the Pancreatic Cancer Action Network, a group dedicated to the advancement of pancreatic cancer research, providing support for patients, and creating hope for those affected by pancreatic cancer and their loved ones. After seeing the success of *A Love Remembered*, Tomaro decided to establish the concert as an annual event not only to pay tribute to Nancy, but also to raise money in order to help fight the disease that ended her life so prematurely.

This year’s event, titled *A Holiday Postcard: A Concert Benefitting Pancreatic Cancer Research*, took place on Thursday, November 29, in the Power Center Ballroom and featured Tomaro with performers Joe Negri, Maureen Budway, Sean Jones, members of the Pittsburgh Jazz Orchestra, the Children’s Festival Chorus (under the direction of Christine Jordanoff) and other guests.

The concert was again successful, raising more than $3,000 for pancreatic cancer research. Tomaro, who was recently promoted to full professorship in the Mary Pappert School of Music, plans to continue the benefit for years to come.

To learn more about the Pancreatic Cancer Action Network, visit www.pancan.org.
James Witherite (B.M. Music Technology, 2007) recently produced and recorded a modern big band album, titled +17, with the Zeropoint Big Band and vocalists Carolyn Perteete (B.S. Music Education, 2002) and Michael Andrews. Witherite credits the Mary Pappert School of Music, especially professors Mike Tomaro and Sean Jones, for his ability to remain active as a musician.

Although he enjoys performing, Witherite feels drawn towards composition and producing. “Musically, I feel like I’m moving in a more creative direction,” he said. “More composing and maybe less performing. I’ve done the cover band thing, the bar band thing, and it wasn’t my cup of tea. Composing, arranging, recording, I don’t think I’ll ever tire of because it’s always something new.”

In addition to his music, Witherite is also a professional horse racing announcer who has called races at more than 50 racing tracks throughout North America.

The Music of The Beatles

The Mary Pappert School of Music Jazz Ensemble will present a concert featuring the music of The Beatles on Thursday, March 14 at 8 p.m. in the Dr. Thomas D. Pappert Center for Performance Innovation.

The Beatles, a group whose innovative sound and likable persona captured the hearts of fans all over the world, have forever changed the face of popular music. Their songs, which are said to be inspired by the jazz genre, have motivated many musicians to create interpretive covers of many of The Beatles’ tunes with a jazz flavor.

Concert organizer Mike Tomaro, professor of music, chair of jazz studies and director of the Duquesne University Jazz Ensemble was inspired by his daughters, who are Beatles fans. Tomaro created his own arrangements of several of The Beatles’ biggest hits, while sticking close to the original intended sound.

“The Beatles with my own little spin.” –Mike Tomaro, professor of music and chair of jazz studies

“The Beatles with my own little spin.”

This concert is The Beatles with my own little spin.

“There have been a lot of Beatles albums that jazz people have done in the past,” he said. “This concert is The Beatles with my own little spin. However, everything you will hear is very faithful to the originals. The music is already so great, there’s really no need to do anything with it. So many artists and musicians today are influenced by the music of The Beatles.”

The program will include Beatles favorites such as: Come Together, Blackbird, The End, Back in the USSR, A Day in the Life and others.

Jazz Goes to the Movies

On Thursday, November 8, the Duquesne University Jazz Band presented Jazz Goes to the Movies, a tribute to the history of jazz-inspired music in Hollywood film.

According to Professor Mike Tomaro, many movie themes and pieces of background music are orientated firmly in jazz. The program focused on several movie themes, including the opening credits to Catch Me if You Can, the theme from Anatomy of a Murder, several of the James Bond themes and others. Tomaro also took the opportunity to present information on the featured composers.

Additionally, the trailers for each of the movies played on a screen behind the musicians, providing the audience with the opportunity to see the actual theatrical trailers for the films while the music was being played.

Tomaro hopes to host more of these types of concerts in the future, and to present them in an audience friendly and fun way. In doing so, he hopes to make the genre approachable and enjoyable for wider audiences.

Encore
Over the past decade, Tempo has interviewed Dean Edward Kocher on a variety of topics that provide its readers with a deeper understanding of the Mary Pappert School of Music. In continuing that tradition, we ask Dean Edward Kocher to offer his thoughts on City Music Center, some of his professional service contributions and, with a look to the future, some of the challenges facing the School of Music’s students and their families.

Dean Kocher, City Music Center occupies the cover page of Tempo. It seems that the programs are thriving and enthusiasm is running high. Do you agree?

The City Music Center is a cultural gem of our region. Thanks to the vision and excellence of the founder, the late Sally Stone Worsing, City Music Center is a model community-based school with a well-earned reputation for superior quality. Under the energetic and forward-looking leadership of Christopher Bromley, the school is expanding its enrollment and incorporating curricular innovations. The students of the City Music Center represent the future of music. Some of the students will continue their studies in preparation for a professional career in music. More importantly, we know from experience that alumni from the City Music Center will achieve a broad range of professional and personal successes and become the next generation of concert goers, subscribers, board members and parents who will, in turn, offer their children the same opportunity to study music from highly qualified and passionate teachers.

