Monday, December 2*
Classic Guitar Ensemble
Michael Chapman, director
PNC Recital Hall, 7:30 p.m.

Friday, December 6
Opera Workshop
Opera Scenes
Guenko Guechev, director
PNC Recital Hall, 7:30 p.m.

Sunday, December 8
Symphony Orchestra
Concerto Competition
Jeffrey Turner, conductor
Power Center Ballroom, 7:30 p.m.

Sunday, December 15*
Music on the Mount
Christmas Brass
Edward Kocher, director
St. Mary of the Mount Parish, 3 p.m.

Sunday, January 12
Beethoven on the Bluff III: Violin/Cello I
David Allen Wehr, piano
PNC Recital Hall, 3 p.m.

Thursday, January 16
Jazz Ensemble & Jazz Workshop
Mike Tomaro & Jeff Bush, directors
Dr. Thomas D. Pappert Center for Performance and Innovation, 7:30 p.m.

Sunday, January 26*
Music on the Mount
Triano Woodwind Quintet
James Houlik, director
St. Mary of the Mount Parish, 3 p.m.

Friday, February 7
Faculty Recital/Country Music Concert
Rachel Whitcomb, vocalist
Dr. Thomas D. Pappert Center for Performance and Innovation, 7:30 p.m.

Sunday, February 9
Symphony Orchestra
Jeffrey Turner, conductor
Carnegie Music Hall – Oakland, 7:30 p.m.

Monday, February 10
Faculty Recital
Adam Liu, cello &
David Allen Wehr, piano
PNC Recital Hall, 7:30 p.m.

Friday, February 14
Pittsburgh Song Collaborative
Benjamin Binder, piano
Featuring Laura Knoop Very, soprano;
Joseph Gaines, tenor; &
Karen Roethlisberger Verm, piano
PNC Recital Hall, 7:30 p.m.

Sunday, February 16
Beethoven on the Bluff IV: Violin/Cello II
David Allen Wehr, piano
PNC Recital Hall, 3 p.m.

Sunday, February 23*
Music on the Mount
Green Light Saxophone Quartet
James Houlik, director
St. Mary of the Mount Parish, 3 p.m.

Thursday, February 27
Fourth River Music Project
Lynn Purse, director
Featuring David Borden, guest composer
Dr. Thomas D. Pappert Center for Performance and Innovation, 7:30 p.m.

Monday, March 24
Symphony Orchestra & Combined Choirs
Pappert Chorales
Jeffrey Turner, conductor
Heinz Hall, 7:30 p.m.

Thursday, March 27
Jazz Ensemble
Music of Stevie Wonder
Mike Tomaro, director
Dr. Thomas D. Pappert Center for Performance and Innovation, 7:30 p.m.

Monday, March 31*
Classic Guitar Ensemble
Michael Chapman, director
PNC Recital Hall, 7:30 p.m.

Saturday, April 5
Combined Choirs
Craig G. Cannon &
Robert Allen Kurth, directors
East Liberty Presbyterian Church, 7:30 p.m.

Tuesday, April 8*
Percussion Ensemble
Eliseo Rael, director
Featuring the Slippery Rock University Percussion Ensemble
Dr. Thomas D. Pappert Center for Performance and Innovation, 7:30 p.m.

Wednesday, April 9*
Electronic Ensemble
Lynn Purse & Kenneth Karsh, directors
Dr. Thomas D. Pappert Center for Performance and Innovation, 7:30 p.m.

Monday, April 14*
Jazz Guitar Ensemble
Mark Koch & Kenneth Karsh, directors
Dr. Thomas D. Pappert Center for Performance and Innovation, 7:30 p.m.

Thursday, April 24
Wind Symphony Chamber Concert
Robert Cameron, conductor
PNC Recital Hall, 3 p.m.

Friday, April 25, Saturday, April 26 & Sunday, April 27
Opera Workshop
Marriage of Figaro
Guenko Guechev, director
Andrew Carnegie Free Library and Music Hall, Friday and Saturday, 7:30 p.m.
Sunday, 2 p.m.

* Free admission. All other concerts have a suggested $10 donation at the door.

Events subject to change. Please visit www.duq.edu/musicevents for the most up-to-date information.
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ABOUT DUQUESNE UNIVERSITY AND THE MARY PAPPERT SCHOOL OF MUSIC

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

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

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

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

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

Learn more at www.duq.edu/music.

Tempo is printed annually by Duquesne University’s Mary Pappert School of Music.

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Authors: Dr. Paul Doerksen, Christy Hudson, Dean Edward Kocher, Jordan Mrozijak, Dr. Rachel Whitcomb

Photographers: Christopher Bromley, Cayla Zahoran

Special Thanks: Deb Cafray, Troy Centofanto, Kathy Ingold, Pittsburgh Pirates, Pittsburgh Symphony Orchestra, Lynn Purse, Katrina Schlude, Three Rivers Young People’s Orchestras, University Bound Agency

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SUZEN ZVONIMIR NAGY'S WINS INTERNATIONAL COMPETITION
Students of the Mary Pappert School of Music participated in three events during the Pittsburgh Symphony Orchestra's (PSO) inaugural Music for the Spirit festival, a series of concerts and speaker presentations held throughout the City of Pittsburgh from Saturday, April 20, through Sunday, April 28, 2013.

Music students began the festival with Singing City, a large-scale, historic concert at the University of Pittsburgh’s Petersen Events Center. More than 2,500 singers from 65 Pittsburgh area choirs joined the PSO in a program that included selections from Ludwig van Beethoven’s Symphony No. 5, Giuseppe Verdi’s Requiem, the theme from Sibelius’ Finlandia, This is My Song and the chorale finale of Gustav Mahler’s Symphony No. 2 “Resurrection.” They also participated in the world premiere of a newly commissioned work for a capella choir, Sing as One, composed by Pittsburgh native Jonny Priano.

On Tuesday, April 23, a concert entitled Celebrating the Next Generation offered a rare opportunity for Duquesne’s Pappert Chorales, Voices of Spirit and the Duquesne Symphony Orchestra to perform under the direction of PSO Music Director Manfred Honeck, alongside the Carnegie Mellon University Concert Choir and the Pittsburgh Youth Symphony Orchestra.

Additionally, the Pappert Women’s Chorale participated in Ofer Ben-Amot’s chamber opera The Dybbuk: Between Two Worlds on Thursday, April 25 and on Sunday, April 28, in the New Hazlett Theater, in conjunction with the PSO and the Pittsburgh Jewish Music Festival.

“Our students were thrilled to participate in the Music for the Spirit festival. Members of our choirs and symphony orchestra told me that they will never forget the inspiring and uplifting experience of making music with Maestro Honeck. We are deeply grateful to the Pittsburgh Symphony Orchestra for their vision and hospitality.”

-Dr. Edward Kocher, dean of the Mary Pappert School of Music
Christine Jordanoff, renowned choral conductor, educator and performer in the Mary Pappert School of Music, was the guest of honor at a special retirement celebration on Sunday, May 5, 2013, in the Power Center Ballroom.

A member of the music faculty for more than 40 years, Jordanoff has dedicated her life to educating the minds, hearts and spirits of the next generation of musicians and music educators. “After 41 years on the faculty, combined with almost six years as a student, I honestly can say that Duquesne University is part of my very being,” said Jordanoff.

The retirement celebration recognized her career, particularly her work as director of choral organizations and professor of music education in the music school and as artistic director and conductor of the Children’s Festival Chorus of Pittsburgh.

“Throughout her career at Duquesne, Professor Christine Jordanoff consistently demanded the highest possible musical standards and demonstrated them in her teaching and performing,” said Dr. Edward Kocher, dean of the Mary Pappert School of Music. “Her unselfish collaboration with Spiritan Campus Ministry and our voice and opera programs established a remarkable standard for teamwork and cooperation.”

As director of choral organizations, Jordanoff conducted the Pappert Women’s Chorale and the Voices of Spirit. Both groups perform extensively throughout the year, and were participants in the PSO’s first Music for the Spirit festival in April 2013.

