In this Issue

Renovated PNC Recital Hall Opens to Dvořák Fanfare

Go Where the Spirit Sends You: Alum Performs Sacred Music in D.C.

Music Down Under: Grad Student Performs in YouTube Symphony

Guitar and Bass Workshop Keeps Rockin’

Steelers Coach Scores Guitar Award
# Upcoming Events

## At the Mary Pappert School of Music

For a complete and up-to-date listing of events, please visit [www.duq.edu/musicevents](http://www.duq.edu/musicevents)

### January

<table>
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<th>Date</th>
<th>Event</th>
<th>Time</th>
<th>Location</th>
<th>Suggested Donation</th>
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</table>
| Sunday, January 8 | **Dvořák at Duquesne**  
*Czech, Please (Quintets)*  
David Allen Wehr, piano  
PNC Recital Hall, 3 PM | 3 PM   | PNC Recital Hall                  | $10                |
| Sunday, January 22 | **Dvořák at Duquesne**  
*Czech-Out (Slavonic Dances)*  
David Allen Wehr, piano  
PNC Recital Hall, 3 PM | 3 PM   | PNC Recital Hall                  | $10                |
| Sunday, January 29 | **Duquesne University Symphony Orchestra**  
Jeffrey Turner, conductor  
Carnegie Hall – Oakland, 8 PM | 8 PM   | Carnegie Hall – Oakland            | $10                |

### February

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<th>Date</th>
<th>Event</th>
<th>Time</th>
<th>Location</th>
<th>Suggested Donation</th>
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| Wednesday, February 1 | **Duquesne University Jazz Ensemble**  
Mike Tomaro, director  
Pappert Center, 8 PM | 8 PM   | Pappert Center                    | $10                |
| Sunday, February 12 | **Duquesne University Concerto Competition Concert**  
Duquesne University Symphony Orchestra  
Jeffrey Turner, conductor  
Power Center Ballroom, 8 PM | 8 PM   | Power Center Ballroom             | $10                |

### March

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<thead>
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<th>Date</th>
<th>Event</th>
<th>Time</th>
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| Friday, March 9 | **Duquesne University Voices of Spirit**  
*In Memoriam-Fauré Requiem*  
Robert Kurth, choral director  
Duquesne University Symphony Orchestra  
Jeffrey Turner, conductor  
Duquesne Chapel, 8 PM | 8 PM   | Carnegie Music Hall – Carnegie, PA | $15                |

### April

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<tr>
<th>Date</th>
<th>Event</th>
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<th>Suggested Donation</th>
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| Saturday, April 14 | **Duquesne University Voices of Spirit & Pappert Chorales**  
Robert Kurth, conductor  
Duquesne Chapel, 8 PM | 8 PM   | Duquesne Chapel                   | $10                |
| Friday, April 20 | **Duquesne University Opera Workshop**  
*Little Women*  
Guenko Guechev, director  
Carl Hess, conductor  
Carnegie Music Hall – Carnegie, PA  
4/20 – 8 PM, 4/22 – 2 PM | 8 PM   | Carnegie Music Hall – Carnegie, PA | $15                |
| Monday, April 23 | **Duquesne University Jazz Ensemble**  
Mike Tomaro, director  
Pappert Center, 8 PM | 8 PM   | Pappert Center                    | $10                |
Tempo is printed annually by Duquesne University’s Mary Pappert School of Music

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 250-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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In This Issue...

PNC RECITAL HALL DEDICATED .....4

GRAD STUDENT PERFORMS FOR YOUTUBE .....8

ALUM PERFORMS SACRED MUSIC IN D.C. .....18

ALSO...

PNC Recital Hall Lobby Dedication and Dvořák Opener ......................4
New Orchestra Director Jeffrey Turner ..................................................6
Music Down Under ..............................................................................8
Early Childhood Music Conference .....................................................10
Our Graduates Succeed ......................................................................11
Beyond “Air” Guitar ...........................................................................12
Interview with Dean Edward Kocher .................................................16
Go Where the Spirit Sends You .........................................................18
News and Notes ...............................................................................19
New Faculty and Staff ......................................................................22

WWW.DUQ.EDU/MUSIC • 3
More than 200 people gathered earlier this fall for the first concert in the newly remodeled PNC Recital Hall, now a centerpiece of faculty and student performances at the Mary Pappert School of Music.

The dedication ceremony on September 18 included a trumpet fanfare, blessing by The Rev. Sean M. Hogan, C.S.Sp., ribbon cutting and champagne reception for guests. The special event preceded the opening concert in the Dvořák at Duquesne series.

“There is a wonderful tradition here in Pittsburgh, and we at PNC are happy to support music in our communities and at Duquesne University,” he said.

The lobby renovation also included new lighting, acoustic wall panels, wood trim and a kitchenette.

“The lobby in particular is totally transformed,” said Tom Haas, manager of operations for the music school. “The hall is striking because of the new seating, carpeting and curtains. It’s a nice, intimate performance venue.”

