DU Guitar Roundup
Guitar Roundup

The guitar program at The Mary Pappert School of Music is stronger than ever! In addition to an unparalleled student experience from a nationally renowned faculty, the program also offers summertime workshops such as the **Guitar and Bass Workshop**, the **Teaching Guitar Workshop** for music educators, and the **Summertime Jazz Concert**.

Learn more at...

[www.guitar.duq.edu](http://www.guitar.duq.edu) and [www.guitaredunet.org](http://www.guitaredunet.org)

Guitar and Bass Workshops Going Strong

For the past 22 summers, The Mary Pappert School of Music’s Guitar and Bass Workshop has enabled guitarists to hone their skills with a week of lessons, clinics, jam sessions, and master classes with various national recording artists and performers.

The summer workshop has proved to be a magnet for guitarists of all ages and skill. Workshop Director and Assistant Chair of Guitar, Mark Koch, says that providing quality instruction keeps participants coming back year after year. “The music industry is such an integral part of what we do as musicians and educators,” says Koch, “Their help allows us to provide the best education possible.”

Koch cites The Fender Musical Instrument Company, Martin Guitars, and string manufacturer, D’Addario, as just a few exemplary companies who have supported the workshop over the years. “These companies are totally committed to music education,” Koch pointed out. “Numerous manufacturers have had a strong commitment to music education by providing financial aid, equipment, instruments and clinicians to the summer workshop,” says Koch (see sidebar p. 2).

In 1986, workshop faculty Bill Purse, Joe Negri, Mark Koch, Tom Kikta, Jim Farquar, and John Maione organized the first Guitar and Bass Workshop. The first
Numerous companies have proven their commitment to music education by supporting the programs of the Mary Pappert School of Music. The following companies have provided ongoing support for the summer Guitar and Bass Workshop by providing financial contributions, equipment, instruments and clinicians.

Acoustic Guitar Magazine
Benedetto Guitars
D’Addario Foundation for the Performing Arts
Fender Musical Instruments
Godin Guitars
Hal Leonard Publishing Corp.
Ibanez Guitars
John Pearse Strings
Mel Bay Publications, Inc.
Roland Corp
Seymour Duncan Pickups
The Martin Guitar Co
Thomastik-Infeld Strings
Yamaha Guitar Strings
Yamaha Guitars

year, the workload for instructors was a grueling-five days of morning class, afternoon clinics with master classes, and evening performances.

That first workshop had only 35 students, but the number steadily increased to its current level which hovers between 100 and 120 students, a size that Koch believes to be ideal. Over the years, many workshop students have found their way into music programs at Duquesne and other institutions throughout the country.

More than two decades of involvement with the summertime Guitar and Bass Workshop provides perspective on how students and teaching are changing. Koch says that YouTube and even social networking websites like Facebook and MySpace can be used to augment his battery of teaching tools, especially when presenting the guitar’s rich history to members of the digital generation.

Throughout the year, Koch devotes time to planning and organizing the Guitar and Bass Workshop by attending trade shows, where he collaborates with vendors who supply everything from sheet music to performing artists who act as clinicians.

In addition to supplying resources, equipment, donations (which help keep the workshop affordable) and clinicians, Koch credits music corporations with helping to improve the overall quality of the guitar program at Duquesne University.

“The music industry is an invaluable source of information and innovation,” Koch said. “Their partnership with us is essential for helping Duquesne keep traditions alive, learn and perform new music, and find new students.”

This past summer, Guitar and Bass Workshop clinicians included nationally acclaimed jazz guitarists, Jimmy Bruno, Ken Karsh, and Joe Negri; versatile Pittsburgh rockers, B.E. Taylor and Anthony Rankin; and legendary Motown studio bassist, Bob Babbitt (see story, p. 7).
Guitar and Bass Workshop Profile

A four-time attendee shares her experiences

When she first found out about the Guitar and Bass Workshop, Lauren Bayer wanted to attend. "I didn’t even have to think about it." The Hampton High School student recalls.

Lauren had approximately two years of experience when she attended her first workshop three years ago. As a veteran, she can speak authoritatively about how the workshop has helped her increase her skill and learn new playing styles.

She appreciates a week’s worth of intense, one-on-one attention from instructors, and a full day of lessons, clinics, and jam sessions. Lauren also enjoys the evening jazz guitar concerts like Summertime Jazz with Soul, which always take place during the workshop.

Lauren, who has been acting, modeling, and singing for years, hopes to one day become a professional singer and believes that her ability to play the guitar is a vital part of achieving that dream.

Even if she didn’t plan a career in music, Bayer claims she would still attend the Guitar and Bass Workshop because of how much fun they are.