Your professional service contributions as an accreditation commissioner take you off campus for several weeks each year. Please describe your work.

I am currently serving in my second and final term on the Commission for Accreditation for the National Association of Schools of Music (NASM). The duties of the 18 elected commissioners are to apply the accreditation and membership standards of the association for over 600 baccalaureate and graduate institutions and programs. The commission receives applications and determines the qualifications of institutions seeking membership and, after thorough examination in accordance with association procedures, takes action on behalf of the association. The commission also has the power to investigate the maintenance of standards and the observance of published commitments in any member institution under its jurisdiction. Commission members must have had experience as visiting evaluators. Accreditation is voluntary, and the standards are determined and continuously refined through a rigorous process and dialogue of the membership.

When does the Commission meet?

There are two meetings each year. The fall meeting occurs in the week preceding the association’s November annual meeting. That meeting is held at different locations throughout the United States. The spring meeting occurs in June near the headquarters of the NASM national office in Reston, Virginia. Even though the workload for the commissioners is formidable, the meetings are highly productive and rewarding, owing to the splendid preparation and support of the association’s professional staff.

Dean Kocher, do you perform any other service related to accreditation?

Every year, I travel to a distant campus in the role of visiting evaluator. Visiting evaluators are the “eyes and ears” of the commission. Prior to the visit, we become familiar with the self-study documents and then verify those documents through the site visits. There is a large volume of material to cover on the visits, so the pace is rapid and the time commitment intense. Each visit culminates with a written report that is sent to the national office and forwarded to the institution. The accreditation process is enormously helpful for improving student learning opportunities and the spirit of kindness and good will on behalf of students always cheers me. Currently, in the United States, there are well over 100,000 students studying music at accredited music programs.
How does your accreditation service inform your leadership as the chief academic officer of the Mary Pappert School of Music?

The opportunity to read dozens of thoughtful and comprehensive membership applications provides a stimulating opportunity to survey best practice in our industry and consider new possibilities. It is helpful to discover effective creative approaches that inspire student learning. Regarding our music programs at Duquesne, my travels elsewhere remind me of some of the unique advantages of a Duquesne education. Our mission, “Duquesne serves God by serving students” provides a commonality for all faculty and staff that pervades our work. The advantages of Pittsburgh’s cultural richness provide enormous benefits to our students. Every undergraduate music major studies privately with a performing artist of international repute. Our student ensembles are superb, as are the academic programs in musicianship, music education, music technology, music therapy and sacred music. Duquesne’s long-standing tradition of excellence in the liberal arts is a solid underpinning for all of the degree programs and for life-long learning. Even though my professional service gives me the opportunity to visit many fine music programs, at the end of the day there is no place like home. And Duquesne’s Mary Pappert School of Music is a great place to call home.

Dean Kocher, as an academic administrator you work closely with students and their families. As you look to the future, what challenges are facing our students and their families?

More than ever, parents are concerned about post-collegiate employment opportunities for their children. Traditionally, the liberal arts, fine arts and performing arts degrees translate into lower starting salaries compared to business or health care fields. The cost of attending college is a topic of national discussion and concern, and a daunting challenge for both public and private institutions. At Duquesne, we are expanding our Music Career Services office to improve internship opportunities, increase connections with alumni and refine job placement tracking. Regarding the cost of studying music at Duquesne, we give close attention to academic advising and continually monitor our curriculum to serve our students well through relevant learning experiences that will help them achieve their professional aspirations in a timely fashion. As ever, we reach out to our friends and supporters to help us provide scholarships for talented students with financial need. That is a time-honored tradition at Duquesne, and toward that honorable goal we remain committed to serving God by serving students.

Support the School of Music

The Mary Pappert School of Music offers many opportunities for your generosity to make a real difference for the next generation of great musicians:

- Dean’s Discretionary Fund
- Music Performance Fund
- Music Education Fund
- Music Technology Fund
- Music Therapy Fund
- Sacred Music Fund
- Music Scholarship Fund
- Music School Endowment
- Sidney and Teresa Harth Violin Scholarship
- Nicholas Jordanoff Jazz Trumpet Scholarship
- City Music Center

Send checks to:

The Mary Pappert School of Music
Duquesne University
600 Forbes Avenue
Pittsburgh, PA 15282

Your donation is tax-deductible. To learn more about giving, call Mary Frances Dean at 412.396.4980.

Sidney and Teresa Harth Violin Scholarship

Sidney Harth was a man dedicated to community through performance and to students through education. Sidney held the position of Director of Orchestral Activities at Duquesne, drawing from his life-long experiences as performer, concertmaster and conductor of many world-class orchestras to provide an inspirational and practical education for students. The creation of this scholarship continues the legacy he established, providing future violin students the opportunity to refine their skills and lead a life of dedicated and passionate musicianship.