During her tenure, Jordanoff created a program that seamlessly combined the courses she taught in the music education program with the work she performed with the Children’s Festival Chorus. The Children’s Choir Lab course, the result of this fusion, provides a living laboratory in which music education students can demonstrate and hone their teaching techniques with young musicians in training.

Jordanoff holds a bachelor’s degree in music education and a master’s degree in vocal performance, both from Duquesne. She is also a graduate of the Kodály Musical Training Institute and the Franz Liszt Academy of Music in Budapest, Hungary, where she taught and conducted.

A past recipient of the Outstanding Music Educator award from the Organization of American Kodály Educators, Jordanoff also received the Woman of Distinction In the Arts and Humanities award from the Girl Scouts of Southwestern Pennsylvania and the Citation of Excellence in Higher Education from the Pennsylvania Music Educators Association. In addition, the Women’s Advisory Board at Duquesne presented Jordanoff with the 2010 Woman of Distinction Award.

“Sitting near the front of the auditorium for performances of the Voices of Spirit and Pappert Chorales has been one of the most predictably joyful listening experiences of my career,” added Kocher. “Professor Jordanoff’s artistic vision and connoisseurship inspired exquisite performances locally including O Come All Ye Faithful and In Memoriam as well as on the choir’s European tour, and at many other venues. The Children’s Festival Chorus is a treasure. Professor Christine Jordanoff, I thank you for being a superb musician, a trusted colleague and a valued friend.”
The 2013-2014 installment of David Allen Wehr’s now-famous On the Bluff series is Beethoven on the Bluff: The Early Years. As the name suggests, it is the first season of a two-year concert series presenting the major piano chamber works of Ludwig van Beethoven.

The Early Years will focus on the music Beethoven wrote between 1793 and 1801, when the composer was in his 20s. The series includes such popular works as the Spring Sonata for violin and piano and the Septet for strings and winds.

This isn’t the first time that Beethoven has made an appearance on our bluff. Artistic Director David Allen Wehr kicked off the On the Bluff series in 2002 with a two-year, eight-concert traversal of the 32 Beethoven piano sonatas. “Since then, the series has focused on different composers (Brahms, Chopin, Schumann and Dvořák) and national styles (French and Hungarian) in the manner of museum exhibits dedicated to particular artists,” Wehr said.

Performers in the Beethoven on the Bluff series include Mary Pappert School of Music faculty, members of the Pittsburgh Symphony Orchestra (PSO) and internationally celebrated guest artists. The series also marks the debut of the Duquesne Piano Trio, a group comprised of School of Music faculty members Wehr, Charles Stegeman and Adam Liu.

“We emphasize chamber music for piano, combined with other instruments,” Wehr said, “and make use of the deep pool of Duquesne faculty and PSO members who enjoy performing outside the confines of their orchestra positions.”

The series kicked off on Sunday, September 22, 2013 with Septet/Piano Trios I. The concert program featured the Ghost piano trio, a piece that is said to be inspired by the Witches Scene from William Shakespeare’s Macbeth, as well as its companion, the elegant Piano Trio op. 70, no. 2. The performance also included the Septet in E-Flat Major, one of Beethoven’s most popular works.

In addition to the Duquesne Piano Trio, Septet/Piano Trios I featured PSO and Duquesne faculty members Jeffrey Turner, Principal Bass; Ron Samuels, clarinet; Philip Pandolfi, bassoon; Zachary Smith, Assistant Principal Horn and guest artists (also PSO members) Randolph Kelly, Principal Viola, and David Premo, Associate Principal Cello.

Piano/Trios II, the second installment in the series, took place on October 14, and once again showcased the Duquesne Piano Trio, this time performing the three piano trios that comprise Beethoven’s Opus I. He had already written a great deal of music, but wanted to save this important designation for the music he considered his best work up to that time. The three trios show remarkable diversity, depth of emotion and many strokes of genius. The Duquesne Piano Trio presented them as a whole, the way Beethoven originally intended.

Upcoming performances in The Early Years series will include Violin/Cello I on Sunday, January 12, 2014, at 3 p.m., and Violin/Cello II on Sunday, February 16, 2014, at 3 p.m. featuring Wehr with guest artists Noah Bendix-Balgley, violin, Concertmaster, PSO and Anne Martindale Williams, Principal Cello, PSO.

“The series has attracted a strong, loyal following of Pittsburgh music lovers who eagerly anticipate each program and fill PNC Recital Hall on a regular basis,” Wehr said, “so come early for the best seats.”

All Beethoven on the Bluff concerts are held in the PNC Recital Hall with a donation of $10 suggested for admission. For more information on the Beethoven on the Bluff series, call 412.396.6083 or visit duq.edu/beethoven.
As part of an educational partnership with the Pittsburgh Pirates, a group of students, alumni and faculty from the Mary Pappert School of Music recorded an original composition that became part of this past season’s PNC Park soundtrack. The music, composed by Professor of Music and Chair of Jazz Studies Mike Tomaro, was used as the background music for the team introduction video at the start of every home game. The video made its debut at the Pirates’ home opener on April 1, 2013.

According to Tomaro, the music was written to have a similar sound to the theme for late-night talk show, Conan. “I listened to that and combined it with the music and instrumentation of one of my favorite horn bands, Tower of Power,” Tomaro said. “We had five horns (two trumpets, a trombone, a tenor saxophone and a baritone saxophone), one guitar, a keyboard, a bass and drums in the recording to make this very strong sound.”

While this partnership has provided the Pirates with some catchy music for the team introduction video, Tomaro said it also has provided music students with valuable performance time and the real-life experience of a commercial recording session.

“When I was a student here, I performed almost every weekend out in the city with wedding bands, big bands, pit orchestras, rock bands, etc.,” Tomaro said. “Not only was I making money, I was also gaining valuable professional playing experience. Students these days don’t have as many opportunities like this available to them, so it was important for them to experience the concept of a commercial recording session.”

Participants in the project included Tomaro (baritone saxophone) along with music students Cory Caruso (drums), Ben Sherman (guitar), John Chaissson (trumpet), Nick Natalie (tenor sax) and Mike Bernabe (keyboard), as well as alumni Nick Benner (trumpet), Ryan McMasters (bass) and Naoko Hirai (trombone).

“I was very proud of the result,” added Tomaro. “It was a huge kick for me to not only direct the students, but also to play with them.”
John Rokosz (B.M. Music Technology, 2004) has used his talents and training to become a versatile musician in the Pittsburgh area.

Since graduation, Rokosz has been the music director of Greensburg Central Catholic High School's performance of *Oklahoma!*; an apprentice pianist at Pittsburgh's Sing-Sing Dueling Piano Bar, a piano instructor, an independent film composer and a freelance vocalist and pianist.

He was also a member of the indie-rock band Paul Luc, playing piano, organ, accordion, singing backup vocals and composing/arranging string parts for the band's two albums.

Today, Rokosz has turned his sights back to a more classical focus, serving as music director for the Holy Wisdom Parish Latin Mass Community of St. Therese in Pittsburgh's North Side neighborhood. His choir performs a challenging repertoire—from 16th century polyphony to full Gregorian Chant propers and great Masses of the Classical and Romantic eras—at High Mass every Sunday.

**Encore**

**JOHN ROKOSZ**

The Mary Pappert School of Music launched a new program in Fall 2013. The Bachelor of Music with Elective Studies in Business, which is unique among music degrees, combines a bachelor of music degree with a certificate in business from the Palumbo•Donahue School of Business.

While there are schools nationwide that offer a degree to prepare students for work in the music business, there are very few that provide a strong background in general business. This difference is key for new students who not only wish to pursue a career in music, but want to increase their opportunities in other areas, as well.

“The purpose of the Bachelor of Music with Elective Studies in Business is to provide performing musicians with a basic understanding of business administration that will enhance their career opportunities in today's professional music world,” said Dean Edward Kocher.

The School of Music frequently receives requests from prospective students and their families for the option of a business certificate in addition to the degree programs that are offered. The new program meets this need with a dual focus—by first developing the skills necessary for students to be successful in music performance and, second, by providing students with a solid knowledge base in business.

