Introducing the
Dr. Thomas D. Pappert
Center for Performance and Innovation
Dear Friends,

We hope you enjoy our 2009 edition of Tempo, the Mary Pappert School of Music’s annual newsmagazine.

Our music school was founded over 80 years ago, and we have been in our present location for half of that time. Generations of our graduates, therefore, can recall room 322, the large room where our symphony orchestra and ensembles rehearse. Thanks to the generosity of Mr. and Mrs. Thomas Pappert, we are saying goodbye to Room 322 as we have known it and transforming that space into a 21st century learning environment.

Tempo’s cover image and feature article introduce the Dr. Thomas D. Pappert Center for Performance and Innovation, which we are creating beginning this spring. Please note that on the evening of Saturday, October 2, 2010, we will host a grand opening dedication ceremony as part of the University’s Homecoming celebration.

New music learning environments extend beyond the music building. This semester, we dedicated the Mary Jane Schultz Music Center, our new music library, in the Gumberg Library. The Mary Jane Schultz Music Center is the culmination of a collaboration that began 10 years ago, and following the lead donation by William and Mary Jane Schultz, our library and academic affairs staff helped us create a magnificent music center, which houses audio recordings, DVDs, scores, journals, books and a variety of state-of-the-art electronic tools and digital resources.

The Dr. Thomas D. Pappert Center for Performance and Innovation and the Mary Jane Schultz Music Center in the Gumberg Library will dramatically improve the quality of our students’ experience, and these new facilities show that there are individuals who care deeply about Duquesne University and our community.

We hope that Tempo helps you appreciate the accomplishments of our students, faculty and alumni. Furthermore, we hope that our efforts inspire you to feel more connected to our school and to consider ways that you can help us achieve Duquesne’s Mission of serving God by serving students.

On behalf of the faculty, staff and students of the Mary Pappert School of Music, I thank you and, as always, look forward to hearing from you.

Sincerely,

Edward Kocher, Ph.D.
Dean, Mary Pappert School of Music
Mary Jane Schultz Music Center
In Duquesne University’s Gumberg Library

William Schultz, a former Duquesne student and Fender Guitar executive, and his wife Mary Jane Schultz have made significant financial contributions to the Mary Pappert School of Music’s guitar, music technology and music therapy programs and have funded noteworthy improvements to the Music School’s building.

Mary Jane Schultz has also generously provided funding that helped us establish the Mary Jane Schultz Music Center in Gumberg Library. For this project, a significant portion of the Library’s fifth floor was remodeled and now houses the University’s music holdings, including audio recordings, DVDs, scores, journals, books and a variety of audio playback equipment, computers and other digital resources.
David Stock, composer-in-residence and professor of music, as well as one of Pittsburgh’s most influential and renowned composers, retired from full-time teaching and was awarded the rank of professor emeritus.

Grand Finale, a special concert on April 16, 2009, marked his retirement with four premiere works, three of which were composed in Stock’s honor. The music was at turns playful, surprising and breathtakingly beautiful, a fitting tribute to Stock’s efforts and influence as a composer.

Reza Vali, a professor of music at Carnegie Mellon, wrote a piece that involved three conductors leading three groups of players, making similar music but at different speeds in different parts of the auditorium. Duquesne faculty colleague David Cutler’s work incorporated Indian rhythms and dance. Brooklyn-based Randall Woolf’s work incorporated “scratching,” which involves manipulating a recording on a turntable, a technique associated with hip-hop, but in this case, it was a recording of Stock’s music that was scratched.

The fourth premiere, Rumi Sings of Love, which Stock wrote for vocalist Kathleen Soroka, was inspired by his 2007 sabbatical year in Turkey where he visited the tomb of Rumi, a 13th century Sufi mystic and poet.

In 1976 Stock founded the Pittsburgh New Music Ensemble, and he continues to serve the group as conductor laureate. He is also a former composer-in-residence for the Pittsburgh Symphony Orchestra and has been the driving force behind the U3 festival, Pittsburgh’s biannual new showcase for Pitt, Carnegie Mellon and Duquesne composers.

In addition, Stock has been music director of The Duquesne Contemporary Ensemble since 1987 and a full-time member of the School of Music faculty for the past 19 years. Taking the stage at the Grand Finale concert, Stock remarked that he has a combined total of 52 years leading various ensembles. “I’m really ready not to be the leader of anything,” he quipped.

Stock’s reputation as a composer extends well beyond Pittsburgh. Orchestras throughout the
United States and Europe, as well as in Asia and Latin America, have performed his compositions. He has served as composer-in-residence with the Seattle Symphony Orchestra, and his photo is on the walls of Avery Fisher Hall, the home of the New York Philharmonic Orchestra, part of a permanent exhibition of portraits of composers whose works that the orchestra has performed.