City Music Center

City Music Center is the Community Music division of the Mary Pappert School of Music. Their mission involves providing a quality education to any interested student, regardless of their ability to pay. This year, CMC provided over $45,000 in financial aid to deserving families, including several full scholarships to students involved in the Pittsburgh Chamber Society’s Poco a Poco program. Your donation will help provide even more support to young musicians in the Pittsburgh area.
A recital to remember

By Stephanie Sloan, B.M. Performance, class of 2014

Anyone who has ever dedicated a large portion of time to studying a musical instrument always remembers their first major recital. Whether it’s the excitement, the nerves, the venue, or the joy of creating beautiful art, the experience can often be recounted in great detail. For junior organ performance student Rebecca Marie Yoder, her recital at the Basilica of the National Shrine of the Immaculate Conception in Washington, D.C. in August, 2012 was a combination of all of the above.

To be chosen as a recitalist at the National Shrine at any age is an admirable accomplishment. Yoder competed for a concert against seasoned professional musicians with only seven years of pipe organ study under her belt. Her teachers, Dr. Ann Labounsky, chair of organ and sacred music, and Dr. Mickey Thomas Terry, encouraged her to apply for a recital at the Shrine because a performance on that substantial an instrument would significantly augment her career recitalist aspirations.

What Yoder’s application lacked in experience, it made up for in tenacity: in September of 2011 she submitted a DVD of a full-length, unedited organ recital performed completely from memory and featuring a challenging repertoire by Böhm, Rheinberger, Mendelssohn, J.S. Bach, and Mark Fax. In January of 2012, Russell Weissmann, associate director of music at the Basilica and a Mary Pappert School of Music alumnus, selected Yoder to play a summer recital at the National Shrine.

The daunting prospect of a recital in our nation’s capital lay ahead. Yoder’s pre-Shrine recital preparation was largely spent polishing her selected program pieces. Attempting a recital without sheet music, at the Shrine or otherwise, is a task executed only with singular patience and exacting diligence. For Yoder, the additional preparation time is worth it. Not only is it “a higher level of performance, I know and play the pieces better when memorized,” she said.

To test her mental retention, Yoder gave a Shrine trial recital in early June at her home parish, St. Mary’s Catholic Church at Piscataway in Clinton, MD, for which she received a standing ovation. Unexpectedly, her final Shrine recital preparation after the trial was to stop practicing her program pieces altogether. Her month-long respite was essential for relaxation, and “taking a break lets [the pieces] sink into my brain more, allows them to mature…and I become more ‘one’ with the pieces.”
David E. Craighead passed away in Rochester, NY on March 26, 2012 at age 88. He was predeceased by his beloved wife, Marian R. Craighead. He is survived by his children James R. Craighead and Elizabeth C. Eagan, his grandsons Christopher and Jeffrey Eagan, sister-in-law Elizabeth Marino, three great-granddaughters and many dear friends.

David was the head of the organ department at the Eastman School of Music for 37 years and also served as organist at St. Paul's Episcopal Church for 48 years. Renowned organist, teacher and servant of God, he touched many lives with his music. Kind and devoted husband, father, grandfather and friend, he filled our lives with joy and deepest love. He will be greatly missed by all who knew him. He served on the Mary Pappert School of Music faculty for the past 15 years and received an honorary doctorate degree from Duquesne in 2005.

In the week prior to her recital, Yoder was given only 13 practice hours on the Shrine's four-manual, South Gallery Möller organ, many of those hours occurring early in the morning. Most of that practice time was spent working through the instrument's quirks, getting used to the organ, registering her pieces, and ensuring tonal balance in the sanctuary. She was allowed no warm-up time at all on the day of her recital, which did nothing to calm her nerves. Once she did get on the bench, the thrill of playing in such an exquisite space eclipsed her anxieties, and with “reined joy” she played an hour of beautiful aural art.

Included on the program was the Magnificat VI: Gloria Finale by Dupré, Franck's Cantabile, Bach's Prelude and Fugue in A minor, Vierne's Symphony No. 1, Movements IV & VI, Sonata No. 3 by Mendelssohn, and Mark Fax's Three Pieces for Organ, Movements II & III, ending on a grand Tutti.

Yoder's summer recital at the Basilica of the National Shrine of the Immaculate Conception this year is a noteworthy achievement. We should expect additional successes from this exemplary Pappert pipe organist. Congratulations, Becky!
Curricular Innovations in Music Education

Dr. Paul F. Doerksen, Chair of Music Education

Over the years, Duquesne University’s Music Education Department has enjoyed a vibrant curriculum dedicated to pre-service music educators. As faculty members within the department continued to refine the program, it was decided to update the structure of professional methods and the instructional experiences that precede student teaching. A new sequence of methods—and the creation of a Teaching Laboratory—was the result. In its fourth year, the revised curriculum now serves all music education cohorts.

Two levels of General Music courses (both under the direction of Dr. Rachel Whitcomb) start the sequence of professional methods: “Primary” methods during spring of the freshman year, with “Elementary” methods following the next semester. Once students demonstrate their proficiencies across the two courses, they move ahead into three separate and concurrent courses: Band Methods (Dr. Paul Doerksen); Strings/Orchestra Methods (Dr. Stephen Benham); and Vocal/Choral Methods (team-taught by Mr. David Woten of Carson Middle School, and Mr. Craig Cannon of Fox Chapel Area High School).