“It goes so fast,” she said. “I have a lot of fun, so it just breezes by.”
International Teaching Guitar Workshops
Bring Guitar into the Classroom

By Bill Purse, Chair of Guitar and Music Technology

Partnerships can be powerful. Every summer for the past fifteen years, the guitar planets have aligned and shone down on wherever a Teaching Guitar Workshop is held. In weeklong summer workshops across the United States and Canada, music teachers learn guitar-playing skills as well as techniques for starting or enhancing a music program centered on the guitar. All of these workshops are provided by a partnership between music educators, the Mary Pappert School of Music and the music industry (where guitars, textbooks and accessories are provided at no cost to the student). In addition, students receive three graduate credits from Duquesne University.

Established in 1995, the “MENC Guitar Task Force” and Music School played a critical factor in this groundbreaking partnership between music educators and the music industry. Professor Bill Purse, Chair of Guitar and Music Technology at Duquesne University, served as the initial Chair of the MENC Guitar Task Force and together with the late Bill Schultz (www.music.duq.edu/schultz), then President of GAMA (Guitar Accessory Manufacturing Association) and CEO and Chairman of Fender Musical Instruments, joined forces to create an industry-education initiative that would change lives. They both believed that the guitar was an ideal instrument for classroom instruction and would provide a way to reach many of the sixty five to seventy percent of students in our schools not presently receiving any music instruction.

In January 1995 a meeting of the music industry leaders and the newly formed MENC Guitar Task Force was held in Reston, Virginia at MENC headquarters. In attendance were such powerful GAMA guitar industry leaders as the late Bill Schultz, Chris Martin (CEO Martin Guitars), John D’Andrea (D’Andrea Strings & Co.), David Bergstrom (Kaman Guitars), and Gene Kornbloom (CEO St. Louis Music) who met with the original members of the MENC Guitar Task Force, including Bill Purse, Will Schmid (President MENC), Romana Harmetz (MENC Guitar Task Force Member) and Suzanne Shull (present Chair of GET (Guitar Education Team)).

The task force agreed to adopt a one-week workshop approach modeled after the annual Guitar and Bass Workshops held at the Mary Pappert Music School, with the following criteria. Participants would receive a scholarship for graduate credits from Duquesne University, a free guitar at the five hundred dollar level, free guitar accessories and guitar textbooks. These criteria were agreed upon and put into action with the participating teachers being responsible for travel, room and board for the week and maintaining their membership in MENC, which has over 142,000 members.

Following this meeting, Teaching Guitar Workshops (www.guitaredunet.org) were developed for three sites, Conference Point Wisconsin, University of Northern Colorado and Duquesne University. Each site’s twenty five participants studied with the MENC Guitar Task Force guitar pedagogy experts. The most difficult challenge was to convince early participants that all of the workshop offerings were theirs for free, with only one string attached (no pun intended); they and
2009 Teaching Guitar Workshop sites:

June 22–26
Reston, Va.; San Diego, Calif.;
Colorado Springs, Colo.

July 6–10
Gahanna, Ohio; St. Louis, Mo.

July 13–17
Fairfield, Conn.

July 20–24
Atlanta, Ga.; Pittsburgh, Pa.: Guitar 1 and 2

July 27–31
Boise, Idaho: Guitar 1 and 2

For more information and to download an application, visit www.guitaredunet.org.

According to Mark Koch, adjunct professor of guitar, who has been administrative director of the Teaching Guitar Workshops for the past 10 years, the guitar programs at the School of Music would simply not be the same without the involvement of the music industry. Koch pointed out that MENC, NAMM and GAMA came up with the idea of developing a task force to help teachers develop or expand classroom guitar programs.

More than nine-in-ten workshop participants are band, orchestra or choir directors with minimal experience on the guitar, but being a new guitarist with little or no previous experience on the guitar apparently is no impediment to the workshops’ success. The participants are well-educated musicians and they pick up the guitar at an accelerated pace within a week’s span.

Teaching Guitar Workshops have now helped approximately 3,000 educators create guitar programs for students in grades K-12 in their schools. Those 3,000 teachers have taught guitar to well over a half-million students, according to Purse. Part of the program’s success may be attributable to the guitar itself. Stylistically adaptable, easy for the beginner and undeniably popular, it is the preferred instrument for millions of middle and high school students. Better yet, the guitar’s relative low-cost makes it a bargain for cash-strapped schools faced with purchasing or renting instruments for their students to play.

Today, the workshops are held in approximately ten locations around the United States and Canada each summer. For the most part, locations vary from year to year, although Duquesne’s Mary Pappert School of Music has been a workshop site every summer from the program’s inception.