Last fall, in an article about Stock, Pittsburgh Post-Gazette music critic Andrew Druckenbrod quoted Nancy Galbraith, professor of composition at Carnegie Mellon, who called Stock “the central figure of Pittsburgh’s new music scene” for the past quarter century.

Dean Edward Kocher credits Stock for attracting some of contemporary music’s biggest names to campus to inspire and teach music students, including John Adams, one of America’s most respected composers (see story, p.14).

Guitar Department Award Goes to Martin CEO

Christian F. Martin IV, chairman and chief executive officer of the Nazareth, Pa.-based Martin Guitar Co., received the Lifetime Achievement Award at Duquesne University’s sixth Annual Summertime Jazz Concert, July 29, 2009.

Martin is credited with turning around his family’s now 173-year-old business by directing the organization’s focus onto steel stringed acoustic guitars and strings as well as implementing a team-oriented management style. He regularly joins his employees on Outward Bound programs and hosts instructional clinics at Martin dealerships around the world.

The Martin Guitar Company has an international reputation as the builder of the highest quality guitars, and they make more acoustic guitars than any U.S. company. Among the hundreds of famous Martin guitar owners are Sting, Jimmy Buffett, Eric Clapton, Tom Petty, Bonnie Raitt, George Jones and many others.

The Winds of Summer
Music of Duquesne Composers and Arrangers

The Duquesne University Wind Symphony
Dr. Robert C. Cameron, conductor

Marche sur la Bastille
(Arthur Honegger, edited by Robert C. Cameron)

Ave Maria
(Franz Biebl; Donald McKinney, conductor; transcribed by Robert C. Cameron)

An American Overture for Band
(Joseph Willcox Jenkins)

River of Sorrows
(Todd Goodman)

Pandora’s Box
(Brett William Dietz)

In Heaven’s Air
(Samuel R. Hazo)

The Winds of Summer
(David Stock) Joseph Lulloff, alto saxophone solo

Release Date: January 2010
Call 412.396.6080 for more information.
The Mary Pappert School of Music is pleased to offer PK–12 music educators a summer program designed to meet their professional needs. Current educators are required to complete professional development units (such as Pennsylvania’s Act 48) for maintaining or advancing their certifications. Other educators are looking to start graduate studies. Duquesne’s Summer Music Program provides many opportunities to meet these needs, in a stimulating and rewarding environment.

For educators interested in developing their skills and knowledge in specific content areas, but who are not looking to complete graduate degrees, many of the summer workshops and courses may be taken without graduate enrollment. And, summer offerings have the added benefit of significantly reduced costs. Summer tuition rates are approximately one-third the cost of fall and spring rates.

Among the many summer graduate education opportunities are workshops, such as Strings Without Boundaries, The Art of Wind Ensemble and Band Conducting, the GAMA Teaching Guitar Workshop and the Instrumental Jazz Workshop. Academic coursework includes the many levels of TI:ME (typically four or five levels are offered each summer) and a wide variety of electives in music education (see sidebar).

The Master of Music in Music Education (MMME) program—for music educators seeking longer programs of study—comprises a general core of classes in music, a focused core in music education, and a slate of music education electives focused on pedagogy and methods across PK–12 settings. Most courses are scheduled from late June through the end of July, with some courses meeting online as an option to students of the fall and spring semesters.

In the MMME program, students have opportunities to delve into issues of contemporary music education. Classes in Introduction to Research in Music, Foundations of Music Education, Psychology of Music Teaching and Learning, and Music Education Research Design provide common gathering places for graduate student discussions; electives in music education—and the tailored final project—allow students to put individual touches on their respective programs. In all, graduate students work closely with department advisors and project chairs as they pursue and complete their programs.

Whether educators need additional credits for professional development, seek summer opportunities for personal growth or want to pursue a comprehensive graduate program, Duquesne’s Summer Music Program has something to offer all music educators. For more information, please visit www.duq.edu/music/music-education. Or, contact me directly at doerksnp@duq.edu. Best wishes in your educational pursuits!

A Variety of Electives

Over the past few years, electives offered during summer sessions have covered a wide variety of music education specialties. Past course offerings have included:

**For elementary and general educators**
- 12 Steps to Music Literacy Using Conversational Solfege
- Making Folk Music Come Alive
- Singing: An Essential Element in Elementary Music Classes
- Sing, Play, and Learn

**For band educators**
- Band Instrument Repair for Teachers
- Percussion Techniques Workshop
- The ART of Instrumental Music

**For choral teachers**
- Classics for the High School Choir
- High School Choral Music: Artistic Solutions to the Repertoire Dilemma
- Voice for Music Educators

**For string teachers**
- How Firm a Foundation! A Solid and Comprehensive Approach for Beginning and Intermediate String Instructors
- String Teachers’ Revitalization and Reinvigoration Workshop

**For all PK–12 music educators**
- Improvisation: Where to Begin in Your Classroom
- Gordon Institute for Music Learning
The Mary Pappert School of Music presents the second and final season of enchanting French masterpieces performed by David Allen Wehr, holder of the Jack W. Geltz Distinguished Piano Chair, along with faculty colleagues and guest artists. Performances are on Sundays at 3 p.m. in PNC Recital Hall in the School of Music. There is a $10 suggested donation for each concert.