The final professional methods course occurs during fall of the junior year, achieving a specific goal of the music education faculty: to provide advanced training for ensemble teaching while allowing each student to choose an instructional track from among band, choral, and strings. Advanced Choral Methods (Mrs. Christine Jordanoff) and Advanced Instrumental Methods (Dr. Benham and Dr. Doerksen) were created with this goal in mind. Music education students combine for topics such as assessment, instructional delivery, and a special focus (led by Mr. Mike Tomaro) on jazz pedagogy. At other moments, students are found in their “tracks” refining their knowledge and skills related to repertoire, score preparation, and rehearsal techniques. For band students, an added bonus is an extensive unit on marching band (taught by Mr. David Buetzow)—including instruction, practice teaching, and field observations of local rehearsals and regional marching band festivals.

A second goal of department faculty was increased teaching opportunities for music education majors before student teaching. The new Teaching Lab achieves this goal—and more. The lab meets twice each week, directly before Advanced Methods classes. All sophomore music education majors enroll in the course and serve as “students”; sophomores from Elementary General Music Methods,
Teaching Lab provides flexibility that links content of professional methods to the development of teaching pedagogy. Over its brief existence so far, the lab has been a jazz class, concert band, choral ensemble, string orchestra, general music classroom, and marching band (on the new McCloskey Field). The benefits are extensive. Music education faculty members introduce and demonstrate concepts within their respective courses before moving students to the lab for teaching practice. For faculty members, the time gained by shifting teaching practice from methods to lab provides time to cover additional content. For music education students, the “teachers” are provided more and longer opportunities in the lab for practice teaching—allowing increased skill development before student teaching. And, the lab “students” (sophomores) constantly move from among diverse settings within K–12 music instruction—further developing their abilities with secondary instruments, while also allowing them to observe and provide feedback to their peers (in the context of teaching activities that they may soon find themselves).

A truly outstanding curriculum for future music educators is a vibrant and evolving framework of shared vision. Music Education faculty members from the Mary Pappert School of Music have designed such a preparation program that continues the legacy of excellence—while finding opportunities for innovations that raise the bar for future music educators.

Dr. Stephen Benham, associate professor of music education and chair of graduate division
On July 27, the Mary Pappert School of Music hosted the Guitar and Bass Celebration, a day-long program of technique and performance classes for guitar and bass musicians of all skill levels and ages.

The day’s classes were taught by faculty of the Mary Pappert School of Music and included clinician Robert Marcello from the Roland Corporation and guest percussionist Billy Kuhn. Program tracks included jazz for both novice and experienced students, basic guitar, bass guitar, classical/acoustic for both novice and experienced students and contemporary/rock. The one-day event also included performances by Mary Pappert School of Music faculty; Duquesne’s guitar ensemble-in-residence, Catch 22; and other guest artists.

In addition to the full slate of classes and performances, the Carnegie Science Center displayed guitars from their exhibit, GUITAR: The Instrument That Rocked the World.

The day concluded with a musical performance and an instrument and equipment drawing that was open to all attendees who participated in the full day of events. Prizes included a Fender bass guitar, a Godin Freeway Classic electric guitar, a Martin D1-E acoustic guitar and various guitar and bass accessories.

The 2012 Guitar and Bass Celebration was dedicated to the memory of Bill Schultz, late CEO of Fender Musical Instruments, in honor of his commitment to guitar and bass education. Schultz was a 1998 recipient of an honorary doctorate from Duquesne in recognition of his distinguished career in the field of music.

Event sponsors included Fender Musical Instruments, Fishman, Godin Guitars, Martin Guitars, Roland USA, Alfred Music Publishing, the Carnegie Science Center, MCG Jazz and the Pittsburgh Jazz Society.

H. Carl Hess (M.M. Performance, 2007), assistant professor of music and chair of brass at the Mary Pappert School of Music, has been awarded The American Prize in Conducting—Band/Wind Ensemble Division, College/University.

The American Prize is a series of annual national competitions in the performing arts that provides cash awards, professional adjudication and regional, national and international recognition for the best recorded performances by ensembles and individuals each year in the United States. Awards are presented at the professional, college/university, church, community and secondary school levels.

The American Prize was founded in 2009 and is administered by Hat City Music Theater, Inc., a nonprofit organization based in Danbury, Connecticut.
Dave Ammirata (B.M. Music Technology, 2010) works as a video editor with ACIEM Studios in Montclair, New Jersey. ACIEM handles audio, video and media services for a variety of clients including McLaren Automotive, Home Shopping Network and the Caucus Educational Corporation for Public Television. Dave's responsibilities include program assembly, graphics and mastering for both high definition and standard definition television broadcasts of several PBS shows. Every day, something is broadcasted on television that the group has worked on.

Ammirata said that ACIEM is currently expanding their office and upgrading their equipment, including building an entire floor of audio equipment with an “Amek Angela recording console, ProAc 100 studio monitors and a Telexfunken AR51 to name a few,” he said. “Very exciting times for me!”

