IN THIS ISSUE
- Harp Student Sophie Graf Wins Anne Adams Award
- TEMPO Interviews New Dean, Seth Beckman
- One Roof: One Voice

Restoring a Legacy
New Campus Organ and Renovations to Music School Organs Benefit Chapel and Students
Janet Pappert came to Duquesne from McKeesport, where her father was a superintendent of a steel mill. She came for pre-medical studies. Ultimately, she would not pursue a medical degree, but instead completed her bachelor's degree in chemistry and later earned a teaching certificate.

Janet met her destiny at the University. It happened in German class, and it came in the form of a fellow student, David Pappert. For David, as well, that German class was a turning point. It is not unusual for couples to meet and fall in love on our campus. Many of them marry and remain active in the life of the University for years to come. Rarely though, does a pair make an impact as significant as Janet and David.

In Janet and David Pappert, we had a team of alumni who seized the opportunity to shape their alma mater. And they did so consistently—touching and enhancing the lives of so many students, faculty, and administrators. My emphasis on the word team is intentional. Anyone associated with Duquesne over the past two decades likely recognizes the Pappert name. They are probably aware that David led the University as Chair of our Board of Directors. Perhaps they know that he chaired our Audit and Finance Committee through some challenging times. They may even know that it is his mother’s name, and that of his brother Tom, that grace our School of Music. What may not be so obvious to the casual observer was the depth of Janet’s partnership with David in all of this. The truly attentive may notice the commemorative brick on Academic Walk inscribed with both of their names, or the sign outside the P. David and Janet Pappert Lecture Hall in the rotunda of our Bayer Learning Center. These are more than mere formalities. They are reflections of Janet’s full support, her personal commitment, and her own vital role in the life of her Duquesne University.

The highest non-academic honor we bestow on our graduates is membership in the Century Club of Distinguished Alumni. Established during the University’s centennial year in 1978, the Century Club recognizes remarkable personal and professional achievement, excellence in community involvement, and outstanding service to the University. All three attributes are required – not just one or two. About one hundred thousand alumni have graduated from Duquesne. Only three hundred twenty four have been accorded Century Club membership. In nearly all of those cases, they have been inducted as individuals. A rare exception was made in 1996, when both Janet and David were inducted together. Perhaps more than anything else, this honor underscores the unique contributions Janet made in her own right—and the greatest investment of love and energy that Janet gave to David, as well as to Duquesne.

We will all miss Janet’s devoted service to the University. More than that, we will miss her friendship, her smile, and the warm energy that radiated from her whenever she entered a room. I join with the Pappert family and the entire Duquesne community in remembering a life lived well, and a partnership like no other. Janet Pappert’s legacy will live on in the lives she touched across our campus—and in our hearts—so long as there is a Duquesne University.
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 2 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 duq.edu/music.
The Duquesne Piano Trio was formed in 2012 for the purpose of studying and performing the great musical works for the classic trio combination of piano, violin, and cello. The Trio’s members are all faculty at Duquesne University’s Mary Pappert School of Music: David Allen Wehr, Jack W. Geltz Distinguished Piano Chair; Charles Stegeman, Professor of Violin and Chair of Performance and Strings; and Adam Liu, Adjunct Professor of Cello and Assistant Principal Cellist of the Pittsburgh Symphony Orchestra (PSO).

The ensemble’s first project was the complete cycle of piano trios by Ludwig van Beethoven, which have been performed over the last 2 seasons of the Beethoven on the Bluff concert series. Wehr is the Artistic Director of the series and is already looking forward to next year’s Shubert series, where the Duquesne Piano Trio will be prominently featured once again.

Stegeman and Wehr first worked together in 1990 as substitute musicians for the Canterbury Trio and subsequently founded the Sartory Trio, which toured for Columbia Artists and Community Concerts in the 1990s. Stegeman, who had recently joined the faculty at Duquesne, arranged a residency for the Trio in the School of Music. Through this residency, Wehr first became involved in the campus community. Wehr and Stegeman began collaborating with Liu on chamber music when he joined the faculty in 2007.

Individually, each artist has sustained his own solo, chamber, orchestral, and teaching career over several decades. Stegeman is currently Concertmaster of the Pittsburgh Opera and Ballet Orchestras. He also serves as Artistic Director of both the Sunflower Music Festival in Topeka, KS and the Buzzards Bay Musicfest in Marion, MA. Specializing in opera literature, Stegeman has served as concertmaster for some of the world’s greatest singers from Luciano Pavarotti to Andrea Bocelli.

Before assuming his position in the PSO, Liu was Associate Principal Cello for the Montreal Symphony, and he also travels to his native China each year for concerts and master classes.

Wehr has amassed a critically acclaimed discography of more than 20 CDs with Connoisseur Society, which includes recordings of the complete Beethoven sonata cycle. He has also been a featured soloist with such orchestras as the London Symphony and has toured in more than 30 countries.
Catching Up with

Adrian Galysh

Alumnus Adrian Galysh (B.S. Music Technology, 1997), a Los Angeles-based musician and composer, has built a successful career in the industry, producing four albums and playing alongside some of the biggest names in the music business.

According to Galysh, one of his biggest career achievements came with the successful release of his fourth album, Tone Poet, which debuted at number 71 on the iTunes new music charts. “This album took so much work,” he said, “and it really represents me at my best compositionally, as a guitarist, and is by far my most successful release.”

He has produced 3 additional albums, as well as a 15-track album of play-along songs that included material from his last 3 solo albums. The album allows musicians to experiment and practice to a variety of song styles in different keys.

Galysh, who has played the guitar since the age of 12, has performed with an impressive list of musicians including artists such as Francis Buchhultz of The Scorpions, country guitarist Johnny Highland, Dweezil Zappa, and the band Living Colour. But his most memorable performance experience was touring with his favorite guitarist, Uli Jon Roth, formerly of the band The Scorpions. “I grew up listening to his music,” Galysh said, “and it was mind blowing to be on stage with my inspiration.”

A regular contributor to Guitar World magazine, Galysh has also been featured as a “player you should know” in Guitar Player magazine and as a guest on The Guitar Radio Show, a guitar-focused podcast that is available for download from iTunes and Sticher.

Through all his successes, Galysh credits the Mary Pappert School of Music with preparing him for a future not only as a musician, but as a musician working in a challenging field. “The music school prepared me for a professional career by making me a well-rounded musician,” he said. “In today’s industry, it helps to be able to wear many different hats. In addition to getting world-class guitar instruction, Duquesne’s music school made me a singer, pianist, recording engineer, and an entrepreneur.”

Looking back, he recognizes that courses he took at Duquesne—including music history, eighteenth-century counterpoint, conducting, music technology, and jazz arranging—have helped him with everything from teaching and composing to writing jingles or doing a recording session.

Galysh returned to his alma mater in October to share his experiences working in the music business with School of Music students. He provided students with first-hand advice on working in the music business, touching on topics such as marketing, press kits, and auditions, as well as pieces of career advice Galysh said he wishes he heard as a music student.

As for the future, Galysh plans to return to the studio. “Next on my plate is a new album,” he said. “This will be a departure from my usual brand of progressive-minded guitar music, and will feature a number of classic blues songs and myself singing!”

To learn more about Galysh’s career, hear samples of his music, or for information on upcoming tour dates, visit his website at adriangalysh.com.
Restoring a Legacy

New Campus Organ and Renovations to Music School Organs Benefit Chapel and Students

Through the generosity of an anonymous donor, a new tracker action pipe organ will be installed in the rear gallery of the Duquesne University Chapel of the Holy Spirit, along with renovations to the Chapel's choir loft.

In an effort to conserve the history of the original chapel organ, some of the instrument's ranks were saved and sent to the builder for voicing. These saved ranks will be used to enhance a new instrument that will be installed in the Mary Pappert School of Music along with a number of pipes which have already been added to the Moeller teaching instrument in room 314 of the music school.