“I am very excited about the Bachelor of Music with Elective Studies in Business degree track,” added Troy Centofanto, director of admissions for the music school. “In particular, it provides our students with an option to gain an additional skill set and a competitive edge for a very competitive field. I also believe the overall academic experience of our music students will be enhanced through increased exposure to an outside discipline. This is a rare opportunity for any student attending a conservatory-style music program.”

The Bachelor of Music with Elective Studies in Business program not only opens doors for students preparing for successful music careers—it also forges an interschool collaboration between the schools of music and business.

“At Duquesne University, we recognize the value of interdisciplinary and joint-degree programs,” Kocher said. “We are pleased to create a more formal partnership between the Mary Pappert School of Music and the Palumbo•Donahue School of Business.”

For more information on the new program, call 412.396.5064 or visit duq.edu/MusicAndBusiness.
School of Music Students
Yuting Zhou and Anna Kovalevska Take First Place at International Piano Competition

Mary Pappert School of Music students Yuting Zhou and Anna Kovalevska won first place at the 15th annual United States International Duo Piano Competition, held January 4-6, 2013, in Colorado Springs, CO. Kovalevska, a native of Kerson, Ukraine, and Zhou, a native of Guangzhou, China, placed first in the professional level at the competition.

The competition features participants from the United States, Russia, Taiwan, Korea, China, India and Canada in 11 different categories. In order to qualify for this prestigious competition, duo concert pianists must submit performance videos that are reviewed by a three-judge panel of renowned music professors.

Duquesne Chorales, Voices of Spirit and Symphony Orchestra to Perform Carmina Burana with TRYPO and Children's Festival Chorus

Members of the Duquesne Voices of Spirit, Pappert Chorales and the Duquesne Symphony Orchestra will perform alongside the Three Rivers Young Peoples Orchestras (TRYPO) and the Children's Festival Chorus in a concert featuring the popular cantata Carmina Burana by German composer Carl Orff (1895-1982).

The concert, which is partly a celebration of TRYPO's 40th anniversary, will take place at Heinz Hall on Monday, March 24, 2014, at 7:30 p.m. The program will feature the Overture to Verdi's La Forza del Destino, Chabrier's España and Carmina Burana.

The concert is free with a $10 suggested donation opportunity at the door. For more information, visit duq.edu/musicevents, email musicevents@duq.edu, or call 412.396.6083.
Brett Williams, a senior piano performance major, crafted his talent through hours of lessons, rehearsals and performances. He sharpened his skills performing as a young member of the Pittsburgh jazz community.

Today, Williams sees all of that hard work pay off as he performs with world-renowned bass player Marcus Miller’s band on its European tour.

Williams started with Miller’s tour in early June 2013. He spent five and a half weeks in Europe, and then traveled to Japan to perform for an additional week and a half. The band finished up the first leg of its tour in September and, after a short break, Williams joined them again in October to begin the second set of European shows.

Williams began playing piano at the tender age of four, making his debut performance at a wedding reception at age nine. At 13, his interest in jazz propelled him to begin playing in Pittsburgh’s jazz clubs, and it was in these clubs and at jazz “hangs” that Williams forged strong relationships with others in the community. These connections, combined with hard work, dedication and time spent performing and learning from the masters of the Pittsburgh jazz community, have helped pave Williams’ path to the European tour.

“I’m meeting new people, learning about different cultures and seeing so many new things.”
“Pittsburgh has a rich history in jazz,” Williams said, “and building strong relationships with other jazz musicians has been a key to my success in Pittsburgh. The jazz community here is one big family. Everyone looks out for everyone else. There are so many musicians from this city who gig across the country and around the world and bring great opportunities for young, up-and-coming musicians in the area.

“I got this gig because of my playing ability and my character as a person,” Williams continued. “Because of those things, I was able to meet high-caliber musicians of influence who recommended me to Marcus. I also believe that none of these opportunities would have been possible without my faith in God and support from my family. I am truly blessed.”

With the help and flexibility of the School of Music’s faculty, Williams is finishing up his final year of college while on the tour. He is working with them to fulfill his educational obligations here at Duquesne, while living his dream of performing abroad. In fact, Sean Jones, associate professor of jazz studies, is also playing on the tour and offers his insight and experience to Williams.

“Coming to Duquesne has been an awesome experience,” Williams said. “The truly great thing about Duquesne is the faculty. I met Mike Tomaro during a summer jazz workshop when I was in eighth grade. I played in his jazz ensemble for my four years here at Duquesne, and I took his arranging classes, which taught me a lot. I also get to work with Sean Jones both on the tour and at Duquesne. His combo class was invaluable to me, but as an emerging artist, the added benefit of working with him in a real-world touring situation has been of even greater significance.”

Williams also credits faculty members Ronald Bickel (whom Williams studied with beginning in high school); David Allen Wehr, Jack W. Geltz distinguished Piano Chair; and former faculty member Anthony DiVittorio for their dedicated teaching and insight.

Williams has set lofty goals for his future career and believes he will attain them through hard work and determination. “Eventually,” he said, “I’d like to be Brett Williams, a headlining artist. I’d like to have my own name. I also want to travel the world and play. I feel like I was born to do this—to travel, to perform and to make people happy. During the tour, I saw how playing music made so many people happy. Thousands of people came to our concerts and I was able to see the joy in their faces.

“I’m having so much fun being able to play music abroad,” Williams said. “I am meeting new people, learning about different cultures and seeing so many new things. It’s going to be so exciting to see where this chapter in my life takes me. I’m meeting all kinds of people—people who I listen to on my iPod. It’s been utterly amazing, and this gig is setting the bar for me professionally. I’m starting at such a high level.”

Williams also has goals that include one of the music industry’s highest achievements, a GRAMMY Award. “As a kid, I set a goal for myself to win a GRAMMY. Although it is a lofty goal, winning just one would reflect all of my hard work and commitment to becoming the best that I can be. Then I can say, ‘I did it’.”

Brett Williams, senior piano performance major
Duquesne University and the Mary Pappert School of Music celebrated the career of Pittsburgh icon and guitar faculty member Joe Negri with *A Tribute to Joe Negri: A Celebration in Support of the Joe Negri Jazz Guitar Endowed Scholarship*, on Friday, April 26, 2013 in the Power Center Ballroom.

A Tribute to Joe Negri featured a cocktail reception and dinner, followed by a performance by Negri and local jazz musicians including Max Leake, Tony DePaolis and Tom Wendt, as well as Mary Pappert School of Music faculty members Mike Tomaro, Maureen Budway, Sean Jones and Joe Dallas. In addition, four of Negri’s guitar students—Mike Boroski, John Morrison, Ben Sherman and Spencer Geer—performed alongside fellow music students Ben Rossman (bass) and Cory Caruso (drums) as part of the Duquesne University Jazz Guitar Ensemble, directed by Mark Koch.

A nationally acclaimed performer, composer, actor and educator, Negri founded the jazz guitar program in the School of Music in 1973. He currently serves as an adjunct professor of guitar at Duquesne, as well as at Carnegie Mellon University and the University of Pittsburgh. Negri holds an honorary doctorate from Duquesne, which was presented to him in 2002.

Among his many accolades, Negri was named Man of the Year by the Pittsburgh Cultural Trust in 1988 and again in 2008 by the Audia Caring Heritage Foundation. In addition, he received the Hillman Foundation’s Elsie Award in 2004, an honor presented to those whose life’s work has demonstrated a love of community and compassion for others and who have made a positive impact on society through communication. Proceeds from the event went to support the Joe Negri Jazz Guitar Endowed Scholarship. If you would like to contribute to the scholarship fund, please visit duq.edu/negrirscholarship.
Ted Kocher, (B.M. Music Technology, 2008) is a music editor for Sony Computer Entertainment in San Mateo, CA. Sony is widely recognized as the industry leader in interactive music and audio and, in August, opened a new recording complex with 17 new edit Pods, an API control room, a live room that accommodates 35 musicians and a Euphonix S5 mixing stage.

Since his Sony debut in 2009, Kocher has earned numerous credits for his contributions to interactive music. His most impressive credit thus far is for his work as a music editor for the PS3 title *Journey*, the first video game soundtrack to be nominated for a GRAMMY Award.