Brent Behrenshausen (M.M. Performance, 2011) relocated to Reading, PA where he currently resides as a self-employed musician, educator and arranger. He maintains a private studio of over 20 percussion students and serves as the percussion captain head and arranger at Wilson High School (West Lawn, PA) and the percussion instructor/arranger for Shippensburg University’s Marching Band. In the summer of 2012, Behrenshausen served as coordinator and instructor at The Total Percussion Seminar, a percussion seminar for high school students in Lancaster, PA. He is also an instructor at the Lancaster Bible College where he assists with teaching lessons, performing master classes and instructing the percussion ensemble. For the past three summers, Behrenshausen has performed with the Shippensburg Festival Orchestra and has shared the stage with such world renowned soloists as Sarah Chang (violin), Jean-Yves Thibaudet (piano), and Ann Hobson Pilot (harp). In 2012, he performed Beethoven’s 9th Symphony at the Kimmel Center in Philadelphia, PA with the orchestra Vox Ama Deus.

Currently, Behrenshausen is completing a recording project of all-percussion arrangements of Tchaikovsky’s The Nutcracker Suite. The album will be sold on iTunes beginning in the winter of 2012-2013. Brent would like to thank The Mary Pappert School of Music and his teachers Andy Reamer and Chris Allen for their knowledge and guidance during his studies at Duquesne University.

Sielke M. (Kimmel) Caparelli, Ed.D. LPC (B.S. Music Therapy, 1992) received a teaching fellowship at the University of Pittsburgh where she graduated with an Ed.D. in Summer 2012. Her research explores the intersection of school mental health and school leadership and is an active member of a national policy board that promotes school mental health awareness for educational administrators. Caparelli also serves as a special education consultant, supporting local school districts in the area of school mental health and special education policy development. She is also an instructor at the University of Pittsburgh and presents at state and national conferences.

Extremely proud of her roots as a music therapist, she is grateful to Duquesne instructors who continue to mentor her 20 years later!

Preston Dibble (M.M. Sacred Music, 2004) moved to northern New Jersey and has served as the Organist and Director of Music at Church of the Immaculate Conception in Montclair, NJ since September of 2005. At the church, Dibble conducts the 25-voice Chancel Choir and a graded Children’s Choir program for students in K-8 that includes classes in hand bells and recorders. The Chancel Choir toured Italy in 2011, performing concerts at St. Ignatius Church in Rome, a weekend Mass at St. Peter’s Basilica (also in Rome) and in the presence of the Holy Father, Pope Benedict XVI. A similar trip to Ireland is planned for August, 2013.

Adrian Galysh (B.M. Music Technology, 1997) is the Education Coordinator for Guitar Center Studios in Los Angeles where he develops educational programming, manages 28 music instructors, teaches private guitar lessons and heads the company’s Be-in-a-Band program. In 2011, he published the instructional book, Progressive Guitar Warm-ups and Exercises. In addition, Galysh is recording his fourth solo CD, entitled Tone Poet.

Active in professional organizations, Galysh serves as Dean of the Metropolitan NJ Chapter of the American Guild of Organists and the organization’s District Convener for Northern NJ. For the National Association of Pastoral Musicians, he serves on...
Alumni Notes (Cont.)

the Executive Board of the Newark Chapter and as a member of the NPM National Council, Chairing the Interest Section for Organists.

Ryan Gilligan (B.M. Music Technology, 2006) began his career by interning at Quad Studios in New York. He assisted sessions there for about one year then, in 2007, took a gig as Busta Rhymes’ main engineer. Gilligan worked with Rhymes and artists such as Pharrell, Akon and Lil Wayne at studios in New York, Los Angeles, Miami and Atlanta.

In June of 2008, Gilligan started working with record mixer Michael Brauer in Quad’s Studio B and, in early 2009, moved to Electric Lady Studios where he has been working as Engineer and Mix Assistant. He earned a Grammy Certificate for work on John Mayer’s Battle Studies and credits on albums for artists including Coldplay, Dave Matthews, Patti Smith, Regina Spektor and others. In his freelance work, he has worked with Green Day, Hole and The Fray and has earned another Grammy certificate for engineering on Kanye West’s My Beautiful Dark Twisted Fantasy.

In January, 2012, Gilligan started Four Thirds Music, LLC, through which he does all his freelance work.

Diana Gomes (B.M. Music Technology, 2006) has been involved with many aspects of the music industry since graduating from the Mary Pappert School of Music. After a stint in live radio, Gomes took a job in the licensing business and discovered a profound interest for helping other musicians to further their careers. For several years, Gomes has worked for Getty Images Music (previously known as Pump Audio), handling matters such as A&R, quality control, editing and content management. In addition, she still composes and performs regularly with both solo acts and local bands in New York.

The achievement Gomes is most proud of is self-releasing a full-length solo album in 2012 that she produced herself from beginning to end. Additionally, she began work on a small label/production company where she helps other D.I.Y. artists achieve this as well. She has many fond memories of her time at Mary Pappert School of Music, “it was always so inspiring to be in the company of so many talented musicians!”