Currently, a temporary electronic organ is being used for the chapel until the new organ is complete.

History of the Chapel Organ

The Duquesne University Chapel of the Holy Spirit was built in 1894 and dedicated by the Right Rev. R. Phelan, Bishop of Pittsburgh, in February 1895. In August 1896, the chapel's first and original organ was installed by its builder, J.B. Didinger & Co. of Philadelphia. Later, in 1962, Robert Fischer (of the Tellers Organ Company) supervised revisions to the organ.

By the 1980s, though, mechanical problems including slow speech of the pipes and unreliability of the swell shades, the console, and its combination action had become apparent. The winding of the instrument became increasingly erratic and a replacement for the organ had become a priority for Duquesne's Spiritan Campus Ministries, then under the direction of Rev. Raymond French, C.S.Sp.

At the time of the Chapel's centennial celebration in 1995, extensive renovations to the interior of the Chapel were made. These renovations included the installation of movable seating in the front and carpeting throughout the Chapel, which made the acoustics less reverberant. In light of these changes and the deteriorating state of the organ, Rev. Sean Hogan, C.S.Sp. decided that a new organ would be needed for the Chapel.

The Aesthetic of the New Instrument

Duquesne's organ department has a rich history, deeply rooted in the legacy of the Saint Clotilde Tradition. Cesar Franck, the first organist for the Saint Clotilde Church (now a basilica) was responsible for the installation of the church's first organ, built by the illustrious Aristide Cavaillé-Coll. Franck's successor was Charles Tournemire, who was followed by Jean Langlais.

Langlais served as a teacher and mentor to School of Music organ professor, Dr. Ann Labounsky, who studied with him in Paris during the early 1960s. Under Labounsky's direction, and with a focus on Langlais' teachings, the organ department at the School of Music has become rooted in this French legacy.

In keeping with this heritage, an instrument with similar aesthetics to the organs of Cavaillé-Coll was sought to replace the organ in the Chapel. The sound of Cavaillé-Coll's instruments have a rich, singing quality of the foundation and flute stops, coupled with the powerful reeds. Five stops from the original organ were kept. The organ will be in the rear gallery and all of the pipes will be displayed in a beautiful case in front of the arch.

Steve Steinbeiser, former Director of Liturgy and Music at Duquesne, explained that silver and wooden pipes will be incorporated together in the new instrument.

“That's going to be part of the beauty,” Steinbeiser said. “The functionality of this new instrument reflects how diverse and intense the sounds are.”
The Builder

Dan Jaeckel from Duluth, MN, was chosen to build this unique instrument. Labounsky had the opportunity to play one of Jaeckel's instruments in Portland, OR and knew firsthand of his expert craftsmanship and artistry. While Jaeckel has built many Germanic-style instruments, the new organ is the first of its kind to reflect the aesthetic of Charles Tournemire.

“There is no other such type of instrument in existence in this country,” Jaeckel said. “And we are pleased to give to Duquesne the final missing link in its historic place.”

Renovations to the Choir Loft

The new Chapel organ and its placement in a case in front of the arch necessitated many changes to the choir loft. Through the generosity of the Rita M. McGinley Foundation, the risers and floor are being reworked to provide a large, uncarpeted space for multiple ensembles. Much of the original woodwork in the choir loft and stairwell, which dates back to 1896, is also being sanded and refinished.

The new instrument will be delivered in April 2015, and the dedication Mass and recital are scheduled for Sunday, June 28.

As Facilities Project Manager, Greg Fuhrman, said, “The Chapel is the heart of religious life on campus. There have been many additions to the Chapel since it was first built in 1896, but this Dan Jaeckel 28-rank new tracker instrument will provide a sonic gem to match the beauty of the stained glass windows and other unique features within this ‘heart of Duquesne University’.”

To see a short documentary on the organ upgrades, please visit duq.edu/organrenovation.
Over the last 2 years, Beethoven on the Bluff has explored the major piano chamber works of renowned composer Ludwig van Beethoven during 2 periods of his career—The Early Years and The Later Years.

The series’ repertoire included 6 piano trios featuring the Duquesne Piano Trio, 10 sonatas for violin and piano, Quintet for Piano and Winds, and the Diabelli Variations for piano solo.

The Early Years, the first season of the 2-year series, opened in September 2013 and was composed of 4 concerts that focused on the music that Beethoven wrote between 1793 and 1801, when he was in his 20s. The series included popular works such as the Spring Sonata for violin and piano and the Septet for strings and winds.

The final season, The Later Years, highlighted music written by Beethoven during the last decade of his life, when the composer was completely deaf. During this time, Beethoven created a body of work that is unequaled in emotional depth and intellectual audacity—one that continues to astonish listeners with a complete mixture of mysticism, humor, spirituality, and earthiness.

The series was successfully directed by David Allen Wehr, holder of the Jack W. Geltz Distinguished Piano Chair at the Mary Pappert School of Music. In addition to Wehr, performers included Mary Pappert School of Music faculty, members of the Pittsburgh Symphony Orchestra, and internationally acclaimed guest artists.
More than three hundred fifty musicians and vocalists came together to perform in One Roof, One Voice, a multi-ensemble concert presented by the Mary Pappert School of Music (MPSOM) and Three Rivers Young Peoples Orchestras (TRYPO), on Monday, March 24, 2014, at Heinz Hall for the Performing Arts.

One Roof, One Voice had a dual focus—honoring the promising futures of these musical artists-in-training while providing them the opportunity to perform in a large-scale, professional concert setting in front of a large audience.

The performance was also a combined celebration of the School of Music and its affiliated ensembles, as well as a commemoration of the 40th anniversary of TRYPO. One Roof, One Voice included performances by the Duquesne Symphony Orchestra (DSO) led by Jeffrey Turner, Director of Orchestral Activities in the School of Music; the Voices of Spirit and Pappert Chorales under the direction of School of Music faculty members Craig G. Cannon and Robert Allen Kurth; TRYPO with Conductor John Wilcox; and the Children’s Festival Chorus (CFC) with CFC Director and Mary Pappert School of Music Professor Emerita, Christine Jordanoff.

“Our concert was a wonderful testament to the depth and quality of the Music School’s impact in our community,” Turner said. “In addition to providing a once-in-a-lifetime performing opportunity for more than three hundred fifty students, the event highlighted our connections to the Pittsburgh Symphony as well as organizations like TRYPO and CFC. We were blessed with a near-capacity audience with the invaluable support of TRYPO’s Executive Director, Lindsey Nova.”

The repertoire for the first half of One Roof, One Voice included:
- España, by French composer Emmanuel Chabrier, performed by TRYPO
- Nesta Rua, a Brazilian folk song (arranged by Brad and Lucy Green) and Kol Han’shamah, by composer Robert Applebaum, performed by CFC
- Stars I Shall Find, composed by David Dickau with lyrics by Sara Teasdale, performed by the Voices of Spirit
- Overture to La Forza del Destino, by composer Giuseppe Verdi, performed by DSO.

The concert culminated with all ensembles joining together under the baton of Maestro Turner for an outstanding performance of Carl Orff’s scenic cantata, Carmina Burana. Vocal solos were performed by soprano Katy Shackleton Williams, countertenor and MPSOM alumnus Andrey Nemzer (A.D. Performance, 2012), and baritone Dimitrie Lazic, each of whom delivered an unquestionably first-rate performance.

One Roof, One Voice showcased the talents of the next generation of musicians and provided them with an unparalleled performance opportunity. In addition, the concert also served to demonstrate a few of the many ways in which the School of Music has enriched the lives of so many people, whether as audience members or performers.