This consortium has capitalized on the guitar’s popularity and modest price in order to introduce the instrument into school music programs. “Today we offer ten workshops annually for 250 teachers and have a substantial waiting list for the following year once the workshops are filled,” Purse stated. Getting guitars into schools makes sense for educators and dollars for manufacturers, and the Mary Pappert School of Music has a vital role in making this happen.
An Aaron Shearer Celebration

A husband, a father, a mentor and a legend, Aaron Shearer was all of these.

Duquesne University was the first of what will soon be many schools to honor the pioneer many call the father of American classic guitar.

The Music School hosted An Aaron Shearer Celebration, a special evening honoring the life and legacy of Aaron Shearer, on Saturday, September 13, 2008. A teacher and mentor to generations of classic guitarists throughout the world, Shearer was a member of the Mary Pappert School of Music faculty from 1996 until his passing in 2008.

The Rev. Raymond French, C.S.Sp., director of campus ministry, celebrated a Holy Mass in the Duquesne Chapel that included music and readings honoring Shearer’s many contributions to his family, friends and students. After the Mass, family and friends gathered in the Duquesne Union for dinner hosted by the Duquesne University Guitar Department. Prayers before dinner were led by Aaron’s wife Lorraine and his son Fred who recalled many warm memories of his father. Later, A Concert for Aaron featured performances by former Shearer students from all over the country including the incomparable Ricardo Cobo, as well as Duquesne’s own Thomas Kikta, Andrew Moton from the University of North Carolina School of the Arts, Kami Rowan from Guilford College, Glenn Caluda of Shenandoah University, Kathryn Scheldt of Queens College, along with Duquesne’s Bill Purse, Mark Koch and the Duquesne University Guitar Ensemble directed by Michael Chapman. Cobo and Kikta, both former clinicians with Shearer, performed the world premiere of Bill Purse’s Shearer Energy for two guitars.

A reception afterwards hosted by Dean Ed Kocher created the opportunity for all gathered to reminisce, share memories and catch up after all the years. The evening also marked the announcement of the formation of the Aaron Shearer Foundation, dedicated to preserving and advancing the legacy of Aaron Shearer, which will be based at Duquesne University.

All attending went home with a warm remembrance of how Aaron Shearer touched and changed each of their lives. He will be missed.
Summertime Jazz with Soul

Jazz and soul music joined forces at this year’s concert

This summer, the Mary Pappert School of Music once again played host to Summertime Jazz: an annual outdoor concert showcasing Duquesne faculty and friends. This year’s concert, the seventh of its kind, took on an added musical genre and became Summertime Jazz with Soul. The event was held on Academic Walk, July 23.

The concert featured two prominent Pittsburgh musicians, each of whom received awards that evening. Legendary Motown studio musician, Bob Babbitt, who grew up in Pittsburgh, was presented a Lifetime Achievement Award by Duquesne’s Guitar Department. Additionally, Babbitt was presented with a proclamation by Mayor Luke Ravenstahl that declared July 23 to be Bob Babbitt Day in Pittsburgh.

Also receiving praise that evening was Pittsburgh musician, B.E. Taylor. Taylor, a stalwart of the local music scene, received a Pittsburgh Legends Award. The award is given annually to the region’s most influential musicians by the Guitar Department of the Mary Pappert School of Music. Past recipients of this award include Jim Hollowood, Joe Negri and Ron Anthony.

Accompanying Taylor in this performance was his band, the B.E Taylor Group. Among the performers in his group were Taylor’s son B.C. Taylor and Duquesne’s own Anthony Rankin. Rankin, who has three solo albums released to date, has been performing with the group for over a year now.

Other performers that evening included: jazz guitarist Jimmy Bruno; guitarists Joe Negri, Mark Koch and bassist Brian Stahurski of the Mary Pappert School of Music guitar faculty; trombonist Edward Kocher, dean of the Music School; John Munroe; Chuck Austin; Jamie Peck, Jeff Jimerson, Dom Liberati, Hermie Granati and Rick Witkowski of the B.E. Taylor Group; drummer Billy Kuhn; and guitarist John Maione, a former student of Negri’s. The M.C. for the evening was local radio personality, Tony Mowod.

Pittsburgh rocker B.E. Taylor (top) and Motown’s legendary bassist Bob Babbitt performed and received awards at the most recent Summertime Jazz with Soul concert.
Dean’s Concert and Discussion

It took several years to come together, but Music Director Laureate Sidney Harth’s idea of featuring deans that he has served with in Duquesne Symphony Orchestra concerts finally took place this past spring.

On March 30, 2008, the Duquesne University Symphony Orchestra, under Harth’s direction, presented The Dean’s Concert, a program of works composed by deans or former deans of music with whom Harth has worked in his career.