Join us before each program for a special pre-concert event at 2:15 p.m.

For more information, visit www.duq.edu/frenchseasons.

January 24 - Principally Poulenc

One of the most important and versatile 20th-century French composers, Poulenc will be represented by four major works: the lyrical Flute Sonata, the humorous Trio, the imposing Sextet and the endearing setting of Babar, the Little Elephant. Narrating Babar will be Dr. David A. Wehr, composer, conductor and father of music director David Allen Wehr. James Houlik, one the world’s great saxophone virtuosos, is featured in Debussy’s Rhapsody and Charles Koechlin’s rarely heard tribute to Jean Harlow, perhaps the first piece of music about a movie star.

Pre-concert event:
Dr. Ann Labounsky, Professor and Chair of Organ and Sacred Music, performs French organ music

February 14 - Debussy Diversely

Towards the end of his life, Debussy began a series of six sonatas for “diverse instruments,” and this program will present the three that he completed. Also heard will be Suite pour le piano, Debussy’s earliest masterpiece for piano, and Fauré’s gorgeously romantic Piano Quartet No.1.

Pre-concert Event: MoJoe: jazz artists Maureen Budway, Adjunct Professor of Voice, and pianist Joe Utterback perform love songs for Valentine’s Day

March 14 - Ravel Revue

An all-star trio of Andrés Cárdenes, PSO Concertmaster, Anne Martindale Williams, PSO principal cello and David Allen Wehr headlines this all-Ravel finale to the season, performing the stunning Piano Trio, the challenging Sonata for Violin and Cello and a bouquet of solo piano works: the perennial favorite Pavane for a Dead Princess, the sparkling Jeux d’eau (Fountains) and the rarely heard solo version of the charming Mother Goose Suite.

Pre-concert event: A presentation by Marilyn Russell, Curator of Education, Carnegie Museum of Art
Music on the Mount

Duquesne University’s renewed partnership with Saint Mary of the Mount Parish on Mount Washington offers free chamber music concerts to the public.

Director of Choral Organizations Christine Jordanoff organized this eclectic concert series with the assistance of the Rev. Michael J. Stumpf, pastor of St. Mary of the Mount, and the parish Director of Liturgical Music Amanda Plazek, an undergraduate student in the organ performance program.

Sunday, February 7
Virtuoso Woodwinds
3 p.m./St. Mary of the Mount, Mount Washington

Sunday, March 7
Singing Saxophones
3 p.m./St. Mary of the Mount, Mount Washington

SCHUMANN CELEBRATION 2010

2010 marks the 200th anniversary of the birth of Robert Schumann, the quintessential German Romantic composer. Pianist and musicologist Benjamin Binder, assistant professor of musicianship, has assembled Pittsburgh’s finest singers for romantic evenings of Schumann’s vocal music.

A Love Story in Song: Schumann’s Myrthen
Kelly Fiona Lynch, soprano
Xiu-ru Liu, mezzo-soprano
Robert Frankenberry, tenor
Guenko Guechev, bass-baritone
Benjamin Binder, piano

Tuesday, February 16th, 2010
8 p.m.
PNC Recital Hall
$10 suggested donation
Pre-concert lecture at 7:15 pm

As a wedding gift to his bride, Schumann wrote Myrthen (Myrtle Leaves), a collection of 26 songs for voice and piano that traverse the entire emotional landscape of love. The songs also form a musical diary of Robert and Clara Schumann’s tumultuous and passionate courtship, giving us a rare window into one of the most famous romances in music history. Although Myrthen is one of Schumann’s masterpieces, all 26 songs are rarely performed together.

Art Songs of Schumann
Coming, Fall 2010

For more information contact Christopher Bromley, 412.396.6083 or bromleyc@duq.edu.
James Houlik, co-chair of undergraduate studies and chair of woodwinds, organized a unique symposium on upper limb health for musicians, which took place at the Mary Pappert School of Music, Sept. 13–14, 2009.

The rigors of performing music cause 60 percent or more of all musicians to experience upper limb injuries, according to Houlik. That gives musicians something in common with office workers, checkout clerks and the 15 million people who repeat small hand movements that can cause Repetitive Strain Injury (RSI).

A saxophone player for 54 years, Houlik reports no RSI issues himself, but has increasing concerns about the students he is teaching and the practices he advocates. “I’ve written scores of pages of exercises and it occurred to me that maybe I’ve been writing a prescription for injuries.”

To determine if his exercises were medically correct, Houlik enrolled as a special student at Wake Forest University with Dr. Robert Markison, a hand surgeon, and invested time in watching surgeries and discussing RSI.