On the significance and impact of the event, Turner offered, “I believe every audience member and performer came away from that evening with a deep sense of appreciation for all that the Mary Pappert School of Music brings to our world.”
School of Music

Jason Hoffmann, composer of War Without End
Student Brings Soldiers’ Experiences to the Stage in War Without End

From the works of the early Greek playwright Sophocles to Hollywood’s portrayal of modern warfare, dramatic tales of wars—and the soldiers who fight in them—have provided a perspective on battle that can only be experienced through the eyes of those who have lived it.

School of Music graduate student and combat veteran Jason Hoffmann (B.M. Music Technology, 2014) continues in this tradition with War Without End, a one-act multimedia opera that he composed for his undergraduate senior composition recital.

Creating a Multimedia Experience

War Without End is not comprised solely of singers and musicians on stage. It is a true multimedia performance, blending pre-recorded video with live instrumental music, vocals, and dramatics. For his opera, Hoffmann drew influence from Jacob TV’s multimedia production The News, in which live music is synchronized with segments of non-fiction broadcasts by the international media.

Each of the opera’s scenes begins with a video of actual veterans answering a specific question that has been posed to them. These questions and answers serve to introduce a topic that would be addressed in some way in the following scene.

“Before beginning my studies at Duquesne, I was a professional musician in the Army,” Hoffman said. “I served for 11 years. I was not a composer; I had never written a piece of music.”

According to Hoffmann, these veterans become a Greek chorus of sorts, adding depth to the story. The use of this Greek chorus theme also alludes to the myth of Sisyphus, which Hoffmann said is often used to compare the experience of a soldier during deployment.

“Every day, you work hard to push a boulder to the top of a hill, and every morning, you find the rock back at the bottom,” he said.

Hoffmann wanted to utilize all that he had learned in the Music Technology program by combining digital media and musicianship into one project. He also uses non-traditional instruments and instrumentation in order to make the music accessible to as many different people as possible. The opera’s instrumentation includes electric guitar, double bass and bass guitar, keyboards, violin, drums, and malletKAT.

“This instrumentation has given me the ability to cover a lot of territory compositionally,” he said. “For the vocal parts, I wanted to create a wide range, so I used soprano, alto, tenor, and baritone.”

Setting the Stage

The story behind War Without End is told from a more personal perspective, describing to audiences the turmoil felt by those who have been deployed into a battle zone. In particular, the opera depicts the experiences of a modern soldier deploying to the Middle East, and the effects that has on their family and friends.

The opera’s main characters include Staff Sergeant Sarah Knight; her “battle buddy,” Sergeant Anna Hunter; Knight’s husband, Martin Thomas; and her father, retired Command Sergeant Major David Knight. The plot is set around the conflicting emotions of the soldiers (Knight and Hunter), their families (Knight’s father and her husband), and the countless civilians who are either directly or indirectly involved in the war.

“Including all of these viewpoints was very important to me because, when the U.S. goes to war, it affects us all,” Hoffmann said, “not just one segment of the population.”

Having a female soldier as the lead was a decision that was made quite deliberately. Hoffmann believes that female soldiers do not get enough credit on today’s battlefield, and he wished to pay homage to them in a way that shows them in their true light.

“I chose to feature the lead characters as females,” he said. “I also showed them not to be damsels in distress. I didn’t want them to have to be saved by someone else. I think it does a disservice to women soldiers to do that.”

A Musician Becomes a Composer

Hoffman, who began his studies in the School of Music as a Performance major, had never composed music prior to switching his focus to Electronic Composition. He credits his mentor, Associate Professor of Music Technology Lynn Emberg Purse, and the other members of the Electronic Composition faculty for teaching him everything he needs to know.

“Before beginning my studies at Duquesne, I was a professional musician in the Army,” Hoffman said. “I served for 11 years. I was not a composer; I had never written a piece of music, but while I was here, I changed my major from Music Performance to Music Technology with a concentration in Electronic Composition. When I began, I didn’t know how to compose, or how to use any of the technology or software that is integral to the field, but my professors, specifically Lynn Purse, mentored me. They encouraged me. It was quite a journey for me to learn how to be a composer, on top of all the technological aspects of it. I couldn’t have done it without them.”

To watch the premiere performance of War Without End, visit jasonhoffmann.net/preview.
The faculty, staff, and students of the Mary Pappert School of Music mourn the loss of Dr. Joseph Willcox Jenkins, who passed away on January 31, 2014, at the age of 85.

Jenkins was born near Philadelphia, PA on February 15, 1928. He began his musical studies at the age of 6 and began composing music while in elementary school. He completed a degree in pre-law at Saint Joseph’s University, bachelor's and master's degrees from the Eastman School of Music (where he studied under Howard Hanson), and a doctorate in music from the Catholic University of America. In addition, he studied composition and counterpoint with Vincent Persichetti at the Philadelphia Conservatory.

During the Korean War era, Jenkins served in the Army, holding positions on the arranging staff of the Army Field Band and as Chief Arranger for the U.S. Army Chorus.

In 1961, he joined the music faculty in the Mary Pappert School of Music where he taught theory, orchestration, and composition. Jenkins remained a full-time faculty member in the music school for 46 years and was ultimately named Professor Emeritus, continuing to teach courses and mentor students through the fall of 2012.

Jenkins was professionally recognized numerous times throughout his career as a musician and educator. He was honored for 2 decades with the ASCAP Serious Music Award and was also presented with the Omicron Delta Kappa Teacher of the Year Award in 2000. In February 2013, the School of Music honored Jenkins with a special birthday luncheon in celebration of his career, accomplishments, and years of service to the school and its students.

In addition to teaching, Jenkins was a noted composer of more than 200 instrumental and vocal works, many of which received their premieres at the Mary Pappert School of Music. These include Jenkins’ Requiem Mass, Opus 198, which received its premiere in April 2001 in blessed memory of (former Duquesne President and Chancellor) Rev. Henry McAnulty, C.S.Sp, and Nunc Dimittis, which was premiered in 2004 by the Trombone Ensemble in honor of the late Matty Shiner, Professor Emeritus of the School of Music. In October 2012, Professor Emerita Christine Jordanoff led the Voices of Spirit in the world premiere of one of Jenkins’ newest choral works, An Advent Psalm.

Jenkins also served as organist and choir director at various local faith communities, including St. Bernard Catholic Church in Mt. Lebanon, PA, the Presbyterian Church of Sewickley, PA, and Rodef Shalom Temple in Shadyside, a neighborhood of Pittsburgh.

Dr. Jenkins influenced the lives of countless students and faculty colleagues alike. His dedication to those students and colleagues, along with his passion for music has created a legacy that will continue to live on and enrich the lives of future musicians.
Todd Goodman (M.M. Composition, 2005) actively strives to open the world of the fine arts to a wide range of audiences. As an educator, Goodman teaches musicianship and composition at the Lincoln Park Performing Arts Charter School near Pittsburgh, PA. In 2012, he received a nomination for the inaugural GRAMMY Music Educator of the Year award and was chosen from more than 30,000 applicants to advance to the quarterfinals.

Goodman is also the founder and artistic director of the student-based contemporary art group, Ensemble Immersion. Based at the Lincoln Park Performing Arts Center, Ensemble Immersion combines music, dance, literature, film, visual arts, drama, set design, and audience interaction to create unique artistic experiences for audiences.

As a composer, Goodman has used pop culture to introduce opera to audiences who normally would not attend an operatic performance. On Halloween 2013, Goodman’s Night of the Living Dead: the opera was premiered by the Microscopic Opera at the Kelly Strayhorn Theater in Pittsburgh, PA. The opera, which is based on the classic horror film by George Romero, has the potential to draw audiences from both the opera and horror movie fan bases, increasing the potential of introducing operatic performance to new audiences. Regaled by judges as “…audacious, scary, sometimes campy – but always dead serious…,” Night of the Living Dead: the opera has won Goodman the 2014 American Prize in Composition-Theater division.