The evening included performances of works by Ezra Laderman, former dean of the Yale School of Music, President Robert Sirot of the Manhattan School of Music and Marilyn Taft Thomas, the former head of the music program at Carnegie Mellon University. In addition, Dean Robert Blocker of the Yale School of Music performed Mozart’s Piano Concerto No. 14. The program was broadcast live on 89.3 WQED-FM, Pittsburgh’s classical music station.

The concert audience was augmented by a contingent from the Magee-Womens Foundation, which was on hand to celebrate the dedication of Ezra Laderman’s Eighth Symphony to the memory of Dan Berger, a Pittsburgh attorney who underwent a successful stem cell transplant to battle cancer but died of a heart attack. The Mary Pappert School of Music and Magee-Womens Foundation co-sponsored a post-concert champagne reception in the foyer of the Carnegie Music Hall.

The day before the concert, the Zeta Theta Chapter of Pi Kappa Lambda National Music Honor Society presented The Dean’s Discussion, at which the featured deans assembled to share their insights. Jim Cunningham, WQED-FM on-air personality, served as the moderator for the discussion.

The group provided advice that stressed themes of passion, excellence, persistence, initiative, curiosity and follow through to Mary Pappert School of Music students in order to help prepare them for their future as professionals.
You were recently elected to the Commission on Accreditation for the National Association of Schools of Music. Would you speak about the work of NASM and more specifically the Commission for Accreditation?

The National Association of Schools of Music (NASM) was founded in 1924 for the purpose of securing a better understanding among institutions of higher education. They work toward maintaining a uniform method of granting credits and setting minimum standards for the granting of degrees and other credentials. The NASM has been recognized by the United States Department of Education as the agency responsible for accreditation of all music curricula.

The Commission on Accreditation consists of 18 members who are elected to serve terms of three years. Commission members must have had experience as visiting evaluators. The chair and associate chair must have served one or more terms on the Commission on Accreditation.

For me, the opportunity to serve the music education profession in this capacity is a deep and humbling honor. I first attended the NASM in the mid 1980s when I was on the faculty for the DePaul University Management Workshop for Music Executives. Since then I have made presentations at NASM on management, collegiality and faculty development. During my deanship at Duquesne, I have served as a visiting evaluator and consultant on numerous occasions, and recently I completed training to be a visiting evaluator team chair.

Throughout my association with the NASM, I have been impressed with the sincerity and integrity of the members, so for me, the opportunity to serve the interests of the association in concert with music executives from fine schools across the country will be challenging and inspiring. Ultimately, I hope that this work will help me serve our students and faculty through a more in depth understanding and sensitivity to national accreditation standards and directions.

Will you comment on the guitar program and their prominence in this issue of Tempo?

From my very first day on campus, I have felt a connection with the guitar program. In fact, my first Duquesne University employment interview took place during the annual summer Guitar and Bass Workshop. I was impressed. It seems like there were guitar players occupying every square foot of space in the music building. I was also taken with the enthusiasm of the guitar students and faculty. It didn’t take long to understand and appreciate the energy, vision and vigor of our guitarists, and in the ensuing years I have become one of their leading fans and cheerleaders. I’m not alone in saying that our outdoor concert on campus during guitar week is a highlight of the summer.

Our relationship with the industry through GAMA (Guitar and Accessories Marketing Association—see story on p. 4) helps us take our excellent Mary Pappert School of Music guitar faculty across the nation. With hundreds of teaching Guitar Workshop graduates starting guitar programs in schools across the country, we know that we are making a real difference in music education. One of the best things about this program is that it typically has a strong effect on students who are not enrolled in orchestra or band.

We have enjoyed healthy growth in our guitar program. This year we added some excellent program enhancements for both the jazz and classic guitar applied lessons as well as a University core guitar class for non-majors.

With renovations scheduled to begin sometime in academic year 2009–2010, room 322 will become a center of music performance and creativity. Please tell us about the plans and why the renovation is necessary.
Room 322 sees a lot of use, but we intend to make it even more important to the Music School. In addition to being used for music classes, Room 322 is a performance venue for the percussion ensemble, jazz ensembles, jazz guitar ensembles and student recitals. It is also the rehearsal home of wind organizations, Duquesne Symphony Orchestra and jazz ensembles. In addition, it sees a robust City Music Center schedule on Saturdays as well as sessions of the Pittsburgh Jazz Society Student Big Band on Sunday afternoons. Our plans are to transform the room into a high quality twenty-first century performance, recording and creative space with a mastering studio, a small concert stage, improved acoustics and a broad range of broadcast possibilities.

In the 1980s Duquesne pioneered the development of a music recording degree program. In order to give students access to expensive recording equipment, the University rented professional recording space for upper level classes, but over the years, the recording industry has become software-based with less dependence on expensive hardware. With the recent gift of the Schrecengost control room and a crucial financial gift, we will be able to provide our students with hands on experience using state-of-the-art recording technology.