At September’s symposium, Markison, currently a professor at the University of California San Francisco, addressed comprehensive hand care for musicians by live video feed. Though genetics play a part in susceptibility to RSI, Markison stressed the importance of combating the disorder by measures such as wearing fingerless gloves and intentionally over-hydrating with water, juice and herbal tea to keep microcirculation open to the fingertips.

Dr. Lea Pearson, a specialist in body mapping and injury prevention from Columbus, Ohio, gave a presentation titled *Tips of the Iceberg: How Whole Body Use Affects Hand Functions.* Body mapping involves the connectedness of the entire body, and mapping studies suggest that tensions beginning at the shoulder and neck region migrate to the hands.

After Pearson’s presentation, Dr. Gregory Marchetti of the physical therapy program in Duquesne’s Rangos School of Health Sciences discussed the role of physical therapy in musicians’ health. Marchetti, a licensed physical therapist since 1983, has presented nationally and internationally on topics including playing-related disorders in performance musicians.

Houlik’s long-standing interest in preventing injury in musicians’ upper limbs inspired him to design an improved saxophone keyboard.

“Musicians are small muscle athletes. When you combine that fact with the reality that we are also subject to a great deal of tension, you have a propensity for risk of RSI,” said Houlik. “It interrupts careers, and it’s brutal psychologically.”
A Tribute to Mr. Wonderful, a special benefit concert in memory of Nicholas Jordanoff was held on Saturday October 3, 2009. Proceeds from the event are going to the Nicholas Jordanoff Jazz Trumpet Scholarship.

Jordanoff, who passed away unexpectedly in March 2009, was given the nickname “Mr. Wonderful” by members of the University staff. He was a member of the Duquesne community for more than 50 years and most recently held the position of director of admissions in the Mary Pappert School of Music, until his retirement in 2008.

A Tribute to Mr. Wonderful featured an all-star lineup of his friends and colleagues as well as a new work for jazz ensemble composed in Jordanoff’s honor by saxophonist and chair of jazz studies Mike Tomaro.

Tony Mowod, on-air personality for WDUQ-FM, Pittsburgh’s jazz station, was the master of ceremonies. Taking the stage were jazz guitar legend Joe Negri, Catch 22 (Duquesne’s jazz guitar ensemble-in-residence), trumpeter Sean Jones, Grammy award-winning record producer and trombonist Jay Ashby, jazz vocalist Maureen Budway, pianist and University Chancellor John Murray, founding member of the...
New York Voices Kim Nazarian, a number of Tamburitzan alumni and Tomaro, who performed with a faculty jazz ensemble.

Jordanoff earned a teaching certificate and a degree in business administration from Duquesne. In 1970, he was asked to join the Tamburitzans as artistic director. There, at an audition, he met his wife, the current director of choral organizations and professor of music education in the School of Music, Christine Jordanoff.

In addition to his work at Duquesne, Jordanoff was well known in Pittsburgh’s music community. A drummer and trumpet player, he was a board member of the Pittsburgh Jazz Society and longtime member of that group as well as one of the founders of the Pittsburgh Folk Festival, for which he served as program director from 1961–1989. In addition, he was the original founder of the Pittsburgh Dance Council and served for 23 years as a board member of the Children’s Festival Chorus of Pittsburgh.

Jordanoff’s abilities went far beyond the world of music and dance. Through his language skills and knowledge of ethnic customs, he became an escort officer and interpreter for the U.S. Department of State.

Edward Kocher, dean of the music school, recalled Jordanoff’s professional abilities in his years as director of music admissions. “He counseled hundreds of music students and their families as they considered the important decision about studying for a professional career in music,” Kocher said. “He was a highly skilled evaluator of talent and over the decades, he quietly and earnestly helped our music students pursue and achieve their dreams.”

Jazz Faculty Write the Book on Jazz Arranging

Mike Tomaro, director of Jazz Studies, and Dr. John Wilson, a member of the adjunct faculty and former Jazz Studies director (1972–1996), have teamed up to write a comprehensive textbook on jazz arranging.

Instrumental Jazz Arranging presents a systematic approach to the essential techniques and materials of the subject, and Tomaro and Wilson have drawn upon more than 50 years of combined teaching experience to create a work that addresses all of the basic needs of beginning arrangers. Topics in the work include counterpoint/linear writing, jazz harmony, compositional techniques and orchestration.

According to Tomaro, it took approximately five years to write the 536-page book. The work is intended for use in individual or classroom instructional situations and comes with two CDs that include recordings of the examples in the book as well as assignment templates formatted for Finale software.

Instrumental Jazz Arranging is published by Hal Leonard Corporation and is available at book and music stores throughout the world.

The Savvy Musician

The Savvy Musician, a new book by David Cutler, associate professor of musicianship and coordinator of entrepreneurship studies, takes a comprehensive look at how today’s musicians can build their careers and make a living. The book examines critical elements often overlooked or misunderstood by musicians, such as entrepreneurship, product development, branding, marketing, networking, the new recording paradigm, personal finance, funding, relevance and legacy. This book helps you take control of your career by discovering opportunities that are both prosperous and meaningful.