“I’m so blessed to be able to live my dream and create new art every day,” Goodman said. “And I hope that the notes I write bring joy to those who hear them.”

The Pittsburgh Symphony Orchestra (PSO), one of the top orchestras in the country, hosts an annual Composer of the Year program in which a composer of national prominence is chosen for several performances and commissioned works.

The 2013-2014 season was different, however. Maestro Manfred Honeck designated it the “Year of the Pittsburgh Composer” in support of the many outstanding composers working in the City of Pittsburgh.

School of Music faculty member, Patrick Burke, was chosen along with 4 other Pittsburgh composers for a special project called The Elements—a newly commissioned work of 5 movements, each by a different composer.

“The unifying theme was the elements (earth, fire, water, metal, wood),” said Burke. “Each of us chose 1 or 2 elements to use as a metaphorical theme in our piece.”

The Elements premiered as a companion to Holst’s masterpiece The Planets, which was performed by the PSO in February 2014.

“My work, Flourish, used the elements of earth and water to guide the shape of the music. I grew up in Pittsburgh, so the idea of earth (hills) and water (rivers) seemed like obvious choices. The title refers not only to my hope for the city of Pittsburgh, but also my son Isaiah, who was due to be born on premiere day but actually arrived a week and a half later. In September, I traveled with the symphony to Chapel Hill, NC for a repeat performance of the work, and I look forward to further performances in the future.”

Elizabeth Bloom, classical music critic for the Pittsburgh Post-Gazette, said the following in her review:

“Patrick Burke’s Flourish, inspired by Pittsburgh’s hills, rivers, is a hopeful tribute to its future,” she said. “The music started with a pensive horn solo and jumpy strings but filled in fully with a rocking pulse and gorgeous melodies from the strings. Mr. Burke’s work brought out gorgeous sonorities from all sections.”

Flourish

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Encore

Patrick Burke: Flourish

The Elements

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Dr. Seth Beckman was named Dean of Duquesne University’s Mary Pappert School of Music effective Monday, August 18, 2014. He succeeded Dr. Edward Kocher, who returns to teaching full-time after serving as Dean of Music since 2000.

Prior to Beckman’s arrival at Duquesne University, he served as Senior Associate Dean for Academic Affairs and Director of Graduate Studies in the College of Music at Florida State University (2002-14). Dean Beckman serves as a visiting evaluator for the National Association of Schools of Music and also serves on the Editorial Board for the Journal of Performing Arts Leadership in Higher Education. He enjoys an active career as administrator, pianist, and pedagogue. As soloist, collaborative recitalist, and chamber musician, he has performed throughout the United States and Europe with concerts in New York (Weill Recital Hall at Carnegie Hall), France, Germany, and the Ukraine. He has been featured on radio and television broadcasts and has served as accompanist for national and international competitions and conferences. He is also a published author, with articles on performing and pedagogy appearing in such journals as American Music Teacher.

Beckman received his bachelor’s degree from Saint John’s University (MN) and Master of Music and Doctor of Arts degrees from Ball State University (IN). He received additional, substantive training at the Aspen Music Festival and School. Earlier in his career, Dean Beckman served as Assistant Director of the College of Music at the University of Illinois (Urbana-Champaign). He has also served as Chairperson for the Department of Music at Bemidji State University (MN), and was a member of the keyboard faculties of Stephen F. Austin University (TX) and Manchester College (IN).

**TEMPO:** Dean Beckman, over the years, the editors of *TEMPO* have featured an interview with the Dean in each issue. In considering that this is your first year serving as Dean of the Mary Pappert School of Music, we would like to take this opportunity to get to know you better. Your resume features an impressive educational and professional background. Along the way, who were some of your most inspiring mentors, and in what ways did they shape your career?

**Beckman:** I’ve had the opportunity to work with a number of outstanding individuals who have guided me. James Scott (University of North Texas), Jon Piersol (Florida State University), and Don Gibson (Florida State University) all provided me with invaluable assistance in my development as a music administrator – inspiring me to give my very best to the work. I learned so much from all 3 of them: the importance of personal accountability and responsibility, owning decisions (including apologizing when mistakes are made), the value of collaborative and consultative decision-making, and a healthy respect for empowering colleagues to make their own decisions, support them whenever possible in enacting their work, and leaving them alone to do their best work (and avoid micro-managing them).

As a musician and pedagogue, the pianist Robert Palmer (Ball State University) has been a major influence in my career. I learned from him the value of thoughtful, thorough practice and study, as well as an appreciation of varied backgrounds and approaches to musical styles and interpretations. He also instilled in me the importance of asking questions. As teachers, it’s essential that we understand the diverse backgrounds of our students and that we cultivate flexible, adaptive approaches to teaching. Bob taught me that if I’m not getting a point across successfully, I need to ask the question again – differently – and that, we have a responsibility to develop and refine varied approaches towards addressing pedagogical and musical challenges.

I’m a very fortunate man. I’ve worked with wonderful mentors.

**TEMPO:** The search for Dean was a thorough and comprehensive process that extended through most of academic year 2013-14. There were some exceptionally well-qualified and impressive applicants, and at the conclusion of the process, the students, faculty, staff, and administration concluded that of all the applicants, you were the best fit to serve as Dean. How do you describe your leadership style?

**Beckman:** I would hope that my leadership style mirrors the behaviors and traits that I described earlier, as learned through my work with the men who mentored...
me. I also strive to be candid, direct, and to listen—very carefully. I have an “open door policy,” in that faculty, students, and staff know that they’re welcome to simply stop by, or call ahead to make an appointment to chat if it’s more convenient for them. I also think it’s important to approach my work with a sense of humor whenever possible.

TEMPO: Dean Beckman, our readership includes students, their families, a wide network of friends, and perhaps most importantly, our loyal alums. As we look to the future, what are the biggest challenges that you envision, and how can our community be of service to influence the ongoing success and flourishing of the Mary Pappert School of Music?

Beckman: Our challenge is one that we share with the majority of music programs in the nation: curricula that are rich in content, requirements, and numbers of credits, and limited in terms of flexibility within majors. As a discipline (and as a school) we must strive to reimagine our curricula and, in doing so, empower our students to be nimble working professionals. And yet, we cannot dilute the high-quality programmatic offerings we already provide our students. This is a real challenge.

Our pre-professional degrees are outstanding; we provide students within the Mary Pappert School of Music so many great opportunities, but I think we can do even more to invite the greater Duquesne University community (and indeed, Pittsburgh) to experience music on our campus. We’re in the process of initiating a music minor, and it will be an exciting, tangible vehicle for students across campus to experience the many possibilities found within our school. We’re also taking a very serious look at our “appreciation” and music ensemble offerings, and we will be diversifying and expanding these opportunities—based upon the contemporary, evolving musics that our cultures and our students are most passionate about.

Change can be scary, and yet, I’m so appreciative of the many ways our community has been open to my ideas. I’m confident of the many exciting things we’ll be able to accomplish, together, into the future.

TEMPO: In conclusion, thank you Dean Beckman for sharing your thoughts with Tempo and for giving your time, energy, and leadership talent to the Mary Pappert School of Music. We offer our best wishes to you for much success as Dean as you inspire professionals who will be the leaders in the musical culture of the 21st century.

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 (CMC) 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

You can give online at: duq.edu/make-a-gift.

Your donation is tax-deductible. To learn more about giving, call Mary Frances Dean at 412.396.4980.
The competition and awards ceremony, held every 2 years in conjunction with the AHS National Conference, took place at the Astor Crown Plaza Hotel in New Orleans on Saturday, June 21, 2014. The competition is open to members of the AHS who are enrolled as full-time undergraduate or master’s-level harp students.