Looking over the past year, which achievements stand out?

My answer relates to how we have been supported as much as it does to what we have achieved. By that I mean that the generosity of several key donors is making a real difference in the things we’re able to accomplish. During my 35-year journey as a full-time music teacher, I have been fortunate to learn from many superb musicians, teachers and administrators. Before I came to Duquesne in 2000, Frederick Miller, my former dean when I was on the music faculty at DePaul University, gave me some great advice. He said that every music school’s success hinges on finding the financial resources to support high quality teaching and learning.

His insight was astute, and thanks to the generosity of several key supporters, the Mary Pappert School of Music has been able to achieve and improve in ways that benefit our faculty and students immeasurably. The three-year Brahms on the Bluff chamber music series that concluded last spring brought an expanded audience of music lovers to PNC Recital Hall. These concerts give our faculty powerful opportunities to model the highest levels of musicianship for our students right here on campus.

This year, our efforts continue with Music on the Bluff: the French Seasons. At the post-concert receptions outside the auditorium in PNC Lobby, attendees have been effusive with thanks and appreciation. These performances and the praise we receive for them are the direct result of visionary philanthropy in support of excellence in teaching and learning. We are grateful for the support of our donors and feel proud to steward the resources that help us achieve the extraordinary musicianship and high morale we have here in the Mary Pappert School of Music.

In addition to Musique on the Bluff, will the Mary Pappert School of Music be hosting any other concerts or community outreach initiatives this year?

Several years ago, as a gift to the community, we developed O Come All Ye Faithful, our Advent performance of sacred music and readings at St. Paul Cathedral. This year, we are expanding our musical gift to the region with In Memoriam, a Lenten sacred music concert (see p. 28). In Memoriam will take place at 6 p.m., March 14, 2009, at Epiphany Church, adjacent to campus and features the Voices of Spirit, Duquesne Symphony and faculty soloists in a performance of the Durufle Requiem. Our Web site will have more information about the concert in the upcoming year.

This past year saw you performing at a number of Music School concerts. Can your share any thought about those appearances on stage?

Performance is at the heart of our school. Thanks to the inclusivity and encouragement of my faculty colleagues, I have wonderful opportunities to connect with students, alumni and friends through my trombone playing. Recently, I enjoyed performing
alto trombone with Professor Ann Labounsky on the organ student tour to Germany and Austria (see p. 16). In addition, Dr. Labounsky and I performed together for the Pittsburgh Chapter of the American Guild of Organists and for other University events and Masses. Each year we have added a new piece to our repertoire for trombone and organ. I enjoy performing with the Brass Ensemble as part of O Come All Ye Faithful (see p. 16), and throughout the year, Father Ray French and Liturgy Director Stephen Steinbeiser are generous with performing opportunities through Campus Ministry.

Kenneth Burky, the chair of the piano program, and I collaborate for the Faculty Presents concerts during Common Hour, and Rebecca Rollett and I demonstrate sackbut and harpsichord for the Baroque music class. Joe Dallas, our wonderful faculty jazz trombonist, has continued to mentor me in improvisation, and both Joe and guitarist R. J. Zimmerman invited me to take the stage with them for several of their gigs. Thanks to guitar faculty member Mark Koch, I was part of the horn section when Bob Babbitt and B.E. Taylor performed the Summertime Jazz with Soul concert (see story p. 7).

As we completed preparing Tempo, Bill Purse was putting the finishing touches on Christmas at Duquesne, Vol. II, a CD I played on with our faculty horn section. What a kick it was to sit in with Sean Jones, Mike Tomaro, Ken Karsh, Jeff Mangone, Lenny Rogers and Max Leake. All in all, I feel very fortunate that my work as dean includes so many rich musical experiences, and I look forward with eager anticipation to new adventures in the coming years.

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William M. Schrecengost Memorial Control Room Dedication

Duquesne University’s Mary Pappert School of Music recently dedicated its recording studio control room in memory of William M. Schrecengost, who passed away in December 2006 from injuries sustained in a vehicle accident. The owner and founder of Galaxy Recording Studios, Schrecengost had studied sound recording and jazz and classic guitar performance at Duquesne under Ken Karsh and Thomas Kikta.

After Schrecengost’s death, his family donated his recording equipment to Duquesne. Kikta and faculty members Bill Purse, Francisco Rodriguez and Tom Haas coordinated its installation.

“The control room is the place where sound engineers critically listen to performances and make informed adjustments to the sound,” explained Edward Kocher, dean of the Mary Pappert School of Music. “William lived for music and recording. His memory will be sustained by the performance of the Duquesne University Classic Guitar Ensemble and other musicians utilizing his equipment, in this control room that bears his name.”