Steve Groves, manager of musical events, said new audio visual features will allow guests in the lobby to listen in on the concert until they can be seated.

Kocher said he was delighted to acknowledge the generous support from the PNC Foundation, highlight faculty accomplishments and host the dedication ceremony in conjunction with the first Dvořák concert. Directed by faculty member David Allen Wehr, the series consists of four concerts showcasing lively chamber music by Czech composer Antonín Dvořák.

“Our PNC Recital Hall hosts well over 100 performances annually. During the past decade, we have built a loyal audience of devoted chamber music lovers thanks to our critically acclaimed faculty and student performances,” Kocher noted. “This is a beautifully remodeled learning and performance environment.”

Throughout the Dvořák series, 17 members of the Pittsburgh Symphony Orchestra collaborate with faculty, along with guest artists Andrés Cárdenes and Cynthia Raim. The series includes popular favorites like “Slavonic Dances,” as well as neglected treasures such as “From the Bohemian Forest,” performed by Wehr, holder of the Jack W. Geltz Distinguished Piano Chair at Duquesne, and others.

“Antonín Dvořák’s music is steeped in the folk music of his native Bohemia, overflowing with gorgeous melodies,” Wehr said. “PNC Recital Hall is the perfect venue for the intimacy of this irresistible music.”

The Dvořák series continues on January 8 and January 22. The concerts are on Sundays at 3 p.m. with special pre-concert events at 2:15 p.m. A $10 donation is suggested.

More information is available at www.duq.edu/dvorak.
In May, the Mary Pappert School of Music named Jeffrey Turner as its new director of orchestral activities. Turner, who is principal bassist for the Pittsburgh Symphony Orchestra (PSO), replaced the late Sidney Harth in this role.

“Duquesne University is extremely fortunate to have a musician of Jeffrey Turner’s caliber taking responsibility for providing orchestral education,” said Edward Kocher, dean of the school of music. “Over the years, he has exemplified excellence in musicianship, teaching and service to the community.”

As director of orchestral activities, Turner will conduct the Duquesne University Symphony Orchestra and provide energetic, artistic and administrative leadership for the music school’s orchestral program.

“I am honored to have the opportunity to serve the Mary Pappert School of Music and its students,” said Turner. “I am inspired by the mission of the music school, which has attracted and served so many fine performers and educators during my time as a faculty member here.”

Turner, who has been an adjunct faculty member in the music school since 1988, has served as chair of strings and has guest conducted the Symphony Orchestra. He also was artistic director of the City Music Center’s Young Bassist Program and its Chamber Orchestra.

He called the Duquesne Symphony Orchestra central to the music school’s curriculum, and said it provides an integral feature of basic musicianship training that all instrumentalists in every degree program receive.

“It helps students develop the understanding, technique and discipline required of professional orchestral musicians,” he said. The DSO kicked off its 2011-12 season on October 16 with Turner directing a performance of Stravinsky’s The Firebird Suite (1919 version).

Turner will continue his post with the PSO, and said that it will benefit his work at Duquesne.

“I love my job as the PSO’s principal bassist, and it will be a tremendous asset to me—always seeing and working with great conductors, and staying in touch with the highest level of musicianship,” he said.

PSO Music Director Manfred Honeck supports Duquesne’s choice of Turner as its orchestral activities director.

“I am truly happy for Jeff. Working with him at the Pittsburgh Symphony Orchestra is always a fantastic experience,” Honeck said. “Duquesne University has made a wonderful choice. Jeff’s vast experience and musical knowledge will be a huge asset to the University and its students.”

As a conductor, Turner recently served as artistic director of the City Music Center’s Chamber Orchestra and as music director of the Pittsburgh Live Chamber Orchestra. In addition, Turner presents annual seminars and master classes at universities and conservatories throughout the world. He has been a resident at Japan’s Pacific Music Festival and Finland’s judge at conventions for the International Society of Bassists.

“Experiences like his make us very grateful to have Jeffrey Turner on our team,” added Kocher.

Turner has a bachelor’s degree in music from Eastman School of Music and a master’s degree in conducting from Carnegie Mellon University.
Grad Student Performs with YouTube Symphony in Australia
Last Spring, John DiCesare joined more than 100 musicians from around the world in saying “G’day” to the YouTube Symphony Orchestra. DiCesare, a graduate-level student in the School of Music’s Artist Diploma program, participated in a week of master classes and community concerts in Sydney, Australia in March.

The Artist Diploma program is reserved for advanced performers who have completed academic degrees or their foreign equivalent and whose accomplishments have already been amply demonstrated in various performance venues. Artist Diploma students devote most of their time perfecting their performance skills with private lessons from an artist-teacher, many of whom are members of the Pittsburgh Symphony Orchestra. DiCesare studies with Craig Knox, adjunct professor of tuba and principal tuba with the Pittsburgh Symphony Orchestra.