Graf's road to the Anne Adams Award began with an unexpected but exciting bump. Her intention was to compete in the Duquesne University Concerto Competition as practice for future competitions and then to move quickly on to the Anne Adams repertoire.

“However, the extraordinary happened – she won the concerto competition. "I was shocked," said Graf. "After all, I was only a sophomore! It was the first year that I was even allowed to compete in the concerto competition. I had never won a single competition before. Needless to say, I was thrilled to win and to have the opportunity to perform with the Duquesne Symphony Orchestra (DSO). The only downside was that winning the concerto competition pushed my preparation for the Anne Adams competition back by a solid 2 months."
After performing Handel’s Concerto for Harp in B-flat Major with DSO in December 2013, Graf finally began preparing the Anne Adams repertoire. With only 2 months to prepare before the audition recording was due, she feared that she would not be adequately prepared to record and would require another month or two of practice in order to be completely comfortable with the repertoire.

With her teacher’s encouragement, Graf decided to submit the application and audition CD, just in case. “The worst thing they can do is say no,” said Gretchen Van Hoesen, Principal Harpist of the Pittsburgh Symphony Orchestra and Graf’s teacher. Thinking that she was not prepared enough to be selected as a finalist, Graf moved on to the repertoire for the next AHS competition while waiting for the Anne Adams finalists to be announced.

**A Flurry of Preparation**

On April 9, Graf received an email from the award organizers stating that she had, indeed, been selected as 1 of 9 finalists to compete in the live round in New Orleans over the summer.

Graf immediately began performing the music at every chance she could – from her sophomore recital at Duquesne to a solo recital at the local library near her home in San Diego, CA the weekend before the competition.

“I played for anyone who would listen to me, including my sister’s friend’s parents, the painters who were painting our house, and my old youth symphony conductor,” Graf said. “I made a huge amount of progress in the 2 ½ months between the time I found out that I was a finalist and the competition itself.”

**Performances of a Lifetime**

On the day of the competition, Graf played last out of 9 finalists. Afterward, the competitors were told that the judges would deliberate for 30 minutes to an hour and would announce the results as soon as they reached a decision. After an agonizing 2-hour wait, she heard the news she was looking forward to hearing—that she was one of the 3 winners.

Graf and the other 2 finalists were invited to perform at the winner’s recital the following day on a harp of their choice, selected from any on display at the convention. Each of them was asked to play a short solo of their choosing and another from the competition repertoire. Graf played the first movement of Handel’s Concerto for Harp in B-flat Major as her solo—a piece that she said was “…nothing short of terrifying to play for an audience of harpists, considering it is currently one of the most performed pieces in the harp repertoire.”

All 3 winners also performed works from the competition repertoire as part of the recital, Graf splitting harpist Henriette Renié’s Pièce Symphonique with another of the winners, while the third winner performed the shorter work, a transcription of Ravel’s Laideronette, Impératrice des Pagodes from the Mother Goose Suite, on her own. The competition also included excerpts from Puccini’s opera, La Bohème, although these were not performed at the recital.

In addition to the $2,000 scholarship, Graf also received $500 from the Maxwell-Calkins fund, $200 from the John B. Escosa fund, and a $500 gift certificate from American harp maker Lyon & Healy Harps. Her name will also be engraved on a plaque in the Lyon and Healy showroom in Chicago, alongside the names of all winners since the award was established in 1990.

“This past year was an incredible experience for me. Before the Duquesne Concerto Competition, I had never won a competition in my life. Then suddenly, in a single year, I won 2 major awards. Much of my success is thanks to my teacher, Gretchen Van Hoesen. I know that my sound, among other things, has developed significantly since I arrived at Duquesne and started studying with her. While the thrill of winning the Anne Adams Award was immense, I think the greater reward has been in learning that working hard and finding a good support system does pay off.”

“I was shocked. After all, I was only a sophomore! It was the first year that I was even allowed to compete in the concerto competition.”

—Sophie Graf, harpist
A New Role for Dr. Edward Kocher

Dr. Edward Kocher, former Dean of the Mary Pappert School of Music, will transition into a new role at Duquesne, following a year-long sabbatical. Kocher served as Dean of the Mary Pappert School of Music from 2000-2014 and in September 2014, was appointed to the William Patrick Power, C.S.Sp., Endowed Chair in Academic Leadership. An important element of his new position will be to provide leadership for the implementation and development of the recently approved Bachelor of Music with Elective Studies in Business degree. In addition to teaching the Leadership in the Arts course and supervising internships, he will continue his teaching role in the brass department and other areas.

On his former position as Dean of the School of Music, Kocher offers, “For me, it has been a magical deanship, and I cherish the teamwork, cooperation, and esprit de corps that we have achieved. My strong commitment to the mission of Duquesne University will continue in future years.”

Kocher was named Dean and Professor of Music in 2000, after serving as Associate Dean and Professor at the DePaul University School of Music in Chicago. During his tenure in the Mary Pappert School of Music, Kocher oversaw the expansion of the music school’s academic programs, an increase in faculty diversity, and a strong outreach in the cultural community. His deanship spawned the addition of several new degree programs, including the Bachelor of Music with Elective Studies in Business, as well as both undergraduate and graduate degrees in music technology.

Within the School of Music, the music building underwent extensive structural renovations, significantly enhancing the rehearsal and performance opportunities available to both students and faculty. Upgrades to both PNC Recital Hall and its lobby were implemented. Several practice rooms were combined, improved, and dedicated as the Anthony F. Triano Woodwind Suite. The Dr. Thomas D. Pappert Center for Performance and Innovation, a state-of-the-art rehearsal and performance space, was added alongside a cutting-edge recording studio with the ability to capture both audio and video of performances in the hall. In addition to the structural improvements, Kocher led a fundraising campaign for 68 new Steinway pianos, making the Mary Pappert School of Music the first Catholic university in the world to be designated an “All-Steinway School.”

Kocher’s academic legacy can be found outside of the walls of the music school, as well. Working closely with music faculty and University administration, teaching and learning were greatly enhanced through the establishment of a full-time music librarian and the Mary Jane Schultz Music Center on the fifth floor of the Gumberg Library. The Center houses the University’s music holdings, including audio and video recordings, scores, journals, books, and a variety of digital resources.

An accomplished trombonist, Kocher has maintained an active trombone studio. In addition to “having a lot of fun performing on and about campus,” he counts his world premiere performance of Sketches of America by Duquesne composer Lynn Purse and a GRAMMY winning recording, Turned to Blue, with Nancy Wilson on the MCG Jazz label among his Pittsburgh performing highlights.

Professionally, he has worked as a visiting accreditation evaluator for the National Association of Schools of Music (NASM); is an elected member of the NASM’s Commission on Accreditation; and is a past president of the Pittsburgh Chamber Music Society Board of Directors.

When asked about his new opportunity, Kocher was characteristically upbeat. He stated that “ever since I taught my first music lesson while in high school, I have loved being with people and music.” For Kocher, every chapter has been rewarding, and he expects nothing less for this new role. Kocher holds a Ph.D. in Public Policy Analysis-Education from the University of Illinois at Chicago, a Master of Arts in Trombone Performance from the University of Iowa, and a Bachelor of Music Education from Northwestern University.
Singer/songwriter Avi Diamond (B.S. Music Therapy, 2014) has released her first EP, *Down the Drain*—a collection of her original jazz-inspired alternative rock songs.

“I have been dreaming of recording my original music for a long time,” Diamond said, “and hearing the songs that I have been living with for years come to life with the sounds and interpretations of other artists has been amazing.”