The William M. Schrecengost Memorial Control Room is part of Duquesne state-of-the-art sound recording and music technology complex, which provides students with extensive experience on the best equipment available. Students work not only on their own projects, but engineer actual recording sessions for outside clients, providing the “real world” experience which sharpens skills and fully prepares students for careers.
Celebration Messiaen, a four-day conference that focused on the life and work of mystical French composer Olivier Messiaen, was presented by the Sacred Music department at Duquesne University’s Mary Pappert School of Music. Sacred music faculty, Dr. Ann Labounskey and Andrew Scanlon coordinated the events which were held on Nov. 30-Dec. 3, 2008. The conference brought together Messiaen’s former students and foremost interpreters for concerts, master classes and scholarly presentations.

Clinicians and performers included Gerald Levinson, Susan Ferré, Daniel T. Politoske, David Budway and Donald Wilkins. Special guest artist was Jon Gillock, a former student of Messiaen’s and an internationally renowned performer of his compositions.

Conference highlights included an opening recital and reception on Sunday, Nov. 30, by Jon Gillock, who performed the complete Livre du Saint Sacrement. The recital took place in East Liberty Presbyterian Church.

Events on Monday, Dec. 1, included The End of Time, a chamber music recital jointly presented by Celebration Messiaen and Musique on the Bluff: The French Seasons (for details, visit www.duq.edu/frenchseasons). The concert featured the monumental Quartet for the End of Time, written by Messiaen when he was held in a German POW camp during World War II. The program also included Le Merle Noir (the Blackbird) for flute and piano and Theme and Variations for violin and piano. The concert took place in the PNC Recital Hall at Duquesne University and was preceded by an informative talk on Messiaen by Dr. Paul Barte of Ohio University.

MCG Partnership Events

The Mary Pappert School of Music and MCG Jazz, Pittsburgh’s internationally recognized concert venue and recording label, continue to collaborate on common educational and community outreach goals. Already featured this season were an open rehearsal with National Endowment for the Arts Jazz Master Toshiko Akiyoshi as well as a master class and Duquesne Jazz Ensemble performance with saxophonist Dave Liebman. Upcoming events will include a master class for Duquesne’s music students with the Brubeck Brothers and a master class and Duquesne Jazz Ensemble performance with saxophonist, Jimmy Heath (Monday, March 9, at 7 p.m. at MCG).

MCG Jazz is affiliated with the Manchester Craftsmen’s Guild, a local nonprofit organization founded by Pittsburgher Bill Strickland to encourage hope among young people and strengthen communities, particularly minority communities, through programs in the arts.
Duquesne Music Education: Now and in the Future

By Dr. Paul F. Doerksen, Chair of Music Education

The Mary Pappert School of Music continues to enjoy a vibrant and highly respected program for teacher education. Whether for the initial preparation of undergraduate and post-baccalaureate students, or the continuing development of graduate students and other practitioners, the Music Education Department provides leadership at the local, state and national levels.

Certification Programs: A new curriculum for teacher certification begins in the fall of 2009. Maintaining the core emphasis on solid teaching fundamentals, the updated curriculum provides a comprehensive slate of method courses, technique classes and field experiences for future K–12 music educators. While addressing new requirements in special education and for English language learners, the new curriculum also adds a teaching lab for music education students. Ever changing, the lab will work alongside method courses—providing students with in-depth teaching experiences across band, choral, string and general music settings.

Music Education Faculty: Elizabeth Moll retired in the summer of 2008 and is enjoying the many rich, musical opportunities afforded her on her recent return to Budapest, Hungary. She touched many lives during her time at Duquesne, and will be missed by her many former students and colleagues. Moving forward, the Music Education Department is now engaged in a national search for a full-time, tenure-line elementary general music specialist. An anticipated hire for August 2009 is expected. Other recent developments include the tenure and promotion to associate professors of music education for Dr. Benham and Dr. Doerksen, effective the fall of 2007.

Music education students benefit from professional mentorships with many of Pittsburgh’s top music educators. Continuing this effort, the Music Education Department is pleased to welcome new adjunct instructors: Craig Cannon (Fox Chapel Area High School), Karen Frederick (Shaler Area High School retired), Lisa Jaworowski (Bon Meade Elementary School), Areta Kalogeris (North Hills School District retired), Linda Silver (Jefferson Middle School), Mairi Thompson (Fox Chapel Area High School) and David Woten (Carson Middle School). While some of our new colleagues will provide string instruction during Dr. Benham’s spring 2009 sabbatical, we look forward to the continued involvement of other new instructors in the years ahead.