The only tuba player selected, DiCesare was among thousands of musicians who submitted online auditions for the YouTube Symphony Orchestra. DiCesare received a Bachelor’s degree in Music Education and a Master’s degree in Tuba Performance from Kent State University.

“I was just browsing through YouTube one day and found information about the Symphony,” he said. “I thought it would be an interesting experience.”

The YouTube Symphony contains mentors, artistic directors and principal players from some of the world’s best ensembles. The first YouTube Symphony was held in New York City, and the Sydney concert was streamed live by 33 million people.

DiCesare, who teaches middle school band at three Catholic schools in western Pennsylvania, had to submit a video of himself playing excerpts which he uploaded to YouTube. From all those who posted video auditions, expert judges narrowed the field to 336 finalists, including DiCesare and two other tuba players, one from Asia and one from South America.

Ultimately, online voting, as well as conductor Michael Tilson Thomas, Grammy Award-winning director of the San Francisco Symphony, determined the final selections – 101 musicians from 33 countries.

“It was an honor to be selected from that field and to play at the Sydney Opera House,” DiCesare said. “I got to climb the Sydney Harbor Bridge and even go surfing during the trip.”

DiCesare also said it has been an honor to learn from and perform with knowledgeable faculty at Duquesne.

“Duquesne has some of the best teachers in the country,” he said. “Many of them are members of the Pittsburgh Symphony Orchestra, and to have the opportunity to play and study with musicians of that caliber is amazing.”
The Early Childhood Music Initiative (ECMI), a project funded by the PNC Foundation’s Grow Up Great program and designed by Dr. Rachel Whitcomb, Assistant Professor of Music Education, held its first annual Professional Development Conference June 10-11, 2011 at the Mary Pappert School of Music.

Clinicians specializing in early childhood music from across the country presented practical workshops to 125 preschool teachers and directors, early childhood caregivers and music educators from the greater Pittsburgh area. Conference attendees were invited, free of charge, to attend educational sessions focusing on teaching techniques for incorporating music into preschool instruction.

Eleven Duquesne undergraduate music education students introduced clinicians, demonstrated musical activities for use in preschool instruction, performed musical selections and assisted with registration. All conference participants received teaching materials for immediate use in their classrooms, along with the ECMI Lesson Collection and CD, which included developmentally appropriate lesson plans, songs and rhymes for use with preschool children.

“Preschool teachers often lack the training they would like to have to teach music,” said Whitcomb. “This project is designed to provide them with the preparation and resources they need to integrate music into their classrooms in Pittsburgh.”

Whitcomb has developed lesson plans and practical teaching ideas, and selected six area preschools in need of music programs. She continues to train and prepare undergraduate music education majors to teach the lessons in the designated schools.

“Preschool teachers often lack the training they would like to have to teach music,” said Whitcomb. “This project is designed to provide them with the preparation and resources they need to integrate music into their classrooms in Pittsburgh.”
Graduates of the Mary Pappert School of Music have found success as performers, teachers, administrators and in numerous other professions around the country and world.

They work with elementary, secondary and college students from western Pennsylvania to the West coast. They direct and perform music in churches, temples and synagogues, and in theaters in markets ranging from small towns to major cities. They travel the world with cruise lines, military bands, symphonies and other music organizations, and they work with elementary, secondary and college students from western Pennsylvania to the West coast. They direct and perform music in churches, temples and synagogues, and in theaters in markets ranging from small towns to major cities.

A 2010-2011 alumni employment listings report from the Music Career Services office shows 320 alumni graduates where graduates are successfully employed. Amanda Ford, director, said the placements demonstrate that music school graduates are putting their education to use teaching music in local school districts, performing on Broadway, in Shakespeare festivals and in symphony orchestras from Los Angeles to Johannesburg, as well as directing children’s and adult choirs in churches and communities.

"Graduates of our school serve in countless professional positions in a broad array of musical settings."

Troy Centofanto, Director of Music Admissions

Graduates can be seen and heard on Bulgarian National Radio and Television, Carnival, Disney and other cruise lines, performing with the Coast Guard and other military bands and providing music therapy in hospitals and nursing homes, to name a few. They also have found employment in museums, cultural centers, theaters and radio stations.

Our Graduates Succeed
Beyond “Air” Guitar
Long before games like Guitar Hero and Rock Band inspired a generation of Jimi Hendrix and Jimmy Page protégés, Joe Negri, Bill Purse, Mark Koch, Tom Kikta, John Malone and Jim Farquar—core faculty members in the Mary Pappert School of Music—founded the Guitar and Bass Workshop for aspiring musicians.

“We founded the workshop to help students of all ages become more familiar with the guitar programs at Duquesne University,” said Mark Koch, director of jazz guitar and workshop director. “The workshop also provides an opportunity for guitar enthusiasts to hone their riffs with seasoned music department faculty and famous guitar icons.”

Thirty percent of the students who are admitted to the University guitar program are already familiar with the department and its faculty because of their participation in this workshop.