Briana (Bailey) Gresko (B.S. Music Education, 2007) is choir director and teacher of AP Music Theory and piano classes at Arundel High School in Gambrills, Maryland. She has presented and co-presented sessions at the Maryland Music Educators Association fall conference and the American Choral Directors Association Voices United Conference, as well as at in-service sessions for Anne Arundel County Public Schools vocal music teachers. Gresko has also served as an adjudicator for nearby county choral assessments and solo and ensemble festivals. Currently, she volunteers on the Maryland Choral Educators Association Board as the manager and regional audition site coordinator of the Maryland Junior All State Chorus, and also serves as the piano accompanist for the Voices in Praise youth choir in Friendship, MD and the AACPS Choral Music Camps.

Lisa (Belczyk) Hoak (B.S. Music Education, 2006), senior director of education and community programs at the Pittsburgh Symphony Orchestra (PSO), oversees the education and community programs (cont.).

Student Spotlight

Alex Toa, a junior music performance major, attended the Eastman School of Music’s Summer Conducting Institute. The Institute, in cooperation with the Rochester Philharmonic Orchestra, provides aspiring conductors with the opportunity to hone their skills both in theory and in practice. Toa won the opportunity to conduct his prepared repertoire and was selected as one of the five winners of an in-program conducting competition, seizing the opportunity to conduct his prepared repertoire with the orchestra during a live performance.

Toa has aspirations to enter the conducting field of music. During his freshman and sophomore years, he conducted Duquesne’s Symphony Orchestra, Symphony Band and Wind Symphony and he studied conducting with Dr. Robert Cameron, director of bands and chair of ensembles at Duquesne. In 2011, Toa participated in master classes with Pittsburgh Symphony principal bassist Jeffery Turner and Maesta Nicoletta Conti and made his public concert debut with the Duquesne University Wind Symphony conducting his transcription of Liberty Fanfare by John Williams. In 2012, he served as assistant and off-stage conductor in the Duquesne University Opera Workshop’s production of Mark Adamo’s Little Women.
Alumni Notes (Cont.)

engagement department and works directly with students, parents, teachers, musicians and conductors in the planning, implementation and evaluation of the PSO’s education and community programming.

Hoak earned her B.S. in Music Education from Duquesne University in 2006 and an MBA, with an emphasis in Leadership, in 2011 from Waynesburg University. She has completed both the introductory and advanced work in the Lincoln Center Institute’s Aesthetic Education and Imaginative Learning Methodology program. Hoak is also a graduate of the Arts Education Collaborative’s Leadership Academy and is currently enrolled in the Sam Deep Leadership Academy. She serves on the Arts Education Collaborative’s Professional Development Committee as well as her township’s Parks and Recreation Advisory Committee.

Kendra Whitlock Ingram (B.S. Music Education, 1997) is currently working in Omaha, NE as vice president for programming and education with Omaha Performing Arts (OPA). OPA presents cultural performing arts and commercial entertainment in the Omaha area and also manages two major venues: Holland Performing Arts Center (a 2,000-seat concert hall and 300-seat recital hall) and the 2,600-seat Orpheum Theater.

In her role, Kendra oversees all aspects of programming for OPA’s main series: Broadway, jazz, dance, family, 1200 Club and showcase. She also oversees education and community engagement programs associated with OPA’s programming activity.

Juan Jaramillo (B.M. Performance, 2000, A.D. Performance 2005) recently organized his own chamber music project, which opened with the great Trout Quintet by Schubert with Mr. Glenn Lewis (piano) and the principal strings of the Wheeling Symphony. Juan, who is starting his second year as artist-in-residence at St. Matthews Episcopal Church in Wheeling, WV, continues to perform with the Pittsburgh Opera and Pittsburgh Ballet Theater. Jaramillo also serves as the Principal Second violinist for the Wheeling Symphony, making him a prime freelance violinist in the area. He was the concertmaster for the recent premiere of The Alkonost and Infinity ballets presented at Pittsburgh CAPA. In addition to his musical activities, Juan enjoys regular outdoor runs, cooking and socializing.

Tom Lynn (B.M. Music Technology, 1993) is a member of the first Recording Arts and Sciences program graduating class. Since that time he has worked as a musician, orchestrator and recording engineer in the U.S. and abroad. Lynn currently lives in Berlin, Germany where he works as the audio supervisor for Golden Alligator Interactivities and is a freelancer in various aspects of audio production. His professional site is www.audioproberlin.com. Some of his original music can be heard at www.tomlynnmusic.com and information about an original series of acoustic ambient CDs he made with a fellow Duquesne alum can be found at www.stillsounds.com.

Brian McCowin (M.M. Music Education, 2008) is currently a music educator in the Corry Area School District in Corry, PA where he teaches band to grades 4-12 and guitar to 9-12. He is also the conductor of the Gem City Concert Band in Erie, PA, a 501(c)3 non-profit community band and is a trombonist in the affiliated Gem City Brass Quintet.