In addition to regular faculty members from the Music Education Department, the Mary Pappert School of Music provides many summer opportunities for graduate students at Duquesne—as well as for other educators from Pittsburgh and around the eastern region of the country. Recent and upcoming guest instructors include Dr. Chris Azzara (Eastman School of Music); Dr. Louis Bergonzi (University of Illinois); Frank Gallo (doctoral candidate at the Hartt School, University of Hartford); Richard Grunow (Eastman School of Music); Dr. Jill Trinka (University of St. Thomas); Marcia Neel (former supervisor of secondary music programs with the Clark County School District); Bob Phillips (renowned string pedagogue); Konnie Saliba (University of Memphis); and Janet Scarcella (Moore School of Music, University of Houston).

Pre-Service and In-Service Teachers: The Music Education Department’s mission maintains its focus on the preparation of excellent music teachers. Supporting this guiding principle is a continuing growth in the quality of graduate, post-baccalaureate and undergraduate students pursuing music education studies. Our recent graduate students have produced excellent projects in the completion of their degree programs—addressing the specific demands of the teaching field—and continue to provide leadership throughout the profession within Pennsylvania and beyond. Our certification students are also making their marks. Coming into the program with a primary focus on music teaching, high levels of musicianship and the professional qualities necessary of educators in the field, Duquesne music education graduates have accepted teaching positions within the Commonwealth and across the country. We continue to hear of their successes and look forward to future generations of graduates joining their ranks!
O Come All Ye Faithful Advent Concert

The Mary Pappert School of Music and Campus Ministry joined forces again to present O Come All Ye Faithful. This year’s presentation on December 7 marked the fourth performance of the concert in St. Paul Cathedral in Oakland. The concert celebrated Advent through music and sacred readings that were chosen to prepare the hearts of the faithful for the Christmas season. Duquesne University’s annual gift to the city of Pittsburgh was free and open to the public.

More than 100 performers from the Mary Pappert School of Music, including the brass ensemble and vocalists from the Voices of Spirit, the Pappert Men’s Chorale and the Pappert Women’s Chorale participated in the Advent celebration.

Christine Jordanoff, director of choral organizations and professor of music education in the Mary Pappert School of Music, served as artistic director for the concert. The Rev. Ray French, C.S.Sp., University chaplain and director of Campus Ministry, Stephen Steinbeiser, the liturgy director for Campus Ministry and Edward Kocher, dean of the Music School, helped to organize the event.

Advent is the traditional time for spiritual preparation in anticipation of the birth of the Savior, and the program of O Come All Ye Faithful brought together a blend of musical styles and compositions reflective of this holy season.

The Rev. Sean Kealy, C.S.Sp., professor of theology and holder of the Noble J. Dick Chair in Academic Leadership, read passages from sacred works, including the Gospel according to Matthew, at this year’s O Come All Ye Faithful concert.

Director of Choral Organizations Christine Jordanoff conducting at O Come All Ye Faithful.

Courtesy of Karri Schoonhoven, Duquesne University Women’s Advisory Board
City Music Center Celebrates Twentieth Anniversary

Early every Saturday morning the staff of the City Music Center at Duquesne University prepares for the arrival of two hundred talented young musicians.

The youngsters are students in a unique conservatory program, one that provides private instruction along with a graded musicianship curriculum and the opportunity to participate in ensembles and recital performances throughout the year.

A community music school open to children as well as young people and adults throughout Western Pennsylvania since 1989, the City Music Center (CMC) continues the tradition of American community music schools, which were founded on the premise that music education, a vital part of life, should be available to everyone.

CMC students, from the youngest piano or violin student to the advanced player preparing for college, study with this professional faculty for a 32-week academic year.

A typical 10-year-old student takes a 30- or 45-minute private lesson, attends several musicianship classes, works on music lessons in the computer lab and perhaps is a member of a chamber music or larger string ensemble. An older student might have a 60-minute lesson, take an advanced theory class, play chamber music and attend the vocal performance workshop or participate in the jazz ensemble.

CMC has established an excellent reputation, according to its Executive Director Sally Worsing, who gives much of the credit for that reputation to the faculty. All of the teachers hold advanced university or conservatory degrees, and many have appeared on concert stages across the nation and abroad or have publications and recordings to their credit.

According to Worsing, CMC students are successful because the faculty maintains well-defined goals and expects even the youngest students to do well.

"Many of our students go on to university and conservatory programs, some win international competitions and several have performed with the Pittsburgh Symphony Orchestra as well as regional symphony orchestras," Worsing said. "The majority of our students however, are typical kids who are at CMC because they want the best musical training."

In addition to student success, CMC has garnered other proof of the excellence of their program over the past 20 years in the form of well-attended events, financial support and a coveted accreditation.

In 1990 CMC established The Duquesne Young Artist Competition, which has since evolved into a national competition. Students between the ages of six and eighteen compete in piano, strings, chamber music and a concerto division, and the winner of the concerto division performs as soloist with the Pittsburgh Symphony.