“We’ve had students as young as 8 and as old as 85,” said Purse, professor of guitar and chair of the music technology department. “The experience and knowledge they gain by attending this workshop is unique and phenomenal.”

In addition to guitar and bass instruction and master classes, workshop offerings have grown to include electives on multi-track recording, the business of music, music therapy, performance development, music theory and guitar and bass synthesis, among others.

“Our knowledgeable and experienced faculty provide students with the information and the artistic proficiency needed for excellence in a performance career on guitar and bass,” Koch said. “Students have the opportunity to perform at our Participants’ Concert, interact with other musicians and learn from world-renowned recording artists.”

Over the past 25 years, music faculty members have forged lasting alliances with guitar manufacturers and music organizations, which in turn have provided workshop scholarships and/or clinicians.

“These partnerships between the music industry and educators maintain the workshop’s minimal tuition and assist students in developing a lifelong interest in music,” Koch said.

Past workshop clinicians, including Wolf Marshall, Carol Kaye, Jimmy Bruno, Henry Johnson and the late Bill Schultz, former president and CEO of Fender, have contributed to the workshop’s success.

“These partnerships between the music industry and educators maintain the workshop’s minimal tuition and assist students in developing a lifelong interest in music.”
of Fender Musical Instruments and Duquesne University alumnus, have all cited Duquesne’s jazz guitar programs as some of the best in the country.

This past summer, workshop organizers decided to celebrate the 25th anniversary in true rock star fashion. The event included a premiere screening of the documentary *The Wrecking Crew*, valuable guitar raffles and a special “celebrity” guest.

Pittsburgh Steelers’ Defensive Coordinator and guitar enthusiast Dick LeBeau was presented with the Duquesne University Local Guitar Legend Achievement Award in conjunction with the workshop in July.

“We have been presenting this award every year to people in Pittsburgh who have made an impact on guitar and music,” Purse said. “When I found out that Dick LeBeau actually keeps a guitar in his office over at Heinz Field and that he plays it all the time, the choice was easy.”

Due to his busy schedule, LeBeau was unable to accept the award in person during the workshop. Instead, LeBeau visited campus the prior week to receive the award and record a video acceptance speech. During his visit, LeBeau took some time to jam with Purse.

“To be given this award is a great honor for me,” LeBeau said. “I’m certainly a football coach by vocation and a guitar player by avocation. Playing guitar has been a large part of my life—mostly solace seeking. I think we all need that.”

LeBeau said he was around 8 years old when he started to experiment with his cousin’s ukulele—from there he began playing the bass “uke” before buying his first six-string guitar when he was in college.

“Some say that my job is fairly stressful. I would be inclined to agree with that,” LeBeau joked. “Some evenings—some Sunday evenings—when everyone in town is saying ‘How could you be that stupid?’ my guitar always says, ‘Hey, c’mon over here. I want to talk to you for a minute—you’re not so bad.’”

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“When I found out that Dick LeBeau actually keeps a guitar in his office over at Heinz Field and that he plays it all the time, the choice was easy.”

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This year, we begin our interview by following up on one of the topics from last year’s issue of Tempo.

Please update us on the status of the history of the music school.

A year ago, Dr. Joseph Rishel agreed to update his summary of the history of the music school as chronicled in the 1989 Duquesne University Press publication The Spirit Who Gives Life. Once Dr. Rishel began research to chronicle events of the 80s, 90s and 21st century, he felt compelled to enhance and rewrite the early history of the school to create a more complete and comprehensive history. He currently has 100 pages describing our past up to our present. Our next step is to comb the University archives and the considerable photo cache of my wife, Kamie, and publish a complete, illustrated history of the Mary Pappert School of Music. We are anticipating that this delightful account of our school will be completed soon.

How does the newly remodeled PNC Recital Hall and Pappert Center lobby contribute to the music making environment at the school?

Pittsburgh enjoys national attention through a top-rated baseball stadium, PNC Park. But the PNC name extends beyond sports through its Foundation’s support of the arts at Duquesne University. The Mary Pappert School of Music is earning plaudits for our superb 250-seat PNC Recital Hall that hosts professional faculty chamber music concerts, recordings for broadcast, student recitals, opera scenes and Saturdays filled with the joyful sounds of children making music in City Music Center. The recent dedication of PNC Recital Hall was the culmination of an excellent team effort and the generosity of corporations and foundations, facilities management, architects, contractors, music school staff, faculty and students. Over the past decade, thanks largely to the artistic vision and virtuosity of professors David Allen Wehr and Charles Stegeman, we have cultivated and inspired a loyal following of chamber music enthusiasts. The support of PNC Bank represents a powerful validation of our artistic and advocacy work, and the early reviews of the newly enhanced performance space are gratifying. When our students attend professional quality faculty performances, they gain a sense of possibility and increased motivation. This inspiration fuels them to higher levels of performance for their own recitals. PNC Recital Hall is located on the first floor ground level of the music building. On the top floor of our building, we are also enjoying a lovely new lobby entrance to our stunning Dr. Thomas D. Pappert Center for Performance and Innovation. In its inaugural year of operation, the Pappert Center has provided an unparallel learning environment for our faculty and students to perform, record and video stream a broad spectrum of creative work. We are very pleased to offer our students these two excellent performing spaces.