As a music editor, Kocher is one of a diverse 17-member team of engineers, composers, music producers and music implementation experts. In addition to his work on titles such as *Journey* and *The Unfinished Swan*, he has performed as a session musician on both trumpet and keyboard. Kocher also called upon his prior experience as an amateur baseball player to be the voice of the umpire in Sony’s San Diego studio’s MLB: *The Show*.

When project deadlines are closing in, the days are long and the work is intense, but the experience of working on challenging projects for a top-quality organization is immensely rewarding. Kocher’s Sony career began with an internship as he completed his music degree at Duquesne. At the start of the internship, he was informed that corporate policy was, “We do not hire interns, so don’t get your hopes up.” Upon completion, he returned to Pittsburgh and began working in musical instrument sales. Several months later, he received a phone call with a job offer from Sony at its San Diego office. Five years later, he has moved north to Sony’s top studio in San Mateo, where he is working on a broad range of projects to prepare for the release of Playstation 4 and beyond.
Over the past decade, Tempo has interviewed Dean Edward Kocher, covering a variety of topics that give our readers a deeper understanding of the Mary Pappert School of Music. The interview for this year will be the final interview with Dean Kocher serving as dean of the Mary Pappert School of Music. For this year, we ask him to offer some reflections about his work at Duquesne, the state of the school today and some thoughts about the future.

Dean Kocher, let’s begin with some reflections on your work as dean. How did your deanship begin?

My wife Kamie and I first visited Pittsburgh in 2000. We were very impressed with the energy and vitality of the region, the quality of the music school and the beauty of the Duquesne campus. During my interview luncheon, Fr. Sean Hogan, C.S.Sp. offered a very tender invocation. In that prayer, Father Hogan asked for God’s guidance and blessing for me and my family as we make important decisions regarding the future. His sincerity and earnestness touched my heart and set the tone for our relocation and a magical deanship. Fourteen years later, I still remember that luncheon with fondness.

What is the state of the Mary Pappert School of Music today?

This fall, we enrolled a robust freshman class. Our overall enrollment is solid and we have a track record of a well-managed budget. We have added timely academic programs and eliminated programs that do not fit with the future. Our campus outreach has been exemplary, as evidenced by the loyal audience that we have developed for our Music on the Bluff concert series. Collaborations with Campus Ministry have spawned venerable community outreach traditions at O Come All Ye Faithful, In Memoriam and the Music on the Mount chamber music series. Faculty diversity has increased markedly, and we have earned lavish external praise for the quality of our planning efforts. Our accreditation visitors stated “The enthusiasm, high morale and commitment of the music faculty is significant and one of the greatest strengths of the program.”

Dean Kocher, many changes have occurred in the Mary Pappert School of Music during your tenure as dean. From your perspective, which changes stand out?

I am honored to have worked together with my wife Kamie and faculty colleagues, creating and managing friend-raising and fundraising initiatives that have had significant impact on the quality of our academic programs. The endowment that supports the Jack W. Geltz Distinguished Piano Chair has been a godsend for our music school. The creation of the Dr. Thomas D. Pappert Center for Performance and Innovation, the impressive renovation of the PNC Recital Hall, the addition of the Mary Jane Schultz Music Center in the Gumberg Library, the construction of the Triano Woodwind Suite and a successful effort to raise funds for the 68 new Steinway pianos have improved our learning environment markedly. The establishment of endowments in the names of Pappert, Connelly, Shiner, Jordanoff, Lee, Triano and Harth benefit students enormously. In addition, generous gifts from Mr. and Mrs. Schultz, Mr. Tucker, Mr. Triano, the Schrecengost Family, Lorraine Shearer, the Michalski Family, Mrs. Monteleone, Mrs. Palmieri, the McCathren Family, the Shields Family, Dr. Robert Shankovich, the Women’s Advisory Board and support from the Hillman Foundation, Heinz Endowments, McCune Foundation, Pittsburgh Foundation and the Extra Mile Foundation have empowered exceptional student and faculty opportunities. We are deeply grateful to our benefactors for helping us to make our school a better place for teaching, learning and service.

What will you do in the future? You seem to be in good health with plenty of energy and stamina.

I look forward to a sabbatical leave to prepare for a professional role that will embrace a broad array of teaching, scholarly and service responsibilities on behalf of Duquesne University. With the recent approval of the Bachelor of Music with Elective Studies in Business, I am hopeful that my previous experience with that degree at DePaul University will position me to provide leadership for our new program. I will continue to teach some trombone students and chamber music ensembles and plan to develop a graduate pedagogy course and an analytical course focusing on the development of the symphony. As far as health and stamina are concerned,
I remain deeply committed to advancing health and wellness for musicians and will expand my musician’s health outreach activities.

Dean Kocher, how will the University select your replacement?

A committee consisting of a dean, four faculty members, a student, an alumni representative and a community representative have already begun a national search. The Mary Pappert School of Music enjoys a marvelous reputation across the country, and the school and University are in very good shape. We expect a strong pool of highly qualified candidates to emerge and hope to have the new dean in place on July 1, 2014.

Do you have any final thoughts or recommendations?

My final interview comments are heartfelt commendations and thanks. Throughout my work as dean, I have enjoyed the privilege of working with superb colleagues, both in the music school and University.

The support staff in the music school is heaven-sent, and I will be sad and a little lonely to lose my day-to-day associations with our staff. Together, we have created a marvelous spirit of teamwork and cooperation. Since our founding in 1878 by the priests and brothers of the congregation of the Holy Ghost, Duquesne University has built a proud history of academic excellence in the Catholic tradition. Our Spiritans are exemplary hosts and remind us every day that the motto of Duquesne University is “spiritus est qui vivificat,” “it is the SPIRIT who gives life.” Harkening back to my original interview in 2000, I hope that the next dean enjoys the spirit of Father Hogan’s graceful prayer for God’s help and guidance as he or she makes important decisions regarding the future. Fourteen years later, I marvel at how quickly the time has passed, and at how much fun it has been serving in this role. I close in thanks and gratitude to our faculty, staff, students, and administration for a wonderful opportunity, and I offer my best wishes to the next dean to continue our fine tradition of educating the heart, mind and spirit of the future generation of professional musicians.

Support the School of Music

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

- Dean’s Discretionary Fund
- Music Education Fund
- Schultz Music Technology Fund
- Music Therapy Fund
- Organ and Sacred Music Fund
- Music Scholarship Fund
- Music School Endowment
- Sidney and Teresa Harth Violin Scholarship
- Joe Negri Scholarship Fund
- City Music Center

Joe Negri Scholarship Fund

Joe Negri has distinguished himself as a nationally acclaimed performer, recognized composer, renowned actor and respected educator. He has been called the “father” of Duquesne University’s jazz guitar program. As the program’s founder and first chair, he began one of the first jazz guitar programs in the United States. The establishment of this scholarship continues the legacy he established, providing future jazz guitar students the opportunity to refine their skills and lead lives of dedicated and passionate musicianship.

City Music Center

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

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

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

By Jordan Mroziak, coordinator of student services

Moving toward a future of infinite, if not indeterminate, possibility is perhaps one of the single most enlivening aspects of being a part of college campus life. In watching students learn, grow and thrive throughout their time here, I have developed an especially passionate appreciation for this perennial fact.

I am frequently humbled by the constant passion and exuberance with which our students, faculty and staff approach music in their own lives. This unwavering love of music, through practices of performance, education, technology and therapy, is amplified by an equal desire to meet the challenges of a changing professional world. As we look around the building, each department has met these challenges in their own unique way.

Dr. Elaine Abbott, chair of Music Therapy, has worked to evaluate the music therapy curriculum in order to help prepare students to manage an increasingly broad scope of practice and scholarship. While existing courses have been revised to keep up with the pace of change in the field, Abbott has seen to the addition of three entirely new courses. Significantly, as technology has altered many aspects of general research, students’ study of information literacy as it relates to clinical and research publications has increased in rigor.