For more information, visit http://savvymusician.com.
Major Renovations Planned for Music School

Dr. Thomas D. Pappert Center for Performance and Innovation
More than 5,000 square feet of space on the third floor of the School of Music will be renovated during the summer of 2010. The renovation will transform Room 322 into the Dr. Thomas D. Pappert Center for Performance and Innovation.

With updated acoustics and modern technology, the current large-ensemble practice room is slated to double as a formal recital hall for small ensembles and soloists in an intimate, flexible, state-of-the-art setting. Though the renovations aim to create a formal performance space, the room will be capable of holding large ensemble practices, and the stage will be marked by a change in flooring material, not a difference in height, which promotes maximum accessibility.

New production tools, such as stage lighting, projection, surround sound and audio-visual recording equipment, will support all kinds of performances and other types of activities.

When completed, the room will have the latest acoustical measures, from sonically isolated floors and walls to attenuation panels and ceiling tiles. Among the most visible of these measures will be new wood reflector panels located over the stage area.

Acoustic isolation from the rest of the building will protect listeners from noise generated by outside sources, and the various panels and materials in each room have been designed to give excellent sound quality for the specific needs of the space. Isolated floors are thin enough to allow small transition ramps at doors, keeping every space accessible to people with physical disabilities.

Sound attenuating panels will also be used to facilitate storage. To take advantage of open space at the back of the stage area, chairs and stands used in
Room 322 will be stored behind acoustically treated architectural panels.

A space adjacent to room 322 will be an ambechoic environment, which means that it will be ideal for critical listening and high-quality multi-channel mastering. The layout of this adjacent space carefully integrates features such as acoustic isolation and attenuation measures, audio and video technology, and specially designed building systems.

Other spaces near Room 322 are scheduled for upgrades as well, including a dedicated capture room to record performances and new acoustically treated vestibules. Plans include a mastering suite that will have professional-level capturing and mixing capabilities and provide recording capabilities that support the music technology curriculum.

Through cosmetic upgrades and reopening an existing connection between the two rooms, the nearby faculty lounge will double as a green room for performers appearing on stage in Room 322. The music library room will double as a conductor’s office and will receive new paint and carpeting.

Current storage cabinets in Room 322 will be converted to storage areas for music education instruments, performance instruments and equipment, and percussion instruments. Percussion storage will open to both Room 322 and the west corridor so that instruments may be moved around the building easily.

Duquesne University has hired the firm of Burt Hill for architectural and engineering services.

Commissioned Work Unveiled at Cello Performance

Adam Liu, assistant principal cello in the Pittsburgh Symphony Orchestra since 2003 and an adjunct faculty member of the Music School, presented the premiere of a commissioned work supported by Duquesne University and the Pennsylvania Partners in the Arts on September 2, 2009.

The piece, Drinking Alone by Moonlight, inspired by a famous Tang Dynasty poem, was written by Liu’s brother Chang Yuan Liu, who is on the composition faculty of the Central Conservatory in Beijing. Adam Liu played the piece on his 1759 Paolo Antonio Testore cello.

A native of Tianjin, China, Adam Liu has been a featured soloist with orchestras worldwide, including the symphonies of Victoria, Beijing, Shanghai, Tianjin, San Antonio, Baltimore and Los Angeles. He previously held the position of associate principal cello with the Montreal Symphony Orchestra, acting as principal cello for the 1999–2000 season.
The Mary Pappert School of Music presented composer John Adams with an honorary doctor of music degree in a special ceremony on March 11, 2009, adding his name to the roll of noteworthy musicians to receive that honor (see sidebar).

One of today’s leading composers, Adams was only 10 when he began composing, and by the time he hit his teens, his first orchestral works were already being performed. He is among a very small group of composers whose works are appreciated in both the opera house and concert hall.

Major American and European companies have presented his operas *Nixon in China*, *The Death of Klinghoffer* and *Doctor Atomic*, and the world’s preeminent orchestras have performed *Naive and Sentimental Music*, *Violin Concerto*, *Shaker Loops*, *Harmonielehre* and other instrumental works, including *Short Ride in a Fast Machine*, one of the most frequently performed works by a living American composer.

His composition, *On the Transmigration of Souls*, a deeply felt commemoration of lives lost in the 2001 World Trade Center attack, earned a Pulitzer Prize in Music, and a recent recording of it garnered Grammy Awards in three categories: Best Classical Recording, Best Orchestral Performance and Best Classical Contemporary Composition.

Professor Emeritus David Stock, who has known Adams for more than 20 years, was the catalyst for granting Adams the honorary degree. “We first met when we were on a panel together at the National Endowment for the Arts,” explained Stock. “He is one of the world’s leading composers, so when the music school was first approached about the honorary degree, everybody liked the idea right away.”