The American and European economies remain weak, and higher education is challenged. How is the music school responding to current economic realities?

Our music school boasts solid human underpinnings and formidable intellectual capital. Our faculty and staff offer a storehouse of wisdom and experience to our students and the broader community. We remain grateful for a solid enrollment of talented, intelligent and motivated students. We have energetic new leadership for the Duquesne University Symphony Orchestra and our treasure for children, the City Music Center. This year our guitar program celebrated a glorious 25th Anniversary. Artistically, the summer guitar and bass workshop was the best ever, and that bodes well for the future.
The Music Career Services Office has been a distinguishing feature of the Mary Pappert School of Music for over a decade. Throughout our history, graduates of our school have achieved successful careers as professional musicians, instructors and administrators. A representative list of employers of our graduates appears in this publication. In the current climate of “careerism,” our students and their families are more concerned than ever about achieving gainful employment. To that end, we are increasing investment in our Office of Career Services in collaboration with an enhanced effort from the University Office of Career Services.

Higher education is increasingly concerned about the sustainability of current cost structures. Once again this year, our music school received a robust pool of applications for admission. Owing largely to families’ unease about the economy, converting accepted students into enrolled students was a greater challenge than ever, and we expect that challenge to continue throughout the foreseeable future. In the long run, we believe that our single greatest need is to provide scholarship opportunities for talented musicians. To that end, we ask all of our friends, and especially graduates, to contribute to our music scholarship funds.

At Duquesne, we serve God by serving students. With the support of our friends, we will continue to provide learning experiences that enable our students to gain the knowledge and abilities needed to succeed in their chosen field and to work, adapt and blossom in a dynamically evolving economy for many decades. We are committed to preparing students to work in conditions we cannot fully predict, with things we don’t fully understand and with challenges we cannot fully anticipate. Sustained global competitiveness in the fields of professional music will rely on critical thinking skills, exemplary problem solving abilities, communication skills, collaborative skills and creativity and innovation. At Duquesne, in response to our Mission, we are giving great effort to create a learning environment where students are immersed in experiences that cultivate and foster those qualities.

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 Scholarship Fund
- Music School Endowment
- Nicholas Jordanoff Jazz Trumpet Scholarship
- Sidney and Teresa Harth Violin Scholarship
- City Music Center

**Send Checks To:**

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

Your donation is tax-deductible. To learn more about giving, call Carrie Collins at 412.396.4272.

**Nicholas Jordanoff Jazz Trumpet Scholarship**  
Throughout his long career at Duquesne, former Director of Music Admissions Nicholas Jordanoff helped generations of students achieve their dreams, befriended countless alumni and on a daily basis inspired staff. For these reasons, we have instituted the Nicholas Jordanoff Jazz Trumpet Scholarship. Nick spent most of his career helping deserving students obtain scholarships, and to have a scholarship named for him, designated for the instrument he loved to play, is a fitting tribute.

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

Russell Weismann attended graduate school at Yale, where he worked for the University Chaplain’s Office as the Chapel Organist. That experience, he said, sparked an interest in campus ministry work.

“At Georgetown, I started with a choir of seven singers, and through a lot of hard work and determination, that group grew to over 40 members in just four years.”

Last May, Weismann took 37 singers from Georgetown University’s Chapel Choir to Italy on a choral pilgrimage. In addition to sight-seeing, they sang for Mass in St. Peter’s Basilica, St. Francis Basilica in Assisi, St. Lorenzo Basilica in Florence and the Church of the Gesù in Rome.

“We also had the pleasure of singing for Pope Benedict XVI in St. Peter’s Square during his weekly audience,” Weismann said. “My students and I will never forget the many memorable experiences that trip gave us.”

Weismann also said he will never forget the education and training he received as an undergraduate student at Duquesne.

“What I loved most about Duquesne was that it offered me a well-rounded education in the context of the Catholic Spiritan tradition. I had the opportunity to meet friends from all over campus and to benefit from establishing friendships with my peers in other schools.”

Weismann recalled how the Spiritan priests were involved in the university community and always looked forward to Monday Noon organ mass in the chapel with the late Fr. Francis X. Hanley.

Noting professors including Dr. Ann Labounsky, his organ instructor, Dr. Jessica Wiskus and Dr. David Cutler, his musicianship teachers, Weismann said he is grateful for the knowledge and mentorship they shared.

“The excitement that they manifested in their work was tremendous and undoubtedly sparked my desire to continue on with a career in music,” he said.

Calling it his “passion and ministry,” Weismann said Sacred Music is able to reach people in a way that other types of music cannot.