A similar change has been undertaken in the core undergraduate course, Computers for Musicians. A reinvigorated collaboration with campus music librarian Terra Merkey has had deep implications for general research and information literacy skills. Working with students online for portions of the research content, Merkey aids students in developing necessary 21st century information literacy skills with the additional benefit of online learning experience. This partnership further allows our music technology professors to provide in-depth classroom experiences on topics ranging from music notation to movie editing.

Ken Karsh, a professor of music technology and guitar, makes use of video and audio both in and outside the classroom. In Computers for Musicians, Karsh teaches students how to craft small videos that can serve as testimony to their own performance and practice habits. He further encourages students to leverage this type of work by managing and posting to
their own YouTube channel in order to promote their performances. Utilizing these readily accessible technologies to create relevant products means that students can learn about professional practices through their academic courses.

Beyond his work in Computers for Musicians, Karsh is also one of the instructors of our Electronic Ensemble. In this ensemble, students work with electronic instruments while developing multimedia experiences for live concert performance. Making use of the newest music technologies, this ensemble provides students with hands-on experiences in using everything from tablet computers to handheld devices.

While our electronic ensembles have used cutting edge technology to position students for diverse paths in a broadening world of performance practices, other ensembles have sought to enliven their repertoire by looking toward the giants of popular music. Under the expert direction of Mike Tomaro, our jazz ensemble performed Music of The Beatles, a night of music featuring a variety of their most popular hits. The songs, which were arranged by Tomaro, were accompanied by multimedia projections that were visually related to each piece as it was performed. This concert utilized performance faculty from a variety of departments including brass, guitar and voice, which created an atmosphere of collaboration and artistry in a style of music that has often remained outside many music schools. A yearly concert featuring the music of The Beatles is intended to become a mainstay on our performance calendar, given the enormous breadth and depth of their songbook and contribution to our musical landscape.

While expanding our concert repertoire to include popular music, we have remained forward-looking in our academic courses as well by offering a course on the history of rock & roll. By providing experiences in a variety of media such as albums, documentaries and concert footage, Rock & Roll: An Unruly History looks at the history of rock music from World War II-era blues up through the grunge movement of the early ‘90s. Students gain insight into the socio-cultural background of various genres in popular music through the development of related creative projects. Additionally, this course makes ample use of culturally relevant social media and instructional technologies to deliver content and assist communication among both students and instructor; this helps to construct a community where technology facilitates learning experiences.

In looking at our own community of music learning at the Mary Pappert School of Music, I see students developing at an incredible rate—rooted in tradition but growing into new and exciting futures.

Both the future and the possibilities that it holds remain infinite. Bob Dylan offered subtle advice when he said that “the times they are a-changin’,” but also suggested a means to approach those impending changes. “Keep your eyes wide,” he said. With the youthful exuberance and passion for these possibilities that our students deserve, I am confident that we, as a school community, will.
On Saturday, July 20, and Sunday, July 21, 2013, the City Music Center of Duquesne University and Pittsburgh music retailer Pianos N'Stuff presented Duquesne Days of Summer: Technology and Guitar, a new, two-day workshop held on the Duquesne campus for musicians of all skill levels.

The event included a variety of classes and concluded with a Gear Expo presented by Pianos N'Stuff along with various industry-leading vendors. Among the offerings were hands-on courses in music technology and guitar, ranging from digital audio basics to guitar effect pedal techniques. Experts were available and prepared to offer advice to the beginner looking for inspiration, the student expanding his or her knowledge over the summer or the professional looking to stay on the cutting edge.

In the program’s technology track, students received state-of-the-art education through the utilization of powerful and innovative iOS apps. Guitar and bass students were able to learn a wide range of styles from the best in the field. Additionally, a number of career-related discussions and workshops covered topics such as auditioning, performance and the history of rock & roll.

In addition to members of the faculty of the Mary Pappert School of Music, classes during the Duquesne Days of Summer were taught by professionals from around the region, including some of the most respected performers, educators and clinicians in the industry. Clinicians included Justin Bechak, Eric Brockschmidt, Troy Centofanto, Michael Chapman, Mike Dorman, Mike Elliott, Mark Koch, Jeff Mangone, Ryan McMasters, Jordan Mroziak, Jesse Naus, Bill Purse, Frank Rodriguez and R.J. Zimmerman. Courses included The Studio Guitarist, Building a Band, The Professional Recording Studio, Walking the Bass Line and more.

Vendors represented at the Gear Expo on Sunday included Harman Kardon, JBL, Gibson and Yamaha. Giveaways included an Epiphone semi-hollow body guitar, two sets of JBL monitors and an AKG wireless microphone. Harman Kardon outfitted the Dr. Thomas D. Pappert Center for Performance and Innovation with a temporary live sound rig, and various local bands performed their own music using this equipment.

Due to its overwhelming success, Duquesne Days of Summer is set to become an annual event, with plans currently under way for Summer 2014.
Over the past year Jordan Mroziak, coordinator of student services in the School of Music, reached out to alumni in an effort to learn more about their careers and lives since graduation. Many talked about their successes in symphonies, as educators and as recording artists. However, not all of the alumni that were contacted landed on the path to professional musicianship.

Sarah Lambert Ribbens (B.S. Music Education, 1984) built a career for herself in the insurance industry. As an insurance broker, Ribbens used many of the skills she gained as a student of the bass in the Mary Pappert School of Music in her new career.

To the right is an excerpt from the email Ribbens wrote.

I have been working full time in the insurance brokerage industry since 1987, when my husband and I (then newlyweds) moved to Connecticut... My husband, also a bass player, and I were freelance musicians throughout Connecticut for 20 years, but for most of the last six years, I have not been playing. Between my job, running the household and raising our children, there is not much time left for playing.

Looking back, I would say that Duquesne was really the four best years of my life—social and emotional growth, confidence building, maturing as a musician—so much in such a concentrated period of time. My first boss at the insurance brokerage firm was an amateur musician, and he liked the fact that I had more of a liberal arts background than a business background. Over the years, I have come to see that the skills and experience I gained as a music student and musician actually prepared me well for what became my career.

Only as a musician can you learn that you have to solve your own problems yourself (no one can play your instrument for you). When you are performing to a piece, but also please your teacher and impress your audience. When you are playing in the bass section of an orchestra, you have to play in tune and in time, and you have to adapt to what your conductor and section leader want (conformity), even when you disagree with tempo, bowing and interpretation. You also have to be very aware of everything else going on musically around you (sensitivity). Playing in small combo/chamber groups taught me that being a solid bass player is key to making the group sound great and it’s not about being flashy or being in the limelight. Sometimes being in the background (solid, steady, dependable) gets you more attention (and certainly as a bass player it gets you more gigs) than being in the foreground.

So, while I’m not playing the bass every day like I used to, I still think of myself as a bass player and musician, and I apply the skills I learned during my time at Duquesne every day to solving problems, communicating with co-workers, working in teams and building relationships.

Best regards,
Sarah Lambert Ribbens

Mary Pappert School of Music
Alumna Uses What She Learned for More Than Music

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Best regards,
Sarah Lambert Ribbens

Making Music:
A History of Duquesne University’s Mary Pappert School of Music

History Professor Emeritus Dr. Joseph F. Rishel and his wife, Helen, have co-authored Making Music: A History of Duquesne University’s Mary Pappert School of Music, a book that showcases the rich history of the music school from its humble beginnings in 1926 to the world-renowned educational institution it is today.

Rishel, who has authored several historical books including Founding Families of Pittsburgh: The Evolution of a Regional Elite, 1760 to 1910; “The Spirit that Gives Life”: The History of Duquesne University, 1878-1996; and Pittsburgh Remembers World War II, began the book after a conversation with Dean Edward Kocher.

“Dean Kocher approached me one day on campus about writing a book on the history of the music school,” Rishel said. “I thought that it was a fantastic idea, and the collaboration among all of us has been fantastic from the start.”

The book, which has been in the works for more than three years, required extensive research from music school publications, the University’s archives and public sources. The result is a fascinating blend of information, photos and facts that will leave any reader with a deeper insight into the history of the music school and an appreciation of its growth and achievements throughout the years.

“What impresses me the most about the history of the school is how far it’s come,” said Mrs. Rishel. “To think that it began as just 50 students in a classroom in the basement of Old Main...it’s fantastic to think how much the school has grown over the years to what it is today.”