CMC also sponsors a Summer Chamber Music Academy, an annual event, which this year attracted more than 40 participants for a week of chamber music coaching and performance.

In 2001 the generosity of a group of local foundations and private donors helped CMC establish an endowment for financial aid, which allows CMC to accept every student regardless of economic circumstances. No child is turned away because the family cannot afford the tuition, and approximately 80 percent of CMC students receive some financial support, Worsing pointed out.

In 2004 the National Association of Schools of Music granted CMC full accreditation, a credential that only a handful of community music schools in the United States can claim.

"With a faculty of 45 superb artists-teachers and an annual student population of over 200 we are proud to be celebrating our 20th year at Duquesne University," said Worsing.
Sidney Harth Named Among “America’s Concertmasters”

A recently published book about famous American concertmasters includes a profile of Sidney Harth, conductor laureate and director of orchestral activities for the Mary Pappert School of Music. The work, *America’s Concertmasters*, by Anne Mischakoff Heiles (Harmonic Park Press), devotes 14 pages to Harth.

As the leader of the first violin section and principal musician of a symphony orchestra, the concertmaster often performs the most important and challenging solos. Throughout his career, Harth has proven himself to be an exceptional violinist and concertmaster, and the author lauds his musicianship, calling Harth, “one of the most highly respected violinists among concertmasters of the second half of the twentieth century.”

The book’s profile of Harth outlines his extensive resume and focuses on the time he spent as concertmaster under conductor Zubin Mehta at the Los Angeles Philharmonic. Numerous other references to Harth also turn up in the 500-plus-page work. An earlier passage, for example, explains how Harth’s talents attracted the attention of virtuoso violinist Isaac Stern, resulting in Harth earning the concertmaster position at the Chicago Symphony Orchestra under legendary music director Fritz Reiner.

In addition, the author describes how Harth, with his “restless energy and searching intellect” challenges and inspires the student musicians of the Duquesne Symphony Orchestra. In fact, one of the earmarks of Harth’s work with the DU Symphony is his selection of new and unusual works for performances.

Sacred Music Students Tour Austria and Germany

In May 2008, students in the Mary Pappert School of Music’s organ and sacred music program took a 12-day trip to Austria and Germany, where they toured churches and had the opportunity to examine and play historic and modern organs.

The trip was organized around visits to 17 organs, with build dates ranging from 1558 to 2001, located in the Austrian cities of Vienna, Linz, Salzburg and Innsbruck, as well as Ulm, Ochsenhausen, Neresheim, Weingarten and Weissenau in Germany.

Highlights of the tour included a master class conducted by noted composer, teacher and organist Peter Planavsky in Vienna’s Schottenkirche and a day at the remote Benedictine abbey in Neresheim, Germany. There the group got the chance to play the monastery’s historic organ and attend Vespers with the monks singing Gregorian Chant in Latin.

Organ and sacred music faculty members Andrew Scanlon and Ann Labounsky, the chair of the sacred music program, along with Dean Edward Kocher led the trip.
Musique on the Bluff: The French Seasons

This fall the Music School launched Musique on the Bluff: The French Seasons, a two-year concert series of French masterpieces performed by David Allen Wehr, holder of the Jack W. Geltz Distinguished Piano Chair, along with faculty and guest artists. As did Brahms on the Bluff, the Music School’s previous multi-year concert series, which wrapped up last spring, the series promises to bring a stellar lineup of guest performers to audiences in PNC Recital Hall.

Musique on the Bluff kicked off in September with two concerts. The first, Carnival of the Animals, featured international concert pianist Cynthia Raim, performing Saint-Saens’ beloved “Grand Zoological Fantasy” in its original version for two pianos and chamber orchestra. The Rev. Sean P. Kealy, C.S.Sp., provided narration, and cellist Anne Martindale Williams performed her famous interpretation of “The Swan.” In the second concert, super-virtuosa Barbara Nissman tackled Ravel’s fiendishly difficult Gaspard de la nuit, and bass-baritone Guenko Guechev, chair of voice, sang four songs from the 1930’s French movie version of Don Quixote.

The third of this season’s four concerts, The End of Time, took place on Monday, Dec. 1 in PNC Recital Hall. It was a co-presentation with the Department of Organ and Sacred Music’s Celebration Messiaen (For details, visit www.duq.edu/celebration). This program featured the monumental Quartet for the End of Time written while the composer was held in a German POW camp during World War II. Saturated with Catholic mysticism and visions of the Apocalypse, it reveals Messiaen’s fascination with birdcalls, complex rhythms and the idea of music as color. It is truly one of the great masterpieces of the 20th century. Dr. Paul