Adams is a former composer-in-residence at the San Francisco Symphony and Carnegie Hall. The Pittsburgh Symphony Orchestra named him its Composer of the Year for 2008-2009, and he has been a guest conductor with the London Symphony Orchestra, Los Angeles Philharmonic and New York Philharmonic as well as with the Pittsburgh Symphony and orchestras in Atlanta, Stockholm, San Francisco and Detroit.
Trumpeter Sean Jones and saxophonist Mike Tomaro, members of the Jazz Studies faculty of the Mary Pappert School of Music, have been tapped to head the newly created Pittsburgh Jazz Orchestra (PJO) at the recently opened August Wilson Center for African American Culture on Liberty Avenue in Downtown Pittsburgh.

Jones, assistant professor of jazz studies, and Tomaro, a composer and arranger who has served as director of jazz studies since 1997, will be the PJO’s artistic director and co-director, respectively.

In addition to Jones and Tomaro, the PJO features 15 of Pittsburgh’s finest jazz soloists and ensemble players, an assemblage of musical talent for a rebirth of the orchestra that was first envisioned three decades ago by Nathan Davis, director of jazz studies at the University of Pittsburgh.

The August Wilson Center provides an ideal home for the PJO. The Center, named for Pulitzer Prize- and Tony Award-winning playwright and Hill District native August Wilson, has a mission of preserving, interpreting and celebrating the art, culture and history of African Americans in Western Pennsylvania and
people of African descent throughout the world. Jazz is an essential part of that story.

The current incarnation of the PJO is loosely modeled after the Jazz at Lincoln Center Orchestra where Jones serves as lead trumpet under Winton Marsalis. The ensemble will be featured in many aspects of the August Wilson Center’s cultural programming, and it will perform in educational events in Pittsburgh and across the United States.

The PJO celebrates Pittsburgh’s jazz history by uniting musicians of all ages and ethnic backgrounds. While celebrating the city’s jazz tradition, the group will also demonstrate the inherent potential of the jazz genre to youth in Pittsburgh and across the nation, as well as create new works that help advance the genre.

The Pittsburgh Jazz Orchestra premiered on Thursday, Oct. 8, 2009, at a concert that was a symbolic “passing of the baton” to Jones as the orchestra’s artistic director. The program featured music written and performed by some of the most prominent musicians in Pittsburgh’s jazz history, including Billy Strayhorn, Stanley Turrentine, Earl “Fatha” Hines, Mary Lou Williams, George Benson, Erroll Garner and Tommy Turrentine.

Not limited to jazz performances, the August Wilson Center reflects all aspects of African American culture. The two-story, green building houses seven exhibition galleries, a 486-seat theater suited for all types of performances, an education center, a café and gift shop, and multipurpose spaces for community programs and events.

Tickets for upcoming PJO performances are available by calling 412.456.6666 or visiting pgharts.org. The PJO has the support of the Multicultural Arts Initiative, the August Wilson Center and Duquesne University. For more information about the Center and its inaugural season, visit AugustWilsonCenter.org or call 412.258.2700.

Saxophonist Mike Tomaro (right), chair of jazz studies, and Sean Jones (opposite), assistant professor of jazz studies, have been tapped to head the newly created Pittsburgh Jazz Orchestra.

Photos by Frank Walsh. Courtesy of the August Wilson Center for African American Culture.
Sean Jones Performs at White House

Trumpeter Sean Jones, assistant professor of jazz studies, was among a team of jazz greats invited to present music workshops at the White House on June 15, 2009.

First Lady Michelle Obama invited Jones, along with jazz experts Wynton, Branford and Ellis Marsalis, to kick off the White House Music Series, an initiative designed to demonstrate the importance of arts education and renew artistic creativity while showcasing artists performing, educating and interacting with young people.

About 150 youths, middle and high school instrumental students from sponsoring organizations, participated. The jazz studio workshop themes included American history and jazz, the syntax of jazz, the blues experience and jazz, and Duke Ellington and swing. After the workshops, Mrs. Obama delivered remarks, and the event ended with a concert.

The White House is planning similar events focusing on country and classical music.

Guitarists Shine at Summertime Jazz Concert

Guitarists Diane Ponzio, Bucky Pizzarelli, Joe Negri, Jimmy Bruno and Howard Paul were among the featured performers at Duquesne’s annual Summertime Jazz concert.

Organized by the Guitar Department, the concert, which took place July 7, 2009, showcased the guitarists, many of whom come to campus as clinicians during the annual Guitar and Bass Workshop. They joined other musicians, including Billy Kuhn, Brian Stahurski and the Dwayne Dolphin Piccolo Bass Band.

WDUQ-FM’s Tony Mowod served as master of ceremonies at the concert, which included the presentation of a Lifetime Achievement Award to Christopher Martin, the CEO of Martin Guitar Company (see story, p.4).