She is also working on a full-length CD, which will be released in 2015. Diamond keeps her Duquesne ties close to her heart, working frequently with Mary Pappert School of Music students and alumni, including senior piano performance student Alec Chapman, bassist Ava Lintz (B.A. Performance, 2014), percussionist Josh Dick (B.A. Performance, 2014), and guitarist Michael Borowski (M.M. Performance, 2012). Diamond’s *Down the Drain* EP was recorded by Madeleine Campbell (B.A. Music Technology, 2013) at Treelady Studios near Pittsburgh.

Among her musical influences is former Mary Pappert School of Music faculty member, Maureen Budway, who passed away in January 2015. “(Budway) was a huge influence for me at Duquesne. She challenged me to learn jazz in its original style instead of making it into pop music as many modern artists have done. She always pushed me to try new things even when I didn’t think I could, and she was very supportive of my performance career.”

In January, Diamond began a music therapy internship at The Center for Discovery, a therapeutic boarding school in upstate New York for children and adults with special needs.

“I want to get my board certification as a music therapist and work in that field,” Diamond said. “I am also interested in performing my original music and going on tour within the next few years.”

*Down the Drain* can be downloaded at avidiamond.bandcamp.com.

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**JAZZ ENSEMBLE**

**Breathes New Life into Popular Music**

In its 40-plus years of existence, the Duquesne University Jazz ensemble has provided high-quality jazz concerts for its listeners. For the past several years, the group has presented special, themed concerts of more commercially popular music that have been met with great success. These concerts have paid tribute to the music of specific groups or performers such as Steely Dan; The Police and Sting; The Beatles; Stevie Wonder; Chicago; Earth, Wind & Fire; Blood, Sweat & Tears; and Tower of Power, as well as genres of music including movie and television themes. One of the more recent concerts highlighted the music of Pittsburgh’s own Henry Mancini, a composer best known for writing the *Pink Panther* theme, as well as countless other television and movie themes.

This concept of stepping outside the boundaries of jazz is not a new one. During the swing era, big bands always played the hits of the day. The touring big bands of the 70s and 80s — groups led by Buddy Rich, Maynard Ferguson, and Woody Herman — also played arrangements of the popular music of that time. Today, jazz groups of all sizes have featured “pop” music in their recordings and concerts. The inclusion of commercial music in their programs brought their music to a larger audience and kept all these bands viable. The continuation of this “tradition” was an obvious choice in light of its many benefits.

Mike Tomaro, director of the Jazz Ensemble, offers his own unique twist on these themed concerts, arranging all of the music specifically for the Ensemble.

“I’ve always enjoyed listening to all types of music, and because I’ve been writing for big bands for 35 years or so, I tend to listen to music with an ear as to how it might translate to the large jazz ensemble,” he said.

According to Tomaro, the concerts consist of note-for-note transcriptions of the recorded music orchestrated for big band and jazz-oriented re-arrangements of the music—some vocal and some instrumental. “It’s always a pleasurable challenge to create these concerts and capitalize on the talents of our students,” he said. “Music I’m considering for future concerts includes that of Led Zeppelin, Queen, Foo Fighters, and Billy Joel, to name a few.”

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**Encore**

**AVIGAYIL DIAMOND**

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*Down the Drain* can be downloaded at avidiamond.bandcamp.com.
Currently serving as Professor of Music Theory and Dean Emeritus at Florida State University (FSU), Gibson received his B.M. and M.M. from Duquesne University and his Ph.D. from FSU. Prior to his current appointment, Gibson served as Dean of the FSU College of Music. From 1992-2005, he served on the faculty of The Ohio State University, completing 11 years as Director of the School of Music. He received the School of Music Distinguished Teaching Award from Ohio State in 2005. He has also served as Director of the School of Music at Western Michigan University, Associate Dean of the School of Music at Baylor University, Chair of the Department of Fine Arts at Elon College (University), and Chair of the Division of Instrumental Studies at the University of North Carolina at Greensboro. He served as principal flute for the Greensboro Symphony and the Winston-Salem Symphony as well as principal flute and featured soloist with the United States Navy Band. In addition, Gibson has performed throughout Japan and South Korea with recorded appearances on national radio (Japan) and national television (South Korea). A respected music theorist, his research utilized computers to examine the correlation between theoretical relatedness and the aural perception of contemporary pitch structures. The results of his investigations have been reported in the *Journal of Research in Music Education*, *Psychomusicology*, and *Music Theory: Explorations and Applications*. Gibson has served as Executive Director and National President of Pi Kappa Lambda, the national collegiate honor society for music and as Chair of the Commission on Accreditation for the National Association of Schools of Music (NASM). He was elected an Honorary Member of NASM in 2004 and recently completed a term as national president of the organization. He is also serving as a member of the Presser Foundation Scholarship Committee and continues his service to Pi Kappa Lambda as a member of the Board of Regents.
TEMPO: Don, your impressive resume shows that you have risen to many leadership challenges in your career. At Duquesne, we are grateful for your advice to our students regarding ways that they could approach their future music careers. One interesting feature of your background is your expertise in performance, music theory, and administration. How have you organized your time to achieve excellence in these areas?

Gibson: My efforts and accomplishments in these 3 areas unfolded sequentially rather than simultaneously. While I have known music administrators with the capacity to maintain productivity in their music specializations while serving as full-time deans or directors, I do not count myself among them. I came to Duquesne as a 21-year-old freshman, having served the prior 3 ½ years in the Navy Band. While I accumulated a great deal of performance experience in the service, I did little else to advance my skills and knowledge in music. I began my studies at Duquesne as a flute performance major and completed 2 degrees in that discipline under the guidance of Bernard Goldberg. Beyond the flute studio, though, I found many challenges and rewards in my music theory studies. For my initial interest in that area, I owe a great deal to Robert Shankovich. Professor Shankovich was a first-rate teacher who provided me with hours of additional private instruction in counterpoint. My life-long interest in music theory was sealed through those counterpoint lessons. As I entered my year of graduate studies, I had the great fortune of working privately with Professor James Hunter. We explored many musical masterworks as well as theoretical treatises representing the various aspects of the discipline. While I entered Duquesne as a performer, I left as a performer with supporting interest and capabilities as a theorist. Upon the completion of my master’s degree, I entered the profession with a full-time position blending studio flute and music theory responsibilities. With the completion of my Ph.D. degree in Music Theory from Florida State University, I found myself at the front end of my career in administration. My scholarly work in music theory was completed during my early years in administration, prior to my work at Ohio State and Florida State. As I look back on things, I believe the singular nature of my focus, first on performance, then on scholarly work, and finally on administration, enabled me to achieve my fullest potential in each area.

TEMPO: Currently, you are teaching at one of the nation’s largest and most prestigious music schools. Over the course of your teaching career you have served a number of fine institutions. What gave you the motivation to continuously seek new challenges, and how did you know when it was time to seek a new opportunity?

Gibson: While I have worked at a number of institutions in varying roles, my career objective was always rather simple – to do the very best work I could with the job at hand. As suggested to me by my mentor in music administration, President Emeritus Robert Glidden (Ohio University), opportunities come from demonstrated success. In my case, each new opportunity came as a result of the work I had accomplished to date. While I very much believe that I have led a charmed life in the academy, I also believe that focusing on current challenges, rather than constantly looking for the next opportunity, played an important part in the progress of my career.

TEMPO: Your decades of leadership experience give you a unique long-term perspective on the growth and development of career possibilities in the field of music. From your perspective, what are the significant challenges that the music students of today face as their careers unfold?