“I am always sensitive to the music that I select and prepare for liturgies, hoping that it will inspire God’s presence in people’s hearts and enable them to lift their voices in prayer. I am tremendously grateful to everyone who helped me get to where I am, and I look forward to where the Spirit leads me next.”
Symposium Marks First Formal Discussion on Music and Phenomenology

Academics from across North America and Europe convened for one of the first-ever formal discussions of music and phenomenology at the Simon Silverman Phenomenology Center's 29th annual symposium in March.

Phenomenology is the philosophical study of how human beings experience being in the world—not the scientific study of their world, but the sensory experiences that combine to form the total, complex human experience.

While phenomenology has traditionally examined verbal and visual experiences, the field is witnessing a shift toward the aural, said Dr. Jeff McCurry, director of the Simon Silverman Phenomenology Center. “Our symposium served as one of the first attempts to understand how music might lead phenomenological inquiry in the 21st century,” he said. “Our presenters discussed what the experience of listening to music truly means.”

The Simon Silverman Phenomenology Center was founded in 1980 under the direction of Professor Amedeo Giorgi as an expression of the phenomenological orientations of Duquesne University’s graduate programs in philosophy and psychology. The goal of the Center is to promote and facilitate original phenomenological research and add to the body of literature in all disciplines, especially in continental philosophy and psychology as a human science. The Center also serves as a campus hub for numerous intellectual activities that complement graduate programs in philosophy, psychology, theology and communication and rhetorical studies.

The full symposium schedule, speaker bios and papers that were presented in March can be viewed in video format at www.duq.edu/phenomenology.

Opera Workshop Performs Two One Act Operas by Giacomo Puccini

In April, the Duquesne University Opera Workshop performed two beautiful one act operas at the Carnegie Library Concert Hall – Suor Angelica and Gianni Schicchi, two of Puccini’s operas from the collection, Il Trittico.

Guenko Guechev, chair of the voice department, served as artistic director, and Xiu-ru Liu, a professor of voice, acted as assistant director. Along with talented pianists and vocal coaches, John Moyer and Inessa Beylin, students achieved a successful performance.

Carl Hess, assistant conductor of the Duquesne University Symphony Orchestra conducted both operas. Guechev said it was a pleasure for both vocal students and teachers to work with Hess as a first-time opera conductor.

The Duquesne University Opera Workshop is a training and performing ensemble open to undergraduate and graduate voice students. Each year, the Opera Workshop gives a fully-staged production, a scenes program, Aria Nights, as well as outreach performances in the community.

Voice majors at Duquesne enjoy opportunities to perform in a variety of settings including the Opera Workshop. Students who seek further training may consider the Ezio Pinza Council (EPCASO) summer program in Italy.

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

(left to right) Anna Kovalavska, Xiu-ru Liu, Guenko Guechev, Rebecca Belczyk, Grace Callahan, Andrey Nemzer
Dr. Ann Labounsky Performs in Sacred Music Colloquium

Dr. Ann Labounsky, professor and chair of Organ and Sacred Music, was the featured organist during Sacred Music Colloquium XXI, the largest and most in-depth teaching conference and retreat on sacred music in the world, held at Duquesne University in June.

The focus of the Colloquium is on instruction in Gregorian chant and the Catholic sacred music tradition, participation in chant and polyphonic choirs, nightly lectures and performances and daily celebrations of liturgies in both English and Latin.

“I was the featured organist for the breakout sessions in organ and covered the organ works of Cesar Franck specifically dealing with his last work, L’Organiste,” Dr. Labounsky said.

Seven students took the course for credit. They will continue their practice when the Church Music Association of America meets in Salt Lake City next June.

Through daily singing, chant and polyphonic rehearsals, colloquium participants obtain the knowledge and tools to initiate and develop these practices in local parishes, Labounsky said.

“Gregorian chant is integral to Catholic liturgical life and should be heard and experienced with wide participation in every parish,” she said. “The Church Music Association of America is working to bring about this idea with its Sacred Music Colloquium.”

Attendance at the annual summer colloquium is open to anyone interested in improving the quality of music in Catholic worship.

Visit www.musicasacra.com/colloquium for more details.

Dr. Stephen Benham Directs Seventh Season of Strings Without Boundaries

Strings Without Boundaries (SWB), a leading international workshop for the teaching and performance of string music in ensemble settings, completed its seventh season at Duquesne University this summer.

“This cross-generational and cross-genre event has attracted a huge international following,” said Dr. Stephen Benham, SWB director and associate professor of Music Education. Participants ages 12 to 70 came from 16 different states and Germany, Canada and the Caribbean for the June workshop.

With an exceptional faculty including Julie Lyonn Lieberman, Grammy-award winner Richard Greene, Martin Norgaard, Matt Turner, Kelli Trottier, Bob Phillips, Scott Laird and Vicki Richards, SWB provided numerous musical offerings.

“Our classes are content-driven and offer an incredible array of topics,” Dr. Benham said. “Our stellar faculty focuses on creating high quality learning experiences. Students have direct access to all of the teachers.”