Sonic Art

Bill Purse served as composer, arranger, producer and audio engineer on this recording, on which he can be heard playing a variety of instruments, including digital and acoustic six-, twelve- and seven-string guitars, fretless guitar, synthesizer, virtual guitar, Kosciolator, Theremin, E-bow, digital and acoustic percussion, and electric bass.

Toot Suite Revisited

This new recording features trumpet virtuoso Sean Jones in a beautiful performance of this demanding jazz masterpiece with superb support from faculty members Bill Purse (bass) and David Cutler (piano), along with Bill Kuhn (drum set).

Release date: February 2010
For ordering information, contact Bill Purse at maestrobp@aol.com.
Sacred Concerts: Our Gift to the Community

These uplifting seasonal performances are a gift to the community from the faculty, staff, and students of the Mary Pappert School of Music and Duquesne University’s Spiritan Campus Ministry. Admission is free, but seating is limited, so please plan to arrive early. For information, visit www.duq.edu/music or contact Christopher Bromley, 412.396.6083 or bromleyc@duq.edu.

O Come All Ye Faithful

Advent is the traditional time for spiritual preparation, and this annual concert marks the beginning of Advent through music and sacred readings chosen to prepare the faithful to celebrate the birth of the Savior.

More than 100 performers from the Mary Pappert School of Music, including vocalists in the Voices of Spirit and the Pappert Men’s Chorale and Pappert Women’s Chorale, a brass ensemble and other musicians will take part.

This year’s presentation of O Come All Ye Faithful marks the fifth performance of the concert in St. Paul Cathedral. A special addition to this year will be several movements from Handel’s Messiah, scored uniquely for brass quintet with harpsichord accompaniment.

In Memoriam

The Voices of Spirit will present the second annual Lenten In Memoriam concert. This year’s concert will occur in the liturgical context of the Stations of the Cross, with the Rev. Raymond French, C.S.Sp., director of Spiritan Campus Ministry, leading the prayers. Intermittently, the choirs will sing meditations that reflect on Christ’s journey to the Crucifixion, as well as the journey of loved ones on the way to eternal salvation.

This special Lenten performance will help you prepare for Easter and keep the memory of departed friends and family members in your heart. Each year we offer the opportunity to have the name of loved ones included in the concert program. Call 412.396.6083 for details.

Friday, March 12
In Memoriam
Voices of Spirit
Christine Jordanoff, conductor
Duquesne University Chapel, 8 p.m.

Sunday, December 6
O Come All Ye Faithful
Voices of Spirit, Pappert Men’s Chorale
Pappert Women’s Chorale
Christine Jordanoff, conductor
Robert Kurth, assistant conductor
St. Paul Cathedral, 3 p.m.
The Music School will soon begin work on the Dr. Thomas D. Pappert Center for Performance and Innovation, a major renovation. What can you tell us about plans for this new space?

Currently, Room 322 of the Music School is a large open space used for rehearsal, storage and sometimes for performance. Thanks to the generosity of Mr. and Mrs. Thomas Pappert we are going to transform this space into a state-of-the-art rehearsal, recording and performance facility.

At Duquesne, we are known for high quality performance in traditional genres and for composing, performing and recording cutting-edge music as well. The Dr. Thomas D. Pappert Center for Performance and Innovation will transform the learning environment of our school for performances of both traditional and newly created works. The Center will host a robust schedule of performances and Internet broadcasts that will reach out well beyond our traditional live audience. Our ensembles will have improved capacity for recording and playback of rehearsals, and most importantly the new environment will enhance student-directed music projects.

Mr. Thomas Pappert is a graduate of Duquesne University. Both Mr. and Mrs. Thomas Pappert were deeply saddened by the unexpected loss, during the prime of his life, of their beloved son, Dr. Thomas D. Pappert. This new creative space will be named in his honor. Talented Duquesne University students, faculty and families will be enriched and inspired by rehearsals, concerts, recordings and broadcasts that take place there, and the entire Duquesne community thanks Mr. and Mrs. Thomas Pappert for their generosity and vision.

This is the season for college admission applications. We know that many prospective music students and their families will read Tempo. What advice do you have to share about finding the “best fit” for music study?

There are over 600 accredited music programs in the United States. Each accredited bachelor of music degree program offers applied music (private lessons), ensembles, musicianship, courses in a major area of music study, and liberal arts and elective course work. We have high performance standards at Duquesne, and graduates of all four of our degree programs—performance, music education, music technology and music therapy—have attended premiere graduate programs en route to professional performance careers. The success of these talented students has been strongly influenced by their applied music teachers here at Duquesne.