Gibson: Projecting the future is risky business. Back in 2008, who would have guessed the stock market would rise above 17,000 in a few short years? Nevertheless, as we have discussed at the national level for the past few years, it is important for all of us in higher education to work toward curricular models designed to prepare students for 40-year careers in music. This is particularly challenging in our business. Music is both a creative and a re-creative art. We spend much of our time in the performance of historical
masterworks – it can be said that we struggle against the challenge of being totally bound by our rich traditions. I believe the development of entrepreneurial skills needs to be high among the priorities of all 21st century music majors. It is noteworthy that the School of Music at Duquesne was among the early institutions to focus on this emerging area. While it is difficult to imagine exactly what the life of a professional musician/teacher will be like in 40 years, it is equally difficult to imagine that it won’t be significantly different than it is today, given the evolution of technology and the changing fiscal landscape.

**TEMPO:** Speaking of mentoring, our new Dean, Dr. Seth Beckman, served as an Associate Dean during your tenure as Dean at Florida State. Yes, a remarkable unfolding of events.

Gibson: When I accepted the position of Dean of the FSU College of Music in 2005, it marked the highpoint of my career. It was quite an honor for me to return to my doctoral institution in that role. I had a very similar response when Dr. Seth Beckman was appointed to the position of Dean of the School of Music at Duquesne. Dr. Beckman served as my Senior Associate Dean throughout my 8 years as Dean. During his tenure at FSU, he was widely admired for his wisdom, strength of character, administrative skill, and dedication to the institution, its students, and traditions. While I kept him more than busy managing the academic programs in the college, he was constantly called upon to serve in important capacities across the campus. Beyond all of that, Seth was a good friend and constant supporter. I am delighted that my former associate and my alma mater have found each other in what I know will be a mutually beneficial association.

**TEMPO:** Our last, and possibly our most difficult question, asks you to consider what you might have done differently. Leadership theory reminds that if we are not making any mistakes, then most likely we are not learning and growing. Along the way, did you learn from any mistakes that our students could learn from and possibly avoid themselves?

Gibson: With over 25 years in administration, I have made my share of mistakes. Some were silly, some were quite challenging, and many seemed impossible to avoid. Rather than focusing on any one blunder, let me suggest one area of administrative behavior that can calm the waters during difficult times and perhaps, help avoid missteps. I am speaking about the importance of open communication. While institutions vary in their approach to openness vs. confidentiality, I have found that it always seems best to be as open and complete with the facts as the institution and situation will bear. Academics are thinkers – if administrators don’t fill in the blanks, one of them will (occasionally with the wrong "facts"). Relationships built on trust can withstand many stresses, and trust is best sustained through honest, open communication. With each decision made, many will object. It is always best for objections to be based of facts, or as I have jokingly stated many times in my career, I only want to be hated for only the right reasons!

**TEMPO:** Dean Emeritus Gibson, thank you for offering your thoughts and wisdom to your alma mater. At Duquesne, we are proud to count you among our exemplary graduates, and we extend our warmest wishes toward your continued positive influence as a cultural leader of the 21st century.

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**The Rorer Piano Masterclass Series**

Frances Lehner (B.S. Music Education, 2001; M.M. Performance, 2003), alumna of the Mary Pappert School of Music, always exhibited intellectual curiosity, youthful vigor, and dedication to learning. It was her love of learning that fostered her love for teaching. Early in her undergraduate work at Duquesne, Lehner knew she had the heart of a teacher and a desire to mentor the next generation of pianists. She studied how students learn and moved from a dependent to an independent learner, from pedagogy to andragogy by her junior year, always taking pride in all of her work.

After graduating from Duquesne, she married Jonathon Rorer and moved to the Philadelphia area. Together, they established the Rorer Foundation and have made generous donations each year to the Duquesne University Piano Department. Using funds from these donations, former School of Music Dean Dr. Edward Kocher, along with Piano Department Chair Kenneth Burky, decided to establish the “Rorer Piano Masterclass Series.” The series enables outstanding teachers to come to Duquesne to give monthly master classes to the piano majors. There are 7 classes during the academic year, each class lasting around 2 hours.

Due to the Rorer’s generosity, this series has become a valuable part of each piano student’s education. For this, the piano department is most grateful.
Jennifer Tirré

Since graduating, Jennifer Tirré (B.M. Performance, 2006) has continued to build upon her international career as an opera singer, soloist, entrepreneur, and teacher.

Tirré began her career as a mezzo-soprano in 2005 when she made her debut in the role of Fidalma in Domenico Cimarosa’s Il Matrimonio Segreto at the Stara Zagora Maiski Opern Festival in Bulgaria. She went on to perform her first concert tour in Brazil, entitled “Passion,” only 10 days after receiving her degree.

In 2012, Tirré collaborated with fellow alumnus Timothy Burns (B.M. Performance, 2005) on her first CD, Venice: A Woman’s Life and Love, which features songs by Robert Schumann, Gabriel Faure, and Reynaldo Hahn. It was released on February 14, 2015, on iTunes, Spotify, Rhapsody, BestBuy.com, Amazon.com, and in store front retailers.

Tirré credits Mary Pappert School of Music faculty member Claudia Pinza with helping her to become the musician she is today, saying, “She has been my friend, mentor, and teacher since 2002. She has challenged me, in her passive ways, to become a stronger person and better singer. I admire, love, and respect her very much.”

In addition to faculty and friends from the Mary Pappert School of Music, Tirré recognizes her mother, Maria Neurancy de Araújo, for always standing beside her and encouraging her to follow her dreams. “She is the reason I who I am, and where I am today,” Tirré said. “I am very truly grateful for the remarkable sacrifices she made for me—for the unconditional love and support I received from her, even at times when I felt the whole world was against me.”
Alumni Notes

Margaret “Peg” (Guilbert) Bowman (B.S. Music Education, 1981) graduated with a Master of Divinity from Trinity School for Ministry in Ambridge, PA on June 14, 2014, and is currently serving part-time as a preacher with the South Hills Partnership of United Methodist Churches.

Peg (right), with her sister, Jeannette

Timothy Haselhoff (M.M. Music Education, 1979) is retiring from his position as Principal at Thomas Jefferson High School in Jefferson Hills, PA, after a 34-year career in education.

John Hoge (B.M. Music Technology, 2013) accepted a full-time position in March 2014 as Staff Composer for SomaTone Interactive Audio, a San Francisco-based video game audio production company.

Katherine “Kate” (Scott) Lee (B.M. Performance, 2006) married Tony Lee on May 17, 2014, at St. Isaac Jogues Catholic Church in Baltimore, MD. Kate just finished her 6th year as Director of Music at St. Isaac Jogues, directing the adult choir, handbell choir, children’s choir, and youth band. She has completed three years heading the Young Organists Scholarship Program of the Baltimore American Guild of Organists chapter, which provides a year of instruction to high school pianists. Kate has been active in Archdiocesan liturgies, directing the choir and brass for the 2012 installation of Archbishop Lori. She also enjoys teaching piano privately.

Kathleen “Kathy” (Blaha) Maskalick (B.S. Music Education, 1980) has been elected President of the Pittsburgh Symphony North for the 2014 - 2016 seasons. Pittsburgh Symphony North is an affiliate of the Pittsburgh Symphony Association whose primary mission is to raise funds for the Pittsburgh Symphony Orchestra and to provide scholarships for the students of the City Music Center of Duquesne University’s Mary Pappert School of Music.

Sarah Giliberto (M.M. Music Technology, 2010) and family welcomed the birth of their second child, Kayla Lynn, on October 11, 2013. Kayla Lynn joins her big brother, Evan Samuel.

Kayla Lynn Giliberto

Charles “Chuck” Neidhardt (B.S. Music Education, 1969) was appointed Music Director of the Montgomery County Concert Band in Lansdale, PA.

Executive Board of Pittsburgh Symphony North

Preston Dibble (M.M. Sacred Music, 2004) has been appointed as Diocesan Director of Music for the Roman Catholic Diocese of Paterson, NJ.