This summer’s classes included instruction in both American and international fiddling styles, rock, jazz, North Indian and Arabic folk music, in addition to improvisation for students at all levels. While some eclectic-style workshops focus only on performance, SWB also provides intensive teacher training for both studio and school string and orchestra teachers.

“Strings Without Boundaries is now the leading workshop for teacher training and performance in eclectic styles of string performance,” Dr. Benham said. “The Mary Pappert School of Music has established a strong reputation as a leader in this field.”


Maureen Budway Inducted into Pittsburgh Jazz Society Hall of Fame

With extensive performance credits in both classical and jazz repertoires, Maureen Budway, adjunct professor of voice, was inducted into the Pittsburgh Jazz Society Hall of Fame in September.

A nonprofit established in 1987, the Pittsburgh Jazz Society is dedicated to the promotion, preservation and perpetuation of jazz through education, performance and community outreach. Each year, Pittsburgh musicians who have made significant contributions to jazz history are nominated by their peers for induction into the Hall of Fame.

A previous winner of the Pittsburgh Concert Society Competition, Budway has performed with renowned jazz musicians including Louis Bellson, Jeff “Tain” Watts, Hubert Laws, Ronnie
PAPPERT CENTER LOBBY UPGRADED, SHEARER CLASSIC GUITAR STUDIO DEDICATED

In September, the Mary Pappert School of Music celebrated completion of several upgraded spaces including PNC Recital Hall, the Pappert Center lobby and the Aaron Shearer Memorial Classic Guitar Studio.

All will function as premiere spaces for listening to and performing concerts, teaching students or gathering to celebrate music.

On September 30, following performances by Professor Thomas Kikta and students in the classic guitar program, Mrs. Lorraine Shearer cut the ribbon, officially dedicating the Aaron Shearer Memorial Classic Guitar Studio to her late husband. Aaron Shearer was a former professor at Duquesne, where he received an honorary doctorate, and was nationally renowned for his method of teaching classical guitar.

To complement the beautifully designed Dr. Thomas D. Pappert Center for Performance and Innovation, which opened in October 2010, the lobby area outside the Pappert Center was spruced up with new paint, wood trim and specially commissioned oil paintings of Mary and Thomas Pappert. New sound-proof double doors were installed at the entrance to the center.

The lobby upgrade concludes work on the 5,000 square-foot, 150 seat, cutting-edge, acoustically engineered space for performance, recording, rehearsal and other meetings.

CACUBER, VICTOR LEWIS, HOUSTON PRESTON

and Marcus Belgrade. She also has accompanied the Pittsburgh Symphony Orchestra, Westmoreland Symphony and River City Brass Band.

A member of the Pittsburgh Jazz Legacy Band, Budway has recorded with the Freddie Bryant Trio, Latinventions by Salsamba and Mass of Hope in the Jazz Idiom by Joe Negri. Budway received a M.F.A. from Carnegie Mellon University and a B.M. from Duquesne University.

Sacred Music Professor Completes Labor of Love with CDs and Book on Jean Langlais

A multi-year labor of love by Dr. Ann Labounsky, professor and chair of organ and sacred music, the Complete Organ Works of Jean Langlais, a collection of 25 CDs with an accompanying book, became available to the public in November.

Langlais wrote a body of music for organ second only to that of Bach. Dr. Labounsky, author of Langlais' biography and DVD, completed the long-term project of recording all of his works, including some that were never published, and the results have met with universal praise. A leading American disciple of Langlais, she enjoyed his collaboration in recording the earlier volumes in the series.

Published by the Musical Heritage Society in Oakhurst, N.J., the series is the first and only complete recording of the organ works of Langlais.

Alumna Publishes Memoirs

Shirley R. Barasch, who received a Master’s degree in Music Education in 1969, has published a memoir, For Professional Purposes: An Artistic Journey.

Encouraged by her teachers and grandmother, Barasch’s successful, creative journey is described as uplifting, inspiring and filled with the force of the human spirit. “Her path will resonate with anyone who has ever realized a dream against all odds,” reads a description of the book, which is available online at Amazon.com.

For Professional Purposes is a celebration of family life and includes a chapter of comfort food recipes and amusing family anecdotes.

Barasch, who currently lives with her husband Ron in Mt. Lebanon, Pa., says she could never make up her mind...
School of Music Welcomes New Faculty and Staff

The Mary Pappert School of Music welcomed the following new faculty and staff members for the 2011-2012 school year:

Elena Alexandratos, Adjunct Professor, Acting for Singers

Elena Alexandratos is a professional actress who has worked with almost every theater company in the Pittsburgh area. Her performances have been critiqued in the Pittsburgh Post-Gazette as “Best of” on several occasions.

Alexandratos previously served as the co-artistic director of Pandora’s Box, a local theater company, and studied with Uta Hagan, F. Murray Abraham and Catherine Gaffigan in New York. She also studied at Duquesne University and the University of Pittsburgh. Best known as a styles teacher, with emphasis in the 17th, 18th and 19th century, Alexandratos currently divides her time between teaching and performing.