Making Music: A History of Duquesne University’s Mary Pappert School of Music will be available for purchase via the publisher’s website, www.dorrancebookstore.com, or by phone at 1.800.788.7654. In addition, the book will be available through Amazon.com. Sale proceeds will go to support the Mary Pappert School of Music Scholarship Fund.
Five members of the Music Education Graduate Program completed their degrees this past year. Their master’s projects spanned an impressive body of action research, with topics covering musicianship in the choral classroom, integrating technology in general music, practice strategies for beginning band students, Orff resources for music educators and assessment approaches in middle school programs. Abstracts from four of these five projects follow. We congratulate the excellence of our graduates and wish them all the best in their future professional endeavors!

Dr. Paul Doerksen, associate professor and chair of Music Education

Carrie Rose Dietsch

“You Want Me To Sing That?!?” Improving Musicianship in the Choral Classroom

Over the past few years, I have watched my choir students struggle with sight-reading new music, relying heavily on a piano or vocal demonstration to learn their parts by rote. The purpose of this project was to improve my students’ overall musicianship through the development of aural and sight-singing skills. This challenge led me to propose the following research questions:

What are effective ways to integrate aural skills and solfège study into the choral rehearsal?
What is the optimum order for introducing aural skills and solfège study?
What knowledge and skill outcomes are achievable in one school semester?
What is the most efficient method of monitoring individual student progress?

This project was conducted over a 14-week period with my upper school concert choir class. The first 20 minutes of each of our four class periods was devoted to music theory, aural skills training and sight-singing. Students were taught using a variety of mediums including class games, worksheets and performance tasks. They were assessed through weekly written, performance and aural exams.

At the completion of this project, I discovered that the most effective way to integrate aural skills and solfège study into the choral rehearsal was through the class warm-up. The optimum order for introducing solfège study was to begin with the syllables Do-Sol, moving in step-wise motion in major keys, gradually adding syllables, skipping motion and minor keys. The written music theory knowledge and skill outcomes that are achievable in one school semester include identification of note names, note values, musical symbols, meters, time signatures and major key signatures. The identification of intervals is an achievable aural skill outcome, and sight-singing in major keys with 80 percent accuracy is an achievable solfège study outcome. Finally, the most effective method of monitoring individual student progress was through the use of electronic student portfolios.

The goal of this project was to impart well-rounded musicianship skills to my young vocal students. It is my intention to use the results of this project to improve my own teaching and to modify the methods and practices that I use in my choral classroom. I have made it my mission to change the perspective of my young vocalists from being “singers” to being “musicians.” My students will be able to discuss, analyze and—most of all—read music with confidence.

Carrie Rose Dietsch is the middle and upper school choral music teacher at La Jolla Country Day School (LJCD) in La Jolla, CA. She directs the school’s Madrigal Singers, Concert Choir, Mad Men (male a cappella ensemble), and the middle and upper school show choirs. The LJCD vocal ensembles have performed nationally and internationally, having earned superior ratings at prominent choral festivals. Dietsch also serves as the musical director for the LJCD middle and upper school musical theater programs. Prior to teaching at LJCD, Dietsch taught high school vocal and general music for the Girard School District in Girard, PA and elementary vocal music in Shengzhou, China.
Integrating Technology into the Middle School General Music Classroom using NETS-S as a Framework: A Pilot Program

Technology has become an important part of the school environment. Knowing ways to implement technology into the music classroom is crucial to student response and learning. Students learn best through participation and being engaged in the classroom activities. Incorporating technology into the classroom has allowed students to connect with activities on many levels, maintain attention and boost motivation. It has assisted in reaching the other students who are not involved in band and chorus and motivating them to learn. By studying the information for implementing technology into general education classes, along with the implementation of general technology ideas into the music classroom, teachers may provide the best music education to their students, enhanced by high-quality technology.

This study determined whether students in grades seven and eight were motivated and engaged in middle school general music class if technology was present and how it enhanced student achievement. Twenty-one out of ninety-two students (eight 7th graders and thirteen 8th graders) participated. These students actively participated in this study over the course of nine weeks.

Students used iPads and computers during music class. After reviewing many apps, the following were included in the study: Beatwave, GarageBand, The Great Composers, iMovie for the iPads, and MusicAce and MixCraft6 for the computers.

During the course of the study, five research questions were answered: What type of instructional technology software for iPad/PC is appropriate to integrate into a middle school general music class? How were technology-enhanced learning experiences used to achieve curricular goals? How did incorporating technology motivate and engage students’ learning? How did incorporating technology enhance student achievement? What professional development activities for technology are needed for music educators?

An experimental curriculum was developed to facilitate the use of technology in the music classroom prior to the study and was later revised to reflect students’ responses to the technology and the results of the research project. Through the completion of class projects during this study, it was found that students are more motivated to be actively engaged in learning while using some form of technology.

Results showed that student performance and practicing motivation improved due to goal creation, family interaction in practice sessions and use of various practicing strategies. Students were able to describe home practicing sessions in detail and used goals to analyze their performance strengths and weaknesses. Parents were more likely to be involved in home practicing sessions and used the practice guides to communicate questions and comments to me. Students liked to use strategies such as slowing down, repetition and using a metronome app.

Practice routines are beneficial to students when they promote self-regulating and motivational behaviors. Students who actively participate in creating practice goals and analyzing results will be more likely to practice effectively and increase performance skills. Students’
practicing sessions also benefit from active parent involvement. Instrumental music teachers need to integrate practicing skills into the curriculum.

Kimberly Heim is a music teacher in the Neshannock Township School District in New Castle, PA. She teaches instrumental music in grades 4–12 and also teaches junior high general music and choir classes. She directs the Lancer Marching Band, concert band, jazz band, as well as the junior high and elementary instrumental and choral ensembles.

Rachel A. Skilone
“What? We Get a Grade in Band?!?” Measurement and Evaluation within a Middle School Group Lesson Setting

After seven years of teaching, I felt that I could implement more effective ways for measuring and evaluating the progress of my middle school band students. I desired for my students, and their parents, to gain a better understanding of the benchmarks that are established within the classroom in order to systematically improve their performance skills. To accomplish this, three questions formed the basis of my project:

How can I measure student performance?
How can I evaluate student performance and use the results to improve teacher instruction and learning?
How will the students benefit from creating and maintaining portfolios?

Through a nine-week study, I developed an assessment plan that included an establishment of benchmarks, individualized feedback of performance exams through detailed rubrics, the use of practice journals to discuss areas of progress and the development of online portfolios to showcase student work. This plan was implemented with thirty 5th grade band students within six lesson groups and was evaluated for its efficacy among the teacher and the students.

The assessment plan proved to be successful during the course of the project. The mean and median increased from rubric to rubric, which signified improvement. The average increase from the first performance exam to the final performance exam was 9.7 points. The overall growth in scores proved that the use of rubrics (in connection with practice journals) can lead to more effective teacher instruction and greater student achievement.

By assigning performance tests and using practice journals to promote efficient practicing in preparation for these tests, I was able to use rubrics in collecting the numbers (scores) that I needed to evaluate the effectiveness of my assessment plan. I adapted my instruction based on the outcomes of the rubrics, and it led to optimal student learning in the classroom. Further, by creating and maintaining online student portfolios, I had the ability to provide physical evidence of the instruction and learning that takes place in a band classroom.

Rachel A. Skilone is the 5th and 6th grade band director at Neil Armstrong Middle School in the Bethel Park School District in Bethel Park, PA. She teaches 5th grade group lessons, 5th grade ensemble, 6th grade ensemble, and 6th grade jazz band. Skilone also serves as an assistant director for the Bethel Park Blackhawk Marching Band and teaches private clarinet lessons.

Music Education Program Helps to Create Band Program at St. Benedict the Moor School

Dr. Paul Doerksen, associate professor and chair of Music Education, has worked with St. Benedict the Moor School, a K-8 private school in Pittsburgh’s Hill District, as well as the Extra Mile Education Foundation, a philanthropic organization in Pittsburgh, to create and institute a new band program for the school’s largely underserved students.