Amy Miller (B.M. Performance 2006) earned a Master of Music in Oboe Performance from Temple University in January 2009 and studied with Jonathan Blumenfeld of The Philadelphia Orchestra. For three years, Miller has served as assistant director of institutional relations at the Curtis Institute of Music, raising funds for the school by writing grants to corporations, foundations and government entities. She also runs the organization’s young patrons group, the Curtis Crescendo Club.

Amy performs regularly with the Bach Choir of Bethlehem and Pennsylvania Sinfonia Orchestra, including solo appearances with both ensembles last season. On New Year’s Eve 2011, she programmed and performed a chamber recital at the Kimmel Center for the Performing Arts (featuring another alumna, Catherine Schaefer) prior to The Philadelphia Orchestra’s concert that evening. Additionally, Amy performed with the Black Pearl Chamber Orchestra, Lancaster Symphony, Philadelphia Virtuosi and Symphony in C (formerly called Haddonfield Symphony). Her article, Cut Time, was recently published in the Quarterly journal of the International Double Reed Society and she has launched a corresponding blog, recoveringoboist.blogspot.com.

Cory (B.S. Music Education, 2007) and Amanda (Fisher) Neville (B.S. Music Education, 2007) are teaching music in the Pittsburgh area. After three years as the middle and high school chorus director at Forest Hills School District in Sidman, PA, Cory is now the Director of Instrumental Music at Quaker Valley High School, where he directs the band, orchestra and music theory programs. He
Alumni Notes (Cont.)

is currently pursuing his Master of Music in Music Education at Boston University.

Amanda taught for three years in the Richland School District in Johnstown, PA and served as the Orchestra Director for grades 5-12 before accepting her current position as the string specialist in the Moon Area School District. She currently directs the high school orchestras and teaches fourth-grade beginner string lessons. Amanda is also pursuing her Master of Music in Music Education at Duquesne.

Cory and Amanda are thrilled to be expecting their first child, a girl, in December.

Ben Pachter (B.M. Percussion Performance, 2002) has earned a Master of Music in Percussion Performance from Southern Methodist University in Dallas, TX and a Master of Arts in Ethnomusicology from the University of Pittsburgh. Currently, Ben is a Ph.D. Candidate in the Department of Music at the University of Pittsburgh, working on his dissertation on the development of contemporary Japanese taiko drumming repertoire.

In addition to his academic activities (which have included teaching, lecturing and conference paper presentations), Ben is a founding member of Pittsburgh Taiko, a Japanese drumming group. As a member of Pittsburgh Taiko, he has given performance, lecture/demonstrations and workshops for schools and organizations across Western Pennsylvania and West Virginia.

Mindy (Fleming) Padworski (B.M. Music Education, 2011) is a K-6 general music and chorus teacher at Buzz Aldrin Elementary school in Reston, VA. Additionally, she is a returning staff member of the Levine School of Music in Washington, D.C. where she educates students in grades K-5 in Orff-based general music and musical theatre. She was married this summer to Brian Padworski, a CPA who studied both business and music in college. Together, they provide in-home lessons to students interested in voice, piano and saxophone.

Joel Panian (B.M. Performance, 2010) went on to do graduate work at Cleveland State University, where he studied with Tom Freer of The Cleveland Orchestra. During this time, he performed with several groups, including the Cleveland Orchestra, Buffalo Philharmonic Orchestra, Dayton Philharmonic and Erie Philharmonic. In June 2012, Panian joined the West Virginia Symphony Orchestra and, in July 2012, joined the Jacksonville Symphony Orchestra.

Brandon Pyles (B.S. Music Education, 2005) recently began his eighth year teaching music in the Penn Trafford School District and his fourth year as the band director at Penn Middle School. On a personal note, he is “now a happily married man,” after being wed on St. Patrick’s Day, 2012.

Charisa (Dowe) Rouse (B.M. Performance, 2004) was able to follow her dream of being a performing violinist from Duquesne to New York City, building on her solid classical and jazz foundation. She regularly performs and improvises on violin, viola, and vocals in multiple styles and specializes in jazz and soul music. In recent years, her string stylings have led to collaborations with artists such as Mos Def, Diana Krall, Terence Blanchard, Joey McIntyre from NKOTB, Wynton Marsalis, and Musiq Soulchild, among many others. Rouse has performed at the Apollo, Carnegie Hall, Lincoln Center, and was the featured artist for the Apollo’s Presidential Debate Viewing Party on October 16, 2012. Most excitingly, Rouse’s debut EP project the Prelude released on November 13, 2012, under her stage name “the ViolinDiva”. Rouse co-produced the project with her husband, James ‘Biscuit’ Rouse (who is a drummer and singer for Ms. Lauryn Hill). Connect with Charisa Rouse via her website at www.theviolindiva.com.

Christie Solomon (B.S. Music Education, 2011) is currently the Middle School/High School Choir Director at the McGuffey School District in Washington County (Claysville, PA). In addition to choir, she teaches 6th grade and 8th grade general music and feels very fortunate to have her dream job. Solomon says that she was completely prepared for her first years of full-time music teaching, attributing that preparedness to the high standard of excellence upheld by the Mary Pappert School of Music.