Benjamin Cornelius-Bates, Adjunct Professor of Organ and Sacred Music

Benjamin Cornelius Bates earned an M.M. in Sacred Music at Duquesne University in 2009, and an Artist’s Diploma in 2011, studying under Dr. Ann Labounsky.

He is the organist and Director of Music Ministries at St. Paul of the Cross Monastery, Composer in Residence at First Lutheran Church and a founding member of the Cinquefoil Ensemble in Pittsburgh.

Bates previously studied under Dr. Nancy Cooper at the University of Montana, and Rachel Alflatt and Denis Bédard in Vancouver. He was chosen as a finalist in the André Marchal Organ and Improvisational competition in France in October.

Christopher Bromley, Director of City Music Center

Christopher Bromley studied cello, piano, theory, solfege and composition at the Academy of Music in Mahawa, N.J., and the Manhattan School of Music in New York.

In 1997, Bromley moved to Pittsburgh to study cello performance at Duquesne University with Misha Quint, and after graduation, taught at the Waldorf School of Pittsburgh. In 2005, Bromley returned to Duquesne to pursue an Artist’s Diploma in Cello Performance, and in 2007, was a winner of the Duquesne Concerto Competition. He performed as a soloist with the Duquesne Symphony Orchestra under Sidney Harth.

Bromley previously served as Festival Manager for the Interharmony International Music Festival and as Manager of Musical Events at Duquesne. In July 2011, he was appointed Director of City Music Center where he currently works to help provide a comprehensive musical education to any interested student.
Dr. Patrick Burke, Assistant Professor of Musicianship and Music Technology, Co-director of Duquesne Symphony Orchestra

Patrick Burke, who received his D.M.A. at the Yale University School of Music, M.M. at the University of Texas, and B.M. at Duquesne University, was recently granted a tenure track position.

Burke previously taught at Westminster College and Yale University. He is a composer, co-founder of NOW Ensemble, recipient of numerous ASCAP awards and an Aaron Copland Grant. Burke regularly performs throughout North America and has been commissioned by the Albany Symphony, Pittsburgh New Music Ensemble, IonSound Project and Alia Musica Pittsburgh.

Burke is a member of ASCAP, the American Composers Forum, the American Music Center and College Music Society. He has received the Virgil Thomson Fellowship (Yale) and the ASCAP Morton Gould Young Composers award.

Steve Groves, Manager of Musical Events

Steve Groves is a graduate of the Mary Pappert School of Music at Duquesne University. While studying at Duquesne, he received a B.M. in Music Technology and an M.M. in Music Composition. Groves studied trumpet with Charles Lirette and Sean Jones and composition with David Stock.

An active composer and arranger, Groves performs with the Pittsburgh band, Uptown Rhythm & Brass, on vocals and trumpet. He also teaches private lessons for students in western Pennsylvania.

Following success in the music retail industry, Groves now coordinates special events, concerts, student recitals, web site listings, mailings and other public affairs for the music school.

Dr. Zvonimir Nagy, Assistant Professor of Musicianship

Dr. Zvonimir Nagy was educated at the University of Zagreb Music Academy, Conservatoire Municipal Jacques Ibert, École Normale de Musique de Paris and Texas Christian University, completing his doctoral studies in music composition at Northwestern University.

Before coming to Duquesne, Dr. Nagy taught music theory, composition and improvisation at St. Xavier University in Chicago. Dr. Nagy is the recipient of music awards, fellowships and scholarships including the distinguished Croatian Music Institute Award; The Durlington Composition Award and the William Karlins Composition Award.

His works have been commissioned and performed by the Zagreb Piano Trio, String Quartet Slavonsky, Jack Quartet, Belle Voix Choir and Fused Muse Ensemble. Nagy won the Iron Composer Competition at Baldwin-Wallace College and was chosen as a finalist in the André Marchal Organ and Improvisational competition in France in October.

He is also short-listed for the Aberdeen Music Prize with his work for trumpet and string quartet, which received its premiere by musicians from the BBC Symphony Orchestra of Scotland in Fall 2011.

Edward Stephan, Adjunct Professor of Percussion, Principal Timpanist of the Pittsburgh Symphony Orchestra

Recognized as one of the most exciting and diverse timpanists in the United States, Stephan received a B.M. from the University of North Texas, and a M.M. from the New England Conservatory of Music. Stephan has performed with the Boston Symphony and Boston Pops, the Rhode Island Philharmonic, the New Haven Symphony and the National Lyric Opera.

A Pittsburgh native, Stephan returned to his hometown after serving as the Principal Timpanist of the Dallas Symphony Orchestra and Principal Timpanist of the Fort Worth Symphony Orchestra. He has had the opportunity to work with distinguished artists such as Yo-Yo Ma, Emanuel Ax and Gil Shaham.

In addition to performing, Stephan is a sought-after teacher and clinician and previously served on the faculty of the University of Texas at Arlington.