Rose French (B.M. Music Technology, 2002; B.S. Music Education, 2002) has been nominated for the Arizona Governor’s Arts Awards for her work in promoting arts education and performance in the greater Phoenix area.

Kathleen “Kathy” (Blaha) Maskalick

Kathleen “Kathy” (Blaha) Maskalick (B.S. Music Education, 1980) has been elected President of the Pittsburgh Symphony North for the 2014 - 2016 seasons. Pittsburgh Symphony North is an affiliate of the Pittsburgh Symphony Association whose primary mission is to raise funds for the Pittsburgh Symphony Orchestra and to provide scholarships for the students of the City Music Center of Duquesne University’s Mary Pappert School of Music.

Charles “Chuck” Neidhardt (B.S. Music Education, 1969) was appointed Music Director of the Montgomery County Concert Band in Lansdale, PA.

Joseph “Joe” Matzzie (B.M. Performance, 1992) released a new album titled This Box Makes Noise. The album was crowd-funded with a successful Kickstarter campaign. For more information, vist joematzzie.com

Executive Board of Pittsburgh Symphony North

Joe Matzzie - This Box Makes Noise

Mary Pappert School of Music
Andrew Scanlon (B.M. Performance, 2001) has released a CD titled *Solemn and Celebratory* (Raven Recordings, 2013). The recording features music by Cook, Guilain, Mendelssohn, Bach, Duruflé, Vierne, and others. The recording features Scanlon playing “The Perkins & Wells Memorial Organ,” (a C.B. Fisk, Opus 126) at St. Paul’s Episcopal Church in Greenville, NC.

St. Paul’s Church borders the campus of East Carolina University (ECU), where Andrew is the organ professor and directs the undergraduate and graduate programs in organ and sacred music. St. Paul’s Fisk organ is the primary teaching and performing instrument for organ majors at ECU, and *Solemn and Celebratory* shows the great versatility of this large instrument.

Scanlon also recently published an article in *The Diapason* magazine (July 2014) titled *Dialogue avec une artiste: A Conversation with Ann Labounsky*. Dr. Labounsky is Professor and Chair of Organ and Sacred Music in the Mary Pappert School of Music.

David Sykut (B.M. Recording, 2001) and wife Alexis welcomed their second son, Henry David, on July 21, 2013.

Mike & Andrea (Palmer) Frescura

Rebecca (Meyer) Redshaw (M.M. Education, 1971) is a recipient of the Artist Trust EDGE Literary Grant 2014 for the state of Washington. In addition, a benefit performance of Redshaw’s play *HAZEL SPEAKS!* was held for the Clallam County (WA) Audubon Society and the Jamestown S’Klallam Tribe. The play was written in honor of Hazel Wolf, an activist and organizer for environmental causes.

Encore

ANDREW SCANLON

Organist Andrew Scanlon (B.M. Performance, 2001) has released a CD titled *Solemn and Celebratory* (Raven Recordings, 2013). The recording features music by Cook, Guilain, Mendelssohn, Bach, Duruflé, Vierne, and others. The recording features Scanlon playing “The Perkins & Wells Memorial Organ,” (a C.B. Fisk, Opus 126) at St. Paul’s Episcopal Church in Greenville, NC.

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Scanlon also recently published an article in *The Diapason* magazine (July 2014) titled *Dialogue avec une artiste: A Conversation with Ann Labounsky*. Dr. Labounsky is Professor and Chair of Organ and Sacred Music in the Mary Pappert School of Music.

Andrea Palmer (B.S. Music Education, 2012) and Michael Frescura were married on June 1, 2013 in Irwin, PA.

David Sykut (B.M. Recording, 2001) and wife Alexis welcomed their second son, Henry David, on July 21, 2013.

Rebecca (Meyer) Redshaw (M.M. Education, 1971) is a recipient of the Artist Trust EDGE Literary Grant 2014 for the state of Washington. In addition, a benefit performance of Redshaw’s play *HAZEL SPEAKS!* was held for the Clallam County (WA) Audubon Society and the Jamestown S’Klallam Tribe. The play was written in honor of Hazel Wolf, an activist and organizer for environmental causes.

Henry David Sykut, aged 8 months

IN MEMORIAM


All alumni of the Mary Pappert School of Music are welcome and encouraged to submit their accomplishments for publication in TEMPO magazine. To submit your information, please visit MyDuquesne.duq.edu and click on the Class Notes link. Please note, alumni will need to log in to MyDuquesne to submit class notes. If you have not logged in before, please contact Alumni Relations at alumnionline@duq.edu or call 412.396.6209.

Timothy Satryan (B.S. Music Education, 1977) serves as the Lead Pastor of Central Assembly of God in Cumberland, MD.

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When you enter college, you enter a world that is entirely unlike most experiences you have had throughout your youth. Half of the world drags you into adulthood with expectations and responsibilities you had never even previously thought possible; the other half digs your heels into the quickly eroding sands of adolescence. This tension, whether we recognize it or not, can lead to moments of extreme joy while we celebrate our accomplishments, but can just as soon bring uncertainty in our moments of self-doubt.

In these beautiful and tense moments, we realize how critical our friends, family, peers, teachers, and mentors become to us. In my own personal time at the School of Music, I was fortunate to regard Taylor Sinclair as all of those things—a talented musician, gifted teacher, insightful mentor, and sincere friend.

For me, Taylor Sinclair will continue to represent the absolute best parts of that time in my life while also being a model of what it means to be a teacher and a mentor to our students here in the Mary Pappert School of Music.

When students come to the Mary Pappert School of Music, they expect to have teachers who will shape and mold their future careers. What they received from Maureen Budway was a teacher who shaped their lives and built their spirits. Those who had the opportunity to study with her before her passing on January 12, 2015, will always remember her for her dedication to their success.

Maureen joined the faculty of the Mary Pappert School of Music in 1986. She quickly established herself in the department not only as a jazz voice instructor, but also a very versatile classical instructor. Since then, she imparted years of experience and expertise to her students, both in the classroom and on the bandstand.

Troy Centofanto, Director of Music Admissions, commented that, “Maureen embodied the true spirit of Duquesne. She loved the students, and she loved to teach.”

Longtime friend and colleague, Patricia Donohue-Burns added, “Her students adored her. Maureen had the ability to connect with them in a way that just made them better singers.”

In addition to her work as an educator, Maureen was an active performer. She has been featured in many of the Duquesne Jazz Ensemble concerts, pancreatic cancer benefit concerts with the Pittsburgh Jazz Orchestra, and she was a regular at Jazz at Andy’s, to name only a few. She had just finished recording an album called “Sweet Candor” with her brother, pianist David Budway, as well as flutist Hubert Laws, trumpeter Sean Jones, and guitarist Joe Negri.

Mike Tomaro, Professor of Music and Chair of Jazz Studies at Duquesne, shared a deep connection with Maureen. “I will miss everything about Maureen. School, the bandstand, and my heart will never be the same. Thank you, Maureen, for all the beautiful music and love you gave to all of us…”
Our Graduates Succeed

“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

Serving in a broad range of arts organizations, graduates of the Mary Pappert School of Music are succeeding in a rapidly changing world. Our alumni bring the arts to life in careers with organizations ranging from the Chicago Symphony Orchestra, local schools and hospitals, to Pixar Animation Studios. They manage independent theater groups, compose soundtracks for video games, and promote wellness in others through their music.

According to the 2012-2013 alumni employment listings report from the Music Career Services office, our graduates are successfully employed at many prestigious venues worldwide. Jordan Mroziak, Coordinator of Student Services, believes that the Mary Pappert School of Music prepares students to meet the challenges associated with working in the arts and to compose their own success stories. Our graduates perform in cathedrals and concert halls, with national touring acts, have been nominated for and received GRAMMY Awards, as well as work for major music and multimedia corporations.

Simply put, our graduates are prepared to succeed.