Prospective students should consider the enormous benefit of studying with a top-level professional musician. Without the advantage of close contact with an active professional performer during the critical, formative undergraduate years, it becomes much more difficult for a student to achieve professional competence as a performer. Ensembles provide an opportunity to gain performance experience in a practical setting. So, if the other factors are relatively equal, first seek a teacher that will help you achieve your utmost potential and a school with high quality, large and small ensembles. When we hear from our graduates who have achieved professional performance careers, they look back to their applied music and ensemble experiences as critical to their success.
We always encourage prospective students to visit our campus and if possible to attend a rehearsal or concert. With over 200 public performances annually, it is quite easy to find excellent music making on campus.

Our founding fathers, the Spiritans, have created a University that, in the words of our Mission Statement, “is committed to excellence in liberal and professional education, through profound concern for moral and spiritual values, through the maintenance of an ecumenical atmosphere open to diversity, and through service to the Church, the community, the nation and the world.” Our successful graduates tell us that the values embodied by the Duquesne Mission have been a powerful, sustaining force throughout their careers.

So, to sum up my advice for prospective students, they should seek an excellent fit with an applied teacher, excellent ensembles, quality academic programs and an institution with an inspiring and sustaining mission.

Julie Ruth (Dolan) Anto

Julie Ruth (Dolan) Anto, MT-BC, MA-CAT, an alumna of the music therapy program, is shown with a group of children in Jordan, where she currently lives. In addition to forming a music therapy group for special needs children at an international school, she teaches in a newly launched bachelor in music therapy degree program at Jordan’s National Music Conservatory.

A Musical Tribute to Robert Shankovich and Carolyn Shankovich

On April 4, 2009, we celebrated the careers, accomplishments and years of service to the University and the community of Professor Emeritus Robert Shankovich and Professor Carolyn Shankovich. The event included a luncheon and performance by the Voices of Spirit. The School of Music presented the professors with several gifts to thank them for their years of service, including a book of memories, comprised of materials submitted by former students.
Richard M. Gray, Founder of Music Therapy Program
January 29, 1923 – July 17, 2009


Professor Gray will be remembered for his exemplary service to students and the community. The Richard M. Gray Award, granted by the Mary Pappert School of Music for outstanding students performing extraordinary service, is named in his honor.

In order to give students practical experience, he emphasized internships as an integral part of the music therapy degree. To that end he forged enduring partnerships with several area institutions, including Polk State Center, the largest special needs facility in Pa.

He later volunteered for many years at the Veteran’s Administration Hospital in Pittsburgh as a clinical music therapist. In addition, he was a past president of the Mid-Atlantic Region of the National Association for Music Therapy (NAMT), as well as a recipient of its highest honor, the Lifetime Achievement Award.

Richard Gray was born in Des Moines, Iowa, and joined the 168th Regiment of the Iowa National Guard in 1940 as a bandsman. His unit was called up early in 1941 and joined Operation Torch in the invasion of North Africa, among the first American ground troops to see combat in World War II. He was captured in the Battle of Sidi Bou Zid in Tunisia on Valentine’s Day in 1943, and spent two-and-a-half years as a German POW in Stalag III-B, where he formed musical groups and served as the Protestant lay-chaplain.

Following the war, he earned a bachelors degree in music education from the University of Southern California in 1949 and taught music in public school in East Los Angeles. Later, he went to the University of Kansas, which had the country’s first graduate program in music therapy, where he studied under E. Thayer Gaston, “the father of music therapy.”

After receiving his master’s degree in 1955 and marrying his lifelong sweetheart, Mary Corinne Locke, he became supervisor of music therapy at the Veteran’s Administration Hospital in Topeka, Kan. His tenure there lasted 15 years, during which time he continued conducting research.

His seminal work, *The Pilomotor Reflex in Response to Music*, became a foundational text in the field, and was later published. At that time, he also preached as a volunteer at the Topeka Rescue Mission. In 1967 he became the head the music therapy program at Ohio University, the first university to offer the degree program east of the Mississippi River.

In 2006 the Grays moved to North Windham, Conn. Gray was interred there, in Windham Center Cemetery, at a burial service with full military honors.

A special fund has been set up to to preserve his archives for posterity. Contributions may be sent to the Richard M. Gray Memorial Fund, c/o Rockland Trust, 76 North St, Medfield MA 02052.
We Need Your Support

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

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Music Therapy Fund
Sacred Music Fund
Music Composition Fund
Music Scholarship fund
Music School Endowment
Nicholas Jordanoff Jazz Trumpet Scholarship

When former Director of Music Admissions Nicholas Jordanoff passed away earlier this year, the Duquesne University community as well as many musical and civic groups lost a powerful advocate and faithful servant. Throughout his long career at Duquesne, Nick helped generations of students achieve their dreams, befriended countless alumni and on a daily basis inspired the staff. For these reasons we have instituted the Nicholas Jordanoff Jazz Trumpet Scholarship. Nick spent most of his career helping deserving students obtain scholarships, and to have a scholarship named for him, designated for the instrument he loved to play, is a fitting tribute. (See article on page 9.)

Send checks to:
The Mary Pappert School of Music
Duquesne University
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Pittsburgh, PA 15282

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