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- Students Volunteer for Hospital Performances
- Finding an Audience for Art Song

Pappert Center Dedication
THE MARY PAPPERT SCHOOL OF MUSIC

Duquesne University’s Mary Pappert School of Music is a national leader in performance, music education, music therapy, music technology and sacred music. At Duquesne we serve God by serving students and therefore do our utmost to ensure that students benefit from the finest teachers 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 260-seat auditorium, and the recently constructed Thomas D. Pappert Center for Performance and Innovation, an acoustically superb and technologically sophisticated space for recording and performing.

Learn more at www.duq.edu/music.

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Major Grant Funds Recital Hall Renovation

A PNC Foundation grant of $600,000 will help to renovate PNC Recital Hall. The School of Music will use the majority of the grant for improving the audience experience in the 260-seat hall, including new seating, fresh paint and new carpeting.

The PNC Recital Hall lobby will also receive improvements, including repainting and the installation of new carpet, bulkheads, lighting, acoustic wall panels, wall coverings and wood trim. In addition, a kitchen area will be added, and the restrooms will be completely remodeled.

Early Childhood Music Initiative

A PNC Foundation Grow Up Great grant is helping Dr. Rachel Whitcomb create user-friendly music lessons and materials for local preschools. Her goal is to connect the fields of music education and early childhood education, so that teachers feel comfortable incorporating musical activities into everyday instruction.

Whitcomb is developing lesson plans and selecting six local preschools in need of music programs. She will also train six undergraduate music education majors to teach in the designated schools during the spring 2011 semester. Next summer, the School of Music will offer a professional development conference for Pittsburgh preschool teachers interested in incorporating the lesson plans into their programs.

Composer Joan Tower Visits

Joan Tower, one of the nation’s preeminent composers of orchestral, chamber and instrumental music, and an accomplished conductor and pianist, visited the School of Music for two days in November 2010.

Her visit included two master classes, one for composers and one on coaching contemporary ensembles, as well as a lecture delivered to all music students. Tower, the winner of a Grammy Award, is a member of the American Academy of Arts and Letters and is the Pittsburgh Symphony Orchestra's Composer of the Year for the 2010–11 season.

Sean Jones Teams up with Herbie Hancock

Herbie Hancock, one of our era’s most influential jazz piano masters, has selected trumpeter Sean Jones, a member of the Jazz Studies faculty, to perform the music of Miles Davis in an upcoming review in the summer of 2011. Jones and bassist Marcus Miller will join Hancock and composer and saxophonist Wayne Shorter as the group re-imagines the music of

Opryland Hotel Orchestra Includes Alumni

Three alumni of the Music School were in the orchestra when Nashville's Opryland Hotel held its three-day, grand reopening in November 2010. Pictured during dress rehearsal, the three are (from the left) trombonist Gary Miller and trumpeters Alan Suska and Bill Laarz. The landmark hotel had been closed after record floods in the spring left much of the city under water.
Mary PaPert School of MuSic

Mr. Sally Stone Worsing, founding director of the City Music Center at Duquesne University, died Nov. 26 in her Penn Hills home after battling lung cancer. Worsing, 70, a classically trained pianist devoted to music education, facilitated more than 1,500 children and adults studying music at the City Music Center, which she started in 1989. The center, which currently has about 250 students ranging from ages 3 to 60, provides group classes as well as individual lessons and recital opportunities.

It became one of only 22 community music schools accredited by the National Association of Schools of Music, and her fundraising efforts helped to provide scholarships so that music would be available to all who wanted to learn.

A graduate of Carnegie Mellon University and the University of Pittsburgh, Worsing also had run a music program for children at Carnegie Mellon and taught at St. Edmund's Academy, Shady Lane School and the Western Pennsylvania School for the Deaf before coming to Duquesne.

"For 21 years, Sally Worsing gave inspired and passionate leadership to the City Music Center at Duquesne University," said Dean Edward Kocher of Duquesne’s Mary Pappert School of Music. “Sally’s love of music and children brought a lot of beauty and goodness to the youth and families of our region. We will miss her.”

Music School Concerts Air on WDSR

The School of Music Student Showcase, two hours of programming featuring performances by School of Music ensembles, can be heard each week on WDSR, Duquesne University’s student-operated Internet radio station. The show airs Fridays, 1–3 p.m. To listen, visit www.wdsr.org and click the “Listen Now!” tab. Performances are prerecorded but the show is a live broadcast from College Hall.

New Graduate Chamber Ensembles

Two new chamber ensembles—the Triano Woodwind Quintet and Francis DeBroff String Quartet—will provide graduate-level scholarship opportunities for qualified students who are focusing on a career in musical performance. Students selected for the groups can receive full tuition remission and will serve as ambassadors for the University and the Mary Pappert School of Music.

H. Robert Reynolds Awarded Honorary Doctorate

Duquesne University awarded an honorary doctorate to Professor H. Robert Reynolds, a nationally renowned wind ensemble conductor and educator, at the May 2010 Music School commencement ceremony. Reynolds is currently the H. Robert Reynolds professor of wind conducting at the University of Southern California Thornton School of Music and has been a frequent guest conductor at Duquesne.

Doc Wilson Awarded Emeritus Status

Dr. John “Doc” Wilson, a member of the Music School faculty since 1972, was awarded the rank of Professor Emeritus at the spring 2010 School of Music graduation ceremony. To commemorate the occasion, faculty colleagues performed Gratitude, a commissioned work composed by Mike Tomaro, chair of Jazz Studies.
In 2011, Christine Jordanoff, professor of music education and director of choral organizations, is celebrating her twenty-fifth season as director of the Children’s Festival Chorus (CFC).

Leading a children’s chorus was a long-standing dream for Jordanoff, even before 1973 when she became a member of the Duquesne faculty. It was 12 years later that a colleague connected her with the CFC, then in need of a director.

A few months afterward, Jordanoff became the group’s director, and CFC became an ensemble-in-residence at Duquesne. Under Jordanoff’s direction, the CFC began attracting funding and landing singing engagements. In 1987, they performed successfully in a Pittsburgh Opera production, the acid test of preparedness and professionalism, according to Jordanoff.

Since then, Jordanoff has developed the CFC into a cultural and educational asset for the city and for Duquesne. Today, the CFC has approximately 150 singers, most between the ages of 8 and 15, divided into three groups according to ability. It employs six people, three of them full time, and performs an average of 15 concerts each year.

Because it is an ensemble-in-residence, the CFC enjoys a relationship with the University that benefits the young performers, and in return, the CFC wins fans when they perform, which brings visibility and prestige to Duquesne.

In addition, music education majors can enroll in Children’s Choir Lab to work closely with the children in the chorus, an opportunity to validate and demonstrate teaching techniques and a course offering unique in the state, according to Jordanoff.

Jordanoff can point out many successes in her 25 years with the CFC, including repeated requests to supply the chorus for concerts and opera productions. This spring, for example, children from the CFC will perform in the Pittsburgh Opera’s production of Turandot. The chorus has also been selected several times over the years, by audition, to perform at music educator’s conventions.

But for Jordanoff, perhaps the most convincing proof of success is that alumni of the CFC are sending children to audition for the chorus, a sign of stability that spans generations. Some CFC alumni have also gone on to successful careers in music, and by Jordanoff’s estimate several hundred CFC alumni have become alumni of Duquesne.

“It was providential,” Jordanoff says of her 25 years with the CFC, “and it was probably the most important professional move that ever happened in my life.”
Sr. Carole Riley, David Allen Wehr and Kenneth Burky (seated)
like the piano’s 88 keys, which work in harmony to make music, the members of the Piano Department combine their talents, creating a synergy that helps students develop into skilled professionals.

A broad spectrum of educational backgrounds, professional approaches and interests enables the piano faculty to identify and nurture the artistic identity of every student.

“We are lucky to have professors who are not only tremendous performers, but have diverse talent and are wonderful teachers,” said Kenneth Burky, piano department chair and director of undergraduate studies.

“While Sister Carole [Riley] teaches the relevance of professional conduct and brings the service-learning component, David Allen Wehr does a phenomenal job with performance majors,” Burky explained.

Two highly talented adjunct professors, Anoush Tchakarian and Natasha Snitkovsky, both trained at European conservatories, expose piano students to international perspectives and technique. The department’s strengths extend beyond classical piano through other adjunct faculty: Rebecca Rollet attracts students concentrating in harpsichord, Tony DiVittorio works with piano majors interested in contemporary music and Ron Bickel teaches jazz piano.

“Our faculty represents a variety of approaches, performing and pedagogical,” said David Allen Wehr, professor and Jack W. Geltz Distinguished Piano Chair. He added that the piano program is not only unique for its breadth, but it also attracts international attention for its depth.

For Burky, the range and expertise of the faculty really pay off because they collaborate so well. “We have a unique environment where we all work together and respect each other’s talent,” said Burky.

Through dialogue and cooperation, the faculty decides the academic direction of the department—a type of collegiality that Sister Riley, professor and director of graduate studies, believes is special about the Music School. “We show by our example that when we support each other, we all win,” Riley explained.

Approximately 10 years ago, members of the piano faculty traveled with Dean Edward Kocher to New York City to select Steinway pianos for the department—a purchase that marked a significant advancement for the school and the Piano Department.

With this purchase, the Mary Pappert School of Music moved to a higher level of prestige, becoming an All-Steinway school—a status shared by only a few institutions. “Being an All-Steinway School shows our commitment to quality,” Wehr said. “It shows our willingness to commit our resources to have the best instruments in the world.”

Having the world’s finest instruments and a diverse, highly accomplished faculty underscores the piano’s department commitment to provide a superior education to their students.”
Alumnus Ryan Joseph has been performing since he was a toddler, and there is a good chance you have heard him even if you don’t know his name. A sought-after fiddle player, Joseph can be heard singing and playing on hundreds of tracks on country music recordings.

He got his start with a family polka band, and soon expanded his repertoire. When only 10 years old he played for renowned fiddler Mark O’Connor, and at the age of 11 he appeared on the Live with Regis and Kathy Lee television program.

“A little timid and soft spoken,” is how Rachel Stegeman, adjunct professor of violin, remembers Joseph in his first year at the Music School, but his positive outlook and eagerness to become a better violinist quickly earned her respect. Her spouse, Charles Stegeman, the chair of strings and an associate professor of violin, taught Joseph for five years. “His God-given gift was evident early on, but here he honed his technique dramatically, learning very quickly,” Charles Stegeman said.

Joseph credits his time at Duquesne for making him a well-rounded musician. “My instructors not only taught me the techniques required to be a professional musician, they also set an example for the business sense you must have when being a full-time musician,” he said.

Even before graduating from the Mary Pappert School of Music in 2006 with a Bachelor of Science in Music Education, Joseph was experiencing success. His family’s polka band had been nominated for a Grammy, and
he was sharing the stage with some of country music’s big names, opening shows for, or accompanying, the likes of Bill Anderson, Brooks and Dunn, Wynonna Judd, Little Big Town, Martina McBride, Jo Dee Messina, John Michael Montgomery, Montgomery Gentry, Jimmy C. Newman, Boots Randolph, Blake Shelton, Phil Vassar, Steve Wariner, and many others.

“He had a dream and he pursued it.”

Since moving to Nashville in May 2007 Joseph has played and sung with country music stars Helen Cornelius, Vince Gill, Amy Grant, Jan Howard, Hal Ketchum and Jeannie Seely. He has also performed on the Academy of Country Music Awards and Grand ‘Ole Opry television broadcasts as well as on Good Morning America and the Tonight Show with Jay Leno.

Fortunately, Joseph did not have to choose a single career pursuit; he’s currently performing, teaching and recording. “He had a dream and he pursued it,” Charles Stegeman said, adding that right now Joseph is “at a place where he can do it all. He has the best of all worlds.”

Joseph is the concertmaster of the orchestra at Belmont University in Nashville, where he also serves as an adjunct faculty member. In addition to launching his solo career and working as a studio musician, he has been touring with Jamie O’Neal and Mercury Recording artist Laura Bell Bundy.

About her former student who once performed Jimmy Hendrix’s Purple Haze with his string quartet in her living room, Rachel Stegeman said, “I couldn’t be happier for him. I am his fan on Facebook.”

**Teaching the musical leaders of the 21st century**

**RACHEL STEGEMAN**

Adjunct Professor of Violin

In a number of ways, Ryan Joseph’s career trajectory mirrors that of Rachel Stegeman, one of his teachers at the Mary Pappert School of Music.

Aside from being an adjunct professor of violin, Stegeman is an in-demand studio musician. She has recorded with pop groups and performed on over 1,000 commercial projects, including soundtracks for television and films, playing everything from classical orchestral and chamber music to jazz, R&B and heavy metal.

Stegeman serves as the concertmaster of the Wheeling Symphony Orchestra and associate concertmaster of both the Pittsburgh Ballet Orchestra and the Pittsburgh Opera. She is also the principal violin of Hollywood Bowl Orchestra in Los Angeles.

She performs regularly at chamber music festivals, including the Sunflower Music Festival, Buzzard’s Bay MusicFest and the St. Barth’s Music Festival. She holds both bachelor’s and master’s degrees in music from Duquesne University. Her teachers include Luis Haza, William Steck, Robert Lipsett and Sidney Harth.

**Teaching the musical leaders of the 21st century**

**CHARLES STEGEMAN**

Associate Professor and Chair of Strings

Canadian-born violinist Charles Stegeman is now in his third decade as a teacher. Former students of his hold music professorships around the country and have performed with renowned orchestras.

Stegeman made his recital debut at age 7 and debuted as soloist with the Banff Festival Orchestra at age 9 in Alberta, Canada. He was awarded a scholarship to the Curtis Institute of Music at the early age of 13 where he earned his bachelor’s degree. His resumé also includes academic coursework at Haverford College and graduate study at the Juilliard School.

Stegeman is concertmaster of the Pittsburgh Opera, the Pittsburgh Ballet Theatre and the New West Symphony Orchestra in Thousand Oaks, Ca. In addition, he performs approximately 75 concerts each year in North America, Europe, Asia, Latin America and the Caribbean as concertmaster, chamber musician, and soloist. He has founded several music festivals, including the Western Slope Music Festival (Crested Butte, Co.), the Sunflower Music Festival (Topeka, Kan.), Buzzards Bay Music Festival (Cape Cod, Mass.) and Music Fest Midwest (Kansas City, Kan.). He has also served as concertmaster at international festivals, such as the St. Bart’s Music Festival in the French West Indies and the FEMUSC Festival in Brazil. He plays a 1776 Nicolo Gagliano violin.
QUADRATOMIC REPRISE

Award-winning saxophone ensemble prepares for the next act.
The Quadratonic Saxophone Quartet, an award-winning student chamber group formed last year at the Mary Pappert School of Music, is taking an unusual step—staying together after graduation.

The quartet, made up of Xin Gao, soprano saxophone, Sean Dynan, alto, and Colette Hall and Devin Di Mauro, tenor and baritone respectively, formed early in the 2009 fall semester and soon hit full stride. In April 2010, they brought home one of only three prizes from the Coleman Competition, a well-regarded showcase for student chamber ensembles held annually in California, and because the other two winning ensembles were from Eastman and Yale, the feeling of accomplishment was indeed noteworthy.

One month later, three of the four made the transition from student to alumnus, and two of those three left Pennsylvania for graduate study in other states: Dynan attends Peabody Institute, where he is pursuing a master's degree in performance and Gao is enrolled in the DMA performance program at the University of North Carolina, Greensboro. Hall, who graduated in May with a Master of Music in Saxophone Performance, returned to the Bluff as an adjunct faculty member. Di Mauro is a Music School senior.

Usually, that kind of after-graduation breakup would permanently silence a student ensemble, but the members of Quadratonic saw themselves as more than four players performing at a high level. They point out that they are committed to one another as people, not simply as musicians, and that makes the group unusual.

“We got extremely lucky,” Hall said, commenting on the long odds that musicians will work well together on...
With landmark performances on every continent except Antarctica, four decades of inspired teaching and tireless effort to build the saxophone repertoire, James Houlik has taken his instrument to new heights.

Houlik studied privately and at the Eastman School of Music with Sigurd Rascher, the German-born alto saxophone pioneer. Rascher, impressed with Houlik’s affinity for the tenor, encouraged him to pursue that instrument as his personal voice. Houlik also credits Rascher for convincing him that it was possible to perform while teaching and teach while performing.

Houlik built a large and successful saxophone program at East Carolina University. In subsequent years, he became the founding professor of Saxophone study at the North Carolina School of the Arts, before coming to Duquesne.

Like Rascher, Houlik inspires composers to write for the saxophone. Among the pieces written for him are concerti by Robert Ward, Morton Gould, David Ott, Sherwood Shaffer, Eric Ewazen, Walter S. Hartley, Russell Peck, Paul Harvey and Vache Sharafyan, as well as dozens of other works with band, piano and chamber ensembles.

Houlik’s *American Saxophone* CD (Koch International Classics), recorded with the London Symphony Orchestra, contains three works—*The Upward Stream*, by Russell Peck, *Divisions* by Pulitzer Prize-winning composer Morton Gould and *Concerto for Saxophone and Orchestra* by Robert Ward—that are among the many pieces of music penned with him in mind.

One of the group’s goals will be to follow the example of Pollock and Houlik, both of whom epitomize the ideal of the performer as a teacher...

Houlik, professor of saxophone, co-chair of performance and chair of woodwinds, had taught each of the four in private lessons during their studies at Duquesne. He was also directly responsible for recruiting Dynan and Di Mauro as well as Gao, who found his way to the Bluff after taking in a Houlik performance at his conservatory in Szechuan province, China.

Pollock, adjunct professor of saxophone, served as the group’s coach and has made the transition to the role of advisor for Quadratomic’s post-Duquesne phase. As a founding member and tenor saxophonist for the New Century...
Quartet, one of the world's premier saxophone ensembles, he brings nearly 30 years of experience to the task.

One of the group’s goals will be to follow the example of Pollock and Houlik, both of whom epitomize the ideal of the performer as a teacher.

Quadratomic also hopes to educate through art. To do so they intend to play traditional concerts as well as perform educational and community outreach. Someday they would like to find a home at a music school as an ensemble-in-residence.

They hope that their performances can find new audiences for the saxophone, in effect enhancing their instrument’s reputation in chamber music along with their own, ultimately earning the same respect for saxophone chamber groups that is currently enjoyed by string quartets.

As for the possibility of landing a residency despite the entrenchment of the common (read: non-saxophone) ensemble configurations, they are hopeful. To prove the reasonableness of that optimism they pointed out that over the last two decades in major chamber music competitions there have only been one or two saxophone ensembles that earned major prizes, yet at last year’s Coleman Competition the two major prizes (one for chamber ensemble and one for woodwinds) were both won by saxophone quartets.

As Dynan said, “I really do feel that the saxophone is starting to take over the world.”

Stephen Pollock received his bachelor and master of music degrees from the North Carolina School of the Arts, where he studied with James Houlik.

A tenor saxophonist, Pollock is a founding member of the New Century Saxophone Quartet, which has been responsible, through commissioning projects and the music chosen for its concerts and recordings, for a significant broadening of the repertoire for saxophone quartets. New Century performs music ranging from the Baroque to innovative contemporary works to imaginative transcriptions, and covers genres from Classical to contemporary music with funk and jazz influences.

Pollock has performed as principal saxophonist with the Western Piedmont, Salisbury, Winston-Salem, Greensboro, Charlotte, North Carolina, Charleston South Carolina and the Tanglewood Massachusetts Festival symphonies. As a solo recitalist he has been heard throughout the United States, including performances at Wake Forest University, the Hartt School of Music of the University of Hartford, the University of Michigan, the University of South Carolina, Samford University in Birmingham, Louisiana State University, University of Memphis, Florida State University, University of Florida and the Cleveland Institute of Music. He has also appeared with entertainers such as Steve Allen, Helen Reddy, Marvin Hamlisch, Boots Randolph and Natalie Cole.

In the summers, he is the coordinator for the James Houlik Saxophone Retreat at Wildacres in Little Switzerland, N.C. Pollock is committed to increasing the solo literature for the tenor saxophone and has commissioned several works from a number of composers, including Sherwood Shaffer, David Ott, Thomas Massella, Steven Jones and Glenn Haynes.
The Dr. Thomas D. Pappert Center for Performance and Innovation

A Cutting-Edge Performance, Recording and Rehearsal Space

The Pappert Center opened formally with a ribbon cutting on October 2, 2010. The ceremony included a world-premiere performance by the Voices of Spirit of Still Point, by Lynn Emberg Purse, associate professor of music technology.
In October 2010, after years of planning and months of construction, the Music School unveiled the new Dr. Thomas D. Pappert Center for Performance and Innovation, a cutting-edge, acoustically ideal space for performance, recording and rehearsal.

The Pappert Center incorporates visionary thinking in sonic engineering and is equipped with the latest audiovisual and recording technology. The project started with the demolition of Room 322, a large, acoustically problematic area just off the Music School lobby, which had previously served for 50 years as a classroom, rehearsal hall and makeshift performance venue.

In its place arose a large (5,000 square feet) elegant space with a variety of unique architectural features that enhance acoustics, such as custom made panels suspended from the ceiling and sound diffusers lining the walls. Curved storage-closet doors serve to further improve sound clarity, and carefully chosen construction materials block outside noise.

Instead of a raised stage, which would limit open space, roughly one-third of the Pappert Center's floor is finished in hardwood, a “stage” that can expand or recede as needed and which can complement a wide variety of flexible seating arrangements. Theatrical lighting and a high-tech audiovisual system, including a 16-foot video projection screen and surround-sound audio, complete the transformation from a rehearsal space to a performance venue that can seat over 150 people. The Pappert Center also has a greenroom for waiting performers.
Before the construction of the Pappert Center, creating professional-quality recordings had to be completed at off-campus facilities. Now, in the adjacent Schrecengost Multimedia Studio, presentations and performances can be captured digitally in high definition video and audio. The captures can be used for creating a DVD or CD, or for streaming broadcasts for television, radio or the Internet.

“The engineers and other professionals who have seen it, their jaws drop...”

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“The engineers and other professionals who have seen it, their jaws drop,” said Dean Edward Kocher about the
Center. “As far as we can tell, the Pappert Center is the most advanced and fully equipped large space of its kind in the city. Creating it has been a lifelong dream for our performance and music technology folks.”

“I have been teaching music full-time since 1972,” said Kocher, now in his 11th year at Duquesne. “In terms of any sort of facilities or physical space, the Pappert Center is really the highlight of my musical life. It’s wonderful.”

“...the Pappert Center is the most advanced and fully equipped large space of its kind in the city.”

**Mastering Suite**

The mastering suite provides a critical-listening environment with the latest recording technology. Here, audio engineers and students in the music technology program blend and perfect the sound of CD, DVD or streaming audio and video presentations.

The heart of the mastering suite is a console for digital mixing. Each of the console’s 48 channels has its own four-band digital equalization as well as dynamic signal processing for high levels of sonic control. High-tech workstations, equipped with the latest hardware and software, provide space in the mastering suite for storage and manipulation of sound and video files.

**Schrecengost Multimedia Studio**

The William M. Schrecengost Multimedia Studio is capable of receiving digital media streams from both the performance stage and remote locations. These can then be captured for subsequent post-production, or streamed for television, radio or the Internet.

The studio has two state-of-the-art digital consoles capable of producing professional quality audio and video recordings as well as equipment that provides dynamic control over cameras in the performance area, a feature that makes it possible to capture or stream multi-camera video presentations.

*The William M. Schrecengost Multimedia Studio was created with a generous equipment donation from the Schrecengost family.*
In this interview Dean Edward Kocher offers some thoughts on the Mary Pappert School of Music’s future and addresses a perennial music education question—what knowledge and skills are most important and why?

In your opinion, what are the hallmarks of the best music education?

I earned a baccalaureate degree in music education 40 years ago, and that learning experience not only launched my career, it inspired a habit of lifelong learning as well as the ability to anticipate and respond to change. For me, a challenging liberal arts education, exceptional applied music lessons, a thorough grounding in musicianship, relevant ensemble experiences and high quality specialized courses in music education have stood the test of time and then some.

In talking with people from my generation as well as younger musicians who are alumni, there is no doubt that a music degree from Duquesne has been invaluable for generations of professional musicians. We believe that’s because we have provided those same foundational elements—a challenging liberal arts curriculum, high quality applied music courses, formative ensemble experiences, rigorous musicianship requirements and superior specialized courses in the major.

How would you describe the Music School right now?

At present, we are experiencing many positive trends. In particular, we enjoy a robust enrollment of talented, intelligent and motivated students. We’re attracting that type of student because we can offer diverse baccalaureate degree programs along with graduate programs that include online options. The University enthusiastically supports our programs, and graduates and friends of the school are stepping forward in helpful ways to ensure that we continue to thrive in the years ahead.

Much credit for our successes belongs to the members of the faculty, who are energetically devoted to giving our students a high quality education. This year in Tempo, we honor the leadership and superior music making of a number of faculty members, including Professors Christine Jordanoff and Robert Cameron, each of whom is celebrating a 25-year anniversary.

We also have a support staff that well deserves our thanks for their professionalism. I am honored to serve as a visiting accreditation evaluator and a commissioner for accreditation for the National Association of Schools of Music, and in the role of visiting evaluator, I have been to dozens of campuses throughout the nation. Although I’m prohibited from disclosing information about other programs, I can speak with unbridled enthusiasm about the Mary Pappert School of Music. For the record, the support staff at our school functions at a level of excellence and dedication that is unsurpassed.

I should also point out that good things are happening here because of teamwork. The newly dedicated Dr. Thomas D. Pappert Center for Performance and Innovation is a superb example of vision, cooperation, collaboration and hard work from our donors, the University administration, the music technology faculty, our support staff and the students. In the Pappert Center we now have superb technological capabilities that will allow us to excel in new ways, which points toward our very promising future.
Can you offer some thoughts on the future of the Music School?

Because we know that young children are continuing to study music, we feel optimism about the future of the Music School. Our campus-based programs for youth, the Children’s Festival Chorus and City Music Center, are enjoying strong enrollments. It also appears that music education remains important in schools in our region and beyond, so there is every reason to think that interest in music as a career choice will continue, too.

That being said, we feel how deeply the international financial crisis has affected families. Everyone in higher education is concerned that tuition and other cost increases are felt even more deeply because of diminished family financial resources. In the coming years, we hope to be able to reduce student loan liabilities, which will be an important factor in appealing to prospective students.

Despite those challenges, the quality of our faculty assures me that we will thrive in the future. During the past decade we have heard members of the faculty in scintillating performances of Beethoven’s 32 piano sonatas, the complete instrumental chamber music of Johannes Brahms, French chamber music par excellence and a number of stunning jazz performances. Our ensembles are also making their mark. The choral organizations perform well-attended outreach concerts at St. Paul Cathedral and St. Mary’s of the Mount, and all of the large ensembles regularly give superb performances on campus as well as at regional, national and international venues.

Our primary curricular challenge remains the same as it has always been: to help students gain the knowledge and abilities to enter, function and mature in a dynamically evolving field. In a sense, this means that we must prepare students to be ready for challenges that cannot be fully anticipated. A well educated musician will have knowledge of liberal arts, performance, musicianship and a specialized major area in depth. With that foundation in mind it is easier to understand what long term attributes are most worthwhile for a young musician—critical thinking, problem solving, communication and teamwork. These are skills that make creativity and innovation possible. At Duquesne, as we serve God by serving students, we are working diligently to create powerful learning experiences that cultivate and foster lifetime learning and passionate music making.

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:

- Deans Discretionary Fund
- Music Performance Fund
- Music Education Fund
- Music Technology Fund
- Music Therapy Fund
- Sacred Music Fund
- Music Composition Fund
- Music Scholarship Fund
- Music School Endowment
- Nicholas Jordanoff Jazz Trumpet Scholarship

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 Carrie Collins at 412.396.4272.
Assistant Professor of Musicianship Benjamin Binder believes that art song is misunderstood. Often sung in a foreign language with lyrics drawn from poetry and accompanied in a Spartan fashion by a lone pianist, art song can seem stilted or esoteric to some listeners—even to classical music lovers.

But Binder, a musicologist and performer with a passion for the music of the nineteenth-century Romantics, particularly the German Romantics, is working diligently to change those perceptions. He is the founder of the Pittsburgh Song Collaborative, a group of musicians that is presenting art song for twenty-first century audiences.

To those who might say that art song is a remnant of the Romantic era, Binder points out that song is a fundamental, universal musical experience, and art song is simply the classical version of that. However, it is not simply the music that Binder and the Song Collaborative are attempting to recreate. They aim to recreate the experience of art song.

He explained that the Collaborative not only organizes musical events where song is central but where the barriers to intimacy posed by stages and stagecraft simply do not exist. This means that audience members will hear art song the way it was meant to be.

Left: Benjamin Binder. On the piano is a copy of the first published edition of Robert Schumann’s song cycle Myrthen, op. 25, dating from 1840, the year of the cycle’s composition. It is the only edition to include Schumann’s specific dedication to his bride-to-be, Clara Wieck.
At its genesis in the nineteenth century, art song was commonly performed in homes, perhaps the homes of wealthy patrons, or the homes of the artists themselves. That was a setting where food and drink might be enjoyed, and conversation, sometimes between the audience and the performer, was not only possible but was common. Such a setting enabled the audience to have a shared, intimate experience of the performance, and in such a setting art song could have real power.

“There is a passionate audience in Pittsburgh that is waiting to be turned on to this,” Binder explained, adding that “we certainly have a passionate audience that is loyal to the symphony, the opera and chamber music, but what we don’t have in Pittsburgh that we do have in other cities with strong cultural traditions of high art is song.”

The School of Music has provided funding as well as administrative support to help launch the Collaborative, a loosely knit association of musicians with Binder as artistic director and, for now, the principal accompanist. The group’s adaptability extends to the choice of venues, and ideally the Collaborative will stage concerts where the room suits the program.

Their first public event, Visions of a Poet’s Love: Schumann’s Dichterliebe, took place on November 18, 2010, in the Pittsburgh Opera building in the Strip District. Troy Cook, a baritone with international stage credits, sang with Binder accompanying him. The program included a selection of Schumann songs performed by soprano Shannon Kessler-Dooley, a resident artist with the Pittsburgh Opera, and baritone Daniel Teadt.

Dichterliebe was an attempt by the Collaborative to bring Schumann’s world into ours. All the ingredients of an art song performance in the days of Schumann and the other Romantics were there, especially the give-and-take with a relaxed and receptive audience. It also had something that made it unlike a Romantic-era soirée—photography created especially for the event by Tom Persinger.

“I think it is always important to keep engaging creatively with the tradition,” Binder said. “That continual creative engagement forms an extra enticement for audiences, who are often eager to experience something new.”

Binder’s other scholarly project involves a similar re-engagement with a standard piece of repertoire, a reworking of Schumann’s Carnaval, a musical evocation of a masked ball. Binder commissioned 14 contemporary composers to re-imagine the work’s 22 movements as entirely new music, modern analogs to Schumann’s originals. Binder plans to perform and record the new works alongside Schumann’s original over the next several years.

The Carnaval project, like the Song Collaborative, bridges a gulf created by academic specialization that divides the activity of performance from the technical and historical scholarship of the musicologist.

“During my whole career, I’ve been pulled between performance and musicology,” Binder said. “The culture of music as it exists today is very specialized—one is either a performer, or a teacher, or some kind of musicologist. To me it is all one thing.”

●
A unique community service opportunity developed by a Music School alumna allows students to offer their talent without taking their instruments far.

The program, which is called Live Lobby Music, arranges for students to perform at UPMC Mercy Hospital. It is the brainchild of Gretchen Chardos Benner, MT-BC, (Music Therapist-Board Certified), and has been in place since April 2009.

Benner, who graduated in May 2007 from the Music School with a double major—music therapy and music performance in viola—got the idea for Live Lobby Music from her experience as a volunteer at Magee Women’s Hospital. Every other week for three years when she was a student, she performed voluntarily on viola and piano in the lobby.

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, and within 30 days of suggesting the program, Benner had the first performers lined up, and Live Lobby Music was under way.

Mercy Hospital lies just to the east of the Duquesne University campus, literally one block from the Music School’s back door, a location that makes Live Lobby Music ideal for students. Most of the volunteers, more than 100 of them since Live Lobby Music’s inception, have been students, but alumni are starting to share their talent in the program.

According to Benner, the musician volunteers are motivated to share their talent for its own sake, but many also use the opportunity to gain experience performing or to fulfill service-learning requirements for course work.

Guitarist Matthew Pena, who has volunteered six times, says that the
program has benefitted his playing. “My jazz improvisation skills are noticeably better because I can take what I learn from my lesson and apply those skills to a live performance every week,” he said. “Live Lobby Music is a great way to have fun and give back to the community through music.”

Chris Molinari, who has volunteered five times and has two more appearances lined up for him and his jazz ensemble, claims that the experience is both enjoyable and rewarding. He says, “Many staff members and visitors appreciate our presence in the hospital. Since we are not in a special stage area, people will come up to us between songs and talk to us about our music, about jazz, or just thank us for being there.”

Kerri Sullivan, who has volunteered for Live Lobby Music once a month for two years, says, “I keep coming back to give my time and talent because it is a joy for me to be around people, especially when I’m doing something that I love and they love.”

To funnel volunteers into the program, Benner relies on personal contacts and e-mail announcements, and she often makes the short trip to campus to recruit. Sullivan learned of the program when Benner made a pitch for Live Lobby Music to her service-learning class; Pena and Molinari volunteered after Benner spoke to their piano classes.

Volunteers agree to play for an hour, and Benner schedules their performances throughout the week and at various times of the day. The “stage” is a corner of the Level 2 lobby of Building E, near the stairway, elevators and a waiting area for endoscopy patients.

Live Lobby Music is freely given to the patients as well as the hospital's staff and visitors, but in Benner's vocation she uses music more purposefully.

Employed as a music therapist at UPMC Mercy since August 2008, Benner works with patients from two hospital units: the in-patient psychiatric unit and the medical detoxification unit, where patients are struggling with chemical dependency issues.

Usually the groups that she works with have anywhere from 2 to 16 clients, and each day Benner leads three to four sessions, which last from 45 minutes to an hour. Sometimes there is interactive music making, and at other times therapy involves breathing techniques or physical exercises, such as stretching or movement—whatever the group needs on that particular day.

Not all of her clients are placed in the hospital voluntarily, but they do volunteer to take part in her therapy sessions. Music therapy, Benner says, can be beneficial for any patient in a health care setting.

Through Live Lobby Music and music therapy, Benner is proving that the benefits of music can extend to the staff and visitors of the hospital as well to patients.

This year, students in the voice program teamed up with Giant Eagle in a unique music outreach program called Opera in the Aisles. In May and September 2010, the Opera Workshop performed for customers inside the Giant Eagle Market District supermarket in Robinson Township. Student vocalists, accompanied by a pianist, performed several arias for customers in 20-minute performances. The students were dressed as store employees who spontaneously broke into song. Guenko Guechev, chair of the voice department and director of the Opera Workshop, performed with the students.
Robert Cameron’s Quarter-Century Wind Symphony Director Celebrates Career Milestone

Robert Cameron celebrates his silver anniversary at the Mary Pappert School of Music, he can look back over a career marked with numerous firsts for Duquesne, more than many could claim in 25 years.

Upon joining the Music School faculty, Cameron’s artistic vision—continued musical growth by providing diverse learning experiences and exposure to the highest levels of professional talent—led him to establish the Wind Symphony and lead the group on tours that earned national exposure. He can look back at the firsts that have marked his career at the Mary Pappert School of Music since his silver anniversary at the school.

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“...what Duquesne does is of national and international nature.”

“Touring is important to our students because they receive national exposure,” Cameron said. “They have been able to perform on the same stage with wind ensembles from numerous music schools, such as Eastman and Indiana, to see for themselves how comparatively well they play.”

Over the years Cameron and his student musicians have traveled across the country, performing for major regional and national music conventions. On several occasions, the Wind Symphony has been selected through audition to perform for the College Band Directors National Association and the Music Educator’s National Conference.

Cameron also helped gain visibility for the Music School by creating The Art of Wind Ensemble and Band Conducting symposium, a weeklong summer workshop that brought prominent conductors from national and international locations to campus. Students from the Music School volunteered as performers, adding to the mix of musicians, young and experienced, who came to campus to hone their talents.

Also among the highlights of his tenure at Duquesne, was the honor to lead the Wind Symphony at Carnegie Hall in New York City in 2004. He received the invitation after a composition by one of his students won a major competition, garnering attention from New York producers. “It was an incredible moment for the students and for myself,” Cameron commented.

Cameron selects the Wind Symphony and Symphony Band repertoire meticulously. “The pieces’ educational value is of greatest importance,” Cameron said. “We pick something new, something old, and sometimes a premiere work. Overall, the performance has to be educationally challenging, interesting and exciting.”

Among colleagues he is well respected as a conductor and arranger. His setting of Franz Biebl’s Ave Maria, published by Boosey and Hawkes, was voted one of the best band publications of the 20th century by Band World Magazine. “I heard the beautiful piece sung by a choir once and immediately wanted our ensemble to perform it. After some research, I found out that it had not been transcribed for winds,” Cameron recalled. “So I did it.”

Having grown up in Thailand and fluent in the language, Cameron has returned to conduct, adjudicate and teach numerous times. His work there has included several nationally televised concerts with the Royal Thai Army Band and more recently a visit to guest conduct the Mahidol University Wind Symphony and to adjudicate the Thailand International Wind Ensemble Competition, for which the highly coveted first prize of one million Baht ($33,000) prize is awarded.

Cameron’s legacy and achievements were celebrated in November during a silver anniversary concert in Pittsburgh’s Carnegie Music Hall. The concert brought nine of Cameron’s former students—who now hold prominent conducting positions at major universities—to perform alongside their mentor.

“The talent level was extraordinary,” recalled Cameron. “I’m very proud that Duquesne has produced so many great conductors.”

As for the future, Cameron aims to continue expanding his artistic vision, nurturing growth through diverse experiences and strongly avoiding complacency.

“I try to bring Duquesne into the spotlight nationally by touring and inviting world-renowned conductors and guest performers to campus,” Cameron said.

“We are much more than a local school; what Duquesne does is of national and international nature.”
One to Watch—Anthony Rankin

With three independent albums, a handful of downloadable offerings and abundant praise from music critics, Anthony Rankin is drawing attention and gaining fans. Rankin graduated in 2006 with a Bachelor of Music Technology/Sound Recording degree. In his years at Duquesne, members of the faculty like Mark Koch, assistant chair of guitar, noticed Rankin’s talent and drive. “Anthony was a talented, resourceful, self-motivated, and reliable student,” Koch, who was Rankin’s guitar teacher, said. “Even as a freshman he already acquired the discipline to function effectively as a performer and songwriter.”

Rankin, whose father was the drummer in the Iron City Houserockers, more or less grew up in the music business, so from a tender age he knew that even a modicum of success exacted a great deal of hard work. While still a high school student, Rankin, Koch recalled, was already taking guitar classes at Duquesne, writing songs and performing.

Koch finds Rankin’s multi-instrumental talent and work ethic impressive, but he also pointed out that Rankin has a good head for business—more and more an essential part of a musician’s success.

As strong as Rankin is as a performer, he found other ways to make his mark, too. Right out of college, he began working at the award-winning Studio L in Weirton, West Virginia, and has since honed his skills as a session player, writer and producer.

Because Rankin was a talented, highly motivated student, teaching him was enjoyable, but Koch also described Rankin as humble, a quality that can be just as important for success. “If you realize that there’s a lot out there for you to learn, it makes you that much better,” Koch said.

Fans say Rankin’s music is best appreciated live, and his shows run the gamut from full-band showcases to intimate acoustic performances. He has shared bills with Elliott Yamin of American Idol fame, as well as Donny Iris, The Clarks, Bill Deasy, Joe Gruschecky and the Houserockers and BE Taylor, and performed at major regional venues as well as at clubs and festivals in Cleveland, Philadelphia, Baltimore and Los Angeles.

Rankin disregards fixed musical borders, and his latest effort, Blow This House Down, mixes funk, rock, pop and vintage soul. Visit www.anthonyrankin.com to learn more about the recording and the artist.
Music that was once labeled “degenerate” and banned by the Third Reich was showcased in April 2010 in a chamber music recital called Entartete Musik.

The program was the idea of adjunct professor and Pittsburgh Symphony Orchestra clarinetist Ron Samuels. The recital featured five composers—Bohuslav Martinu, Pavel Haas, Franz Schreker, Hans Krasa and Alexander Zemlinsky—whose works were censored and discredited by the Nazis as part of a systematic repression of the arts between 1933 and 1945.

While these featured composers are relatively unknown to the majority of classical music listeners, they are representative of a generation of musicians whose work was silenced because it offended the Nazis in some way.

According to Samuels, no consistently applied principles provoked The Reich’s arbiters to apply the entartete label, but in general Nazi aesthetic standards were extremely conservative. Many artistic genres, including jazz and surrealism, cubist and expressionist painting, were deemed degenerate, and the list of artists to see the label applied to their output includes Pablo Picasso, Louis Armstrong and Franz Kafka, among many others.

More important, the fact that an artist was Jewish, black, Romany, a homosexual, a communist or a member of any other persecuted group was enough to invite censorship.

Samuels programmed the recital featuring composers usually classed among the post-Romantics. In this case the notion that their compositions were censored because they share a form of musical expression is giving the Nazi ministry of culture “way too much credit,” Samuels explained. “The music of that period was deemed degenerate because of the race or political ideology of the composer, rather than because of the musical style,” he said.

Entartete Musik featured clarinet works and included five pieces composed between 1896 and 1956. Each of the composers showcased in the recital lived to see his work banned by the Nazis. Two of them perished in the infamous Theresienstadt (Terezín) concentration camp.

The performers included faculty colleagues from the Mary Pappert School of Music and special guest Marc Moskovitz, a cellist and author of a biography of one of the composers, Zemlinsky: A Lyric Symphony (Boydell & Brewer Ltd. Press, 2010).

“This period was an incredibly fertile time in music and this program is part of the treasure trove. Regardless of the silencing of these composers during their lifetime, their music is inextinguishable. It lives on,” Samuels said.