Joelynn Parham, the school’s principal, was looking for a way to begin a band program in the school to complement the already successful choral program. She began discussing options with the Extra Mile foundation to help fund a band program at the school. The foundation provided funding and support for brand-new instruments and equipment.

Two junior music education students, Ben Gardner and Cassidy Deutsch, were hired as teachers in the program. They are gaining invaluable teaching and planning experiences in a real classroom prior to their scheduled student teaching experiences.

According to Doerksen, the program has been a great success in its inaugural year, with approximately 50 children in grades four through eight participating. He and Parham are looking forward to an increased enrollment in the program’s second and subsequent years.
Duquesne's Early Childhood Music Initiative
Provides Musical Instruction for Young, Underserved Students

The Early Childhood Music Initiative (ECMI) was created in 2010 to provide developmentally appropriate musical experiences to children in underserved Pittsburgh preschools, inform preschool teachers about ways to include music in daily instruction and allow undergraduate music education students to gain real-world teaching experiences. Dr. Rachel Whitcomb, assistant professor of Music Education and ECMI project director, designed the program to address the challenges of inconsistent preschool music offerings in early childhood centers.

During the 2012-2013 academic year, ECMI provided music instruction to more than 125 children in five preschools. Seven undergraduate students served as ECMI teachers and three undergraduate students served as project coordinators. Teachers included Katie Barr, Molly Cavanaugh, Leslie Chabala, Lauren Finney, Jayla Griggs, Josh Leon and Lea Tsoubanos. The student coordinators included Elizabeth Baldassarre, Cassidy Deutsch and Kayla Searles. Participating preschools were Angels’ Place, Beulah Christian Preschool and Child Care, Hilltop Community Children’s Center, JLC Daycare and Righteous Beginnings Learning Center.

More than 20 preschool teachers participated in weekly music lessons, and 160 preschool teachers participated in professional development workshops. A Lending Library of musical instruments and lesson materials was developed and utilized by preschool teachers throughout the region. These activities were made possible through funding from The Pittsburgh Foundation.

On Saturday, June 22, 2013, the second ECMI Professional Development Conference, Sing and Play: Musical Possibilities for Preschoolers, was presented at the Mary Pappert School of Music. More than 100 preschool educators attended the event that featured experts in the field of early childhood music education. Clinicians included Whitcomb, Dr. Peggy Bennett (Oberlin College), Dr. Kerry Filsinger (SUNY Buffalo) and Rachel Pollard (Fox Chapel Area School District). Ten undergraduate music education majors assisted with conference preparations and served as workshop presiders. The Helen Ruth Gordon Trust of PNC Charitable Trusts provided funding for the conference.

Whitcomb is currently working with Christine Pollock, director of foundation relations in the Office of Research at Duquesne University, to secure additional funding for future ECMI events.

Arianna Powell (B.S. Music Education, 2012) is a performer, educator and composer who has set herself squarely on the path to success.

Currently, Powell is a teacher at Pittsburgh Guitars with more than 50 students. In addition to her teaching, Powell is a freelance musician currently playing with several different bands, including Velvet Heat. The band, which started off as an all-female jazz trio, features Powell alongside current Duquesne student Ava Lintz (bass) and alumna Abby Gross (B.S. Music Education, 2010, M.M. Performance, 2012) playing saxophone/flute.

In addition to her performances, Powell is stretching her composition muscles and has begun to write her own original music. She is currently working on an album with a vocalist. Powell has also begun to write a method book for her guitar students, focusing on how music is a language that is understandable and practical for people to use.

Her future plans including building her musical career in the Pittsburgh area and beyond. Powell also looks forward to continuing her education by earning her master’s degree.
Daphne Alderson (B.M. Performance, 1984, M.M. Performance, 1989, A.D. 1991) is an associate professor of voice/director of Opera Workshop at Seton Hill University. She has returned to the opera scene as a lyric contralto, performing with the Pittsburgh Opera, Microscopic Opera, Quantum Theatre and the Opera Theatre of Pittsburgh’s Summerfest.

In October 2013, she released an album of French cabaret and folk rock ballads and performed in a world premiere of a new opera based on the classic horror movie Night of the Living Dead.

Alderson will tour overseas in December 2013 and January 2014 with her husband, guitarist John Marcinizyn, as a chamber music duo.

Salvatore “Sal” Aloe (B.S. Music Education, 1973) of Ambridge has been named managing director of the Lincoln Park Performing Arts Center.

Jay Anderson (B.S. Music Therapy, 2004) has spent the last eight years working as a music therapist at Patton State Hospital, a state forensic psychiatric facility in California.

As an intern, Anderson put to use all that he had learned in the Music Therapy department at the School of Music. Using the skills, knowledge and, most of all, the vision Anderson gained from his education, the hospital’s once scant music therapy and music department has flourished.

He has also started a private practice, Minding Music-Music Therapy.

Anderson and his partner built a straw bale and steel house in 2006 in the high desert of southern California.

Jim Anderson (B.S. Music Education, 1973) was awarded a GRAMMY Award in the Best Surround Sound category at the 55th Annual GRAMMY Awards.

Ray Barley (B.M. Orchestra Instruments, 1985, M.M. Theory, 1988) is the director of Catholic Music Ministry at Fort Irwin Chapel and an adjunct member of the music faculty at Barstow Community College in Barstow, CA. He conducted doctoral research at the Library of Congress while simultaneously training in bio-acoustics with field research carried out at the Erie National Wildlife Refuge.

A published composer and arranger, Barley plays classical, acoustic and electric guitar; flute; Native American flute; recorder; drums; tympani and percussion professionally.

Kathleen Butera (B.S. Music Education, 1968, M.M. Music Education, 1970) is the executive director of the Chicago Chamber Musicians (CCM), where she is responsible for leading strategic planning, financial management, board and donor relations, fund development and marketing.

Founded in 1986, CCM now reaches more than 300,000 Chicago-area residents each season through performances on the concert stage and broadcasts over the 98.7 WFMT Radio Network.

She continues to teach at Columbia College Chicago as an adjunct professor, having been a full-time lecturer and supervisor of the college’s Live and Performing Arts division of the Arts, Entertainment and Media Management department for three years.

Jason Davis (M.M. Theory/Composition, 1997) has been promoted to the rank of assistant professor at Herkimer County Community College.

Maureen O’Reilly Hughes, Ph.D., (B.S. Music Education, 2002), received a Doctor of Philosophy from Boston College’s Lynch School of Education in Curriculum and Instruction on May 20, 2013. Her research dissertation topic: Tipping the Tower of PISA: Cross-National Learning as a Strategy to Inform Leaders about Diverse Students and Achievement in the Global Neighborhood.

Victoria Hanson, cello (B.M. Performance, 1972) and Ann Turowski Mead, flute (B.S. Music Education, 1971), along with Joan Eighmey, piano, form the ensemble MNATRI’. The group commissioned a work, The Harp of the Dagda, by composer James Sclater, which was given its premiere performance in March 2013 at the First United Methodist Church in Warren, PA as part of a chamber music series.

Mead also serves as director of the Warren County Summer Music School, a multi-disciplinary arts program for students and adults in Warren, PA. The school, which runs for three weeks in the summer, affords students the opportunity to experience a variety of arts offerings. The school provides a continuum of learning from introductory instruction to more advanced opportunities for growth in all areas of the arts.

Katelyn King (B.S. Music Therapy, 2010) has been hired by U.S. Senator Pat Toomey (R-PA.) to serve as his regional manager, based in his Pittsburgh office.

Kathy Maskalick (B.S. Music Education, 1980) currently serves as the School of Music liaison to the Duquesne University Alumni Board of Governors and also serves as secretary on the organization’s executive board. In addition, Maskalick is the vice president of programs for Pittsburgh Symphony North and co-chair of the Friends of the PSO, an organization that works to bring more patrons into Heinz Hall to hear our world-class Pittsburgh Symphony Orchestra.

Raul Mesa (M.M. Performance, 2009) returned to his home in Colombia to teach and to work as piano staff at the National Conservatory of Music. He is currently a member of the Conservatory faculty and is working towards a master’s degree in conducting.