David Sykut (B.M. Music Technology, 2001) is currently on staff at the Seton Hill University Performing Arts Center, serving as managing director of venue and audience development. He is also a guest lecturer and clinician on topics related to music technology and is endorsed by industry leading manufacturers sE Electronics, Rupert Neve Designs and Telefunken USA. Sykut is currently completing a thesis in fulfillment of the Master of Science in Music Technology degree at
Alumni Notes (Cont.)

Anthony Rankin (B.M. Music Technology, 2006) relocated to Nashville in the fall of 2011, where his skills and education have rapidly led to his becoming an in-demand musician. In the last year, he has landed touring gigs as a guitarist for country music star Randy Houser and multi-instrumentalist for singer Chelsea Bain. His résumé includes session work on Music Row, as well as songwriting sessions with notable writers such as Tony Stampley. During the 2011-2012 basketball season, Rankin was a member of the Philadelphia 76ers house band, accompanying American Idol semifinalist Ayla Brown as she sang the national anthem at home games at the Wells Fargo Center in Philadelphia.

Victoria Sieffert Temiz (B.M. Performance, 2006) is the manager of marketing and development with the Weinberg Center for the Arts in Frederick, MD. Her other activities include volunteering for “Easels in Frederick,” with the Delaplaine Visual Arts & Education Center; serving as a Marketing Committee Member with both Celebrate Frederick and the Tourism Council of Frederick County; and as a Group Tour Committee Member for the Tourism Council of Frederick County. Most recently she was named as one of “Frederick’s Finest” through the Cystic Fibrosis Foundation of Frederick. Before relocating to Maryland, Temiz worked at the Opera Theater of Pittsburgh. She and her husband, Dr. N. Alpay Temiz, have a two-year-old Pug/Chihuahua named Wolfgang Amadeus.

Emily Wardle (B.S. Music Education, 2010) is currently a K-5 General Music and Elementary Chorus teacher in the Washington School District in Washington, PA and was recently appointed as the PMEA District 1 advocacy representative. She provides woodwind, piano and brass lessons both privately and through Accent Music of West Mifflin and serves as a woodwind band camp staff member for the South Allegheny and Belle Vernon Area marching bands. Wardle is the Music Director and pianist of Olivet Presbyterian Church in West Elizabeth, PA, and performs for area musicals and events. She is currently pursuing a Master’s Degree in Curriculum & Instruction through Clarion University.

Alumnae Reunited

Four Mary Pappert School of Music alumnae (class of 1952) reunited on October 21 to enjoy Purely Piano, the second installment of the Budapest on the Bluff concert series. Shown with Dean Edward Kocher are (from left): Lucy Vinoversky Iducovich, Rita Hohman, MaryLou Hosko Bailey and Annabelle Slome Flom.
After 42 years of dedicated service to the Mary Pappert School of Music, Pittsburgh native Anthony DiVittorio has retired from his adjunct faculty position in the piano department.

DiVittorio’s career at Duquesne can be traced back to his time as a student. He received his Bachelor of Science in Music Education (piano) in 1951 and he was also the recipient of the Siebert Award for Excellence.

In 1970, he took a position as Adjunct Professor of Piano, serving both as a teacher of private lessons and as an instructor for classroom piano courses. In addition to his work at the collegiate level, DiVittorio also offered up his Saturday mornings for a sizable portion of his career, working as a member of the piano faculty for City Music Center.

Outside of his role as a music educator, DiVittorio is still an active performer. He has performed with both faculty and students on numerous recitals at Duquesne and has toured throughout the United States and Taiwan. He has a deep affinity for learning and performing contemporary piano music, and in doing so, has been responsible for many world premieres.

Recently, the Mary Pappert School of Music celebrated Anthony’s four decade career with gifts and gratitude. The celebration featured a performance by sophomore music student, Alec Chapman, a former student of Mr. DiVittorio. The faculty and staff also welcomed an honored guest, Anthony’s sister Marie. A plaque commemorating his work and dedication to his students and faculty colleagues will be displayed in the music school as a sign of gratitude and appreciation.

We wish Mr. DiVittorio the best in his retirement, and would also like to extend our sincerest gratitude to him for his faithful service to the Mary Pappert School of Music.
Graduates of the Mary Pappert School of Music serve in respected professional positions in a broad array of musical settings around the world.

The 2011-2012 alumni employment listings report from the Music Career Services office showed more than 320 venues where graduates are successfully employed. Jordan Mozia, coordinator of student services, said the report demonstrates the diversity of contemporary skills that our students receive as part of their education here.

“Our graduates move on to some of the finest performance venues, teaching and professional music positions in the world.”

–Troy Centofanto, Director of Music Admissions

Our alumni bring the arts to life in careers with organizations ranging from the Pittsburgh Symphony Orchestra to Pixar Animation Studios. They travel with independent theater groups as well as large-scale productions like the Trans-Siberian Orchestra. They perform in cathedrals and concert halls, with national touring acts and work for major music and multimedia corporations.

Simply put, our graduates are prepared to succeed.
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