Michael Mihalyo, Jr. (B.M. Performance, 1992, M.M. Performance, 1994) has been named president of Davis and Elkins College in Elkins, WV.
Kevin Mongelli (B.M. Performance, 1988) creates and performs original piano music. At the 2013 Indie Music Channel Awards, Mongelli received four nominations including Best Classical Artist. His composition, Darker Days, was the winner for Best Classical Recording. Darker Days also won the 2012 Song of the Year competition in the instrumental category.

Mongelli also received two nominations for the 2012 Indie Music Channel Awards, including one for Fort Lonesome, his third album, which was nominated for Album of the Year. He was the winner of the Best Male Soundtrack Artist category.

Andrey Nemzer (A.D. Performance, 2012) recently participated in the Opera Theater of Pittsburgh's Summer Festival, where he played Ramiro in Mozart's The Secret Gardener, and Salieri in Schikelle's A Little Nightmare Music.

Nemzer will travel to Russia for a series of three concerts, then back to Pittsburgh in April 2014 to perform in Carmina Burana by Off with the Pittsburgh Symphony Orchestra and conductor Manfred Honeck. He will then travel to New York, where he will have his Metropolitan Opera debut in The Lady Without Shadow by R. Strauss and will also be the first cover of the role of Prince Orlofsky in Fledermaus by J. Strauss. He currently serves as director of churches. He also serving as organist to two local music theory to undergraduates while teaching archives of select French composers. In January 2014, Rone will complete his doctoral research in a forthcoming publication of composer Charles Tournemire's harmonic constructs will appear in a forthcoming publication of The Church Music Association of America. In January 2014, Rone will complete his doctoral research in Paris at several church archives, the Institute Catholique and the personal archives of select French composers. At UC Santa Barbara, he teaches academic writing composition, music appreciation and the fundamentals of church music. As the winning composition, Suizen received its debut on Sunday, January 27, 2013, by the Seattle Symphony and guest artist Hanz Araki. The performance was part of the Symphony's annual Celebrate Asia concert, an annual event now entering its sixth year.

The Celebrate Asia Competition features original works by up-and-coming composers who are influenced by Asian music, tradition and culture. Submissions were received from local Seattle composers, as well as those from across the United States and worldwide.

As a composer, Nagy explores issues and perspectives that bring together ideas from music perception, studies of mind and spirituality. Suizen directly reflects that influence. The piece, which was written for orchestra and Japanese shakuhachi flute, was inspired by the Zen meditation practice of suizen where a shakuhachi flute, made of bamboo, is played as a means through which one achieves a state of self-realization.

Nagy was born in Croatia, but resides in Pittsburgh. He holds a Doctor of Music degree in Composition from Northwestern University. In addition to teaching music theory and composition courses at Duquesne, he is the organist at St. Joseph Cathedral in Wheeling, WV.

Dr. Melinda (Crawford) Pertu (B.S. Music Education, 2000), assistant professor of music and Westminster Orchestra director at Westminster College, recently released an album of Scottish fiddle music. The Shelling Braes includes traditional music as well as many of Pertu’s own compositions.

Charles Prijatelj (B.S. Music Education, 1982) has been officially approved as the new superintendent of schools of the Tuscarora (PA) School District.

Vincent Rone (M.M. Sacred Music, 2005) is currently completing his doctoral dissertation in Historical Musicology at the University of California, Santa Barbara. His topic, The French Organ School's Literary and Musical Responses the Second Vatican Council of the Catholic Church, focuses on the intersection among western art music, theology, liturgical studies and socio-cultural expressions of religious faith between 1960 and 1975. He has presented papers on this topic nationally and internationally, including Los Angeles, Pittsburgh, New York City, Ireland, and Italy.

Rone's article on the development and religious appropriation of composer Charles Tournemire’s harmonic constructs will appear in a forthcoming publication of The Church Music Association of America. In January 2014, Rone will complete his doctoral research in Paris at several church archives, the Institute Catholique and the personal archives of select French composers. At UC Santa Barbara, he teaches academic writing composition, music appreciation and the fundamentals of music theory to undergraduates while also serving as organist to two local churches.

Tom Snyder (M.M. Music Education, 1988) has served as a music educator for 33 years, with 30 of those years in the West Allegheny School District. A high school band director for 20 years, he has served West Allegheny since 1999 as district arts coordinator, initially responsible for the music concert artist roster of EastWest Organists.

Zvonimir Nagy, Assistant Professor of Music in the Mary Pappert School of Music, is the 2012 winner of the Seattle Symphony’s Celebrate Asia Composition competition for his piece, Suizen.
visual arts, theater and forensics programs. He also teaches sixth grade band and general music.

Snyder is currently the associate conductor of the West Hills Symphonic Band, the state adjudication coordinator for the Pennsylvania Music Educators Association (PMEA), the president of the PA Interscholastic Marching Band Association (PIMBA), and the immediate past president of the Pennsylvania Chapter of Phi Beta Mu, the International Bandmasters Fraternity. Snyder is also an active marching band judge and a concert band adjudicator.

Robert Timmins (B.S. Music Education, 1969, M.M. Music Education, 1973) is currently employed as a multimedia specialist in the office of the dean of Duquesne University's Mylan School of Pharmacy.

After a successful 30-year career as an instrumental music teacher in the Baldwin-Whitehall School District, he went on to serve as assistant director of the Pride of Duquesne University Marching Band and director of the Summer Music and Arts Camp at Chatham University for eight years.

Timmins is enrolled in the Master of Science in Multimedia Technology program at Duquesne.

Maura (Nicholls) Underwood, (B.S. Music Education, 2003) is the choral director and instructor of music theory for the Music Academy at Blackhawk High School in Beaver Falls, PA, where she also produces and is the music director for the yearly spring musical.

In addition, she enjoys performing, producing and music directing for Stage 62, a theater company based in Carnegie, PA and also co-directs the Summer Singers, an elite adult choir based in Mt. Lebanon, PA.

Emily Wardle (B.S. Music Education, 2010) has served as the K-5 general music and elementary chorus teacher in the Washington School District of Washington, PA since 2010. In 2012, Wardle was appointed as the PMEA District 1 advocacy representative and has since become District 1’s treasurer. Since 2008, Wardle has provided woodwind, piano, brass and beginning string lessons both privately and through Accent Music of West Mifflin, PA. She also serves as a woodwind band camp staff member for the South Allegheny and Belle Vernon Area marching bands. Wardle is the music director and pianist of Olivet Presbyterian Church in West Elizabeth, PA, and performs for area musicals and events. In Spring 2014, she will complete her master’s degree in Curriculum and Instruction through Clarion University.

School of Music
Ranked Among the U.S.’ Top 58 Creative Colleges

The Mary Pappert School of Music has been listed among the Top 58 creative colleges in the United States and is profiled in the new edition of **Creative Colleges: A Guide for Student Actors, Artists, Dancers, Musicians and Writers**.

**Creative Colleges** aims to provide the information and resources necessary to pick the right program of study for aspiring artists. Approximately 250 art, drama, dance, music and creative writing programs in conservatories, liberal arts colleges and universities nationwide are recommended in the publication.

“We are grateful that the Mary Pappert School of Music is being recognized as a top-quality learning environment for creative students,” said Dean Edward Kocher.

“Duquesne music alumni are serving a broad range of leadership positions across the professional music industry. This honor confirms that we are achieving our mission of ‘educating the musical leaders of the 21st century.’”

**Creative Colleges** was developed to help students learn the steps necessary for admission to performing and visual arts colleges. It provides information on preparing for auditions, writing admission essays, creating resumes and portfolios, studying for SAT and ACT tests and applying for financial aid. **Creative Colleges** also includes real-life profiles of students in each discipline, day-in-the-life snapshots, answers to frequently asked questions from admissions directors and tips on auditioning and preparing portfolios from real students and faculty. Samples of artist statements, admission essays and artistic resumes are also included.
Graduates of the Mary Pappert School of Music serve in respected professional positions in a broad array of musical settings around the world.

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

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

–Troy Centofanto, director of music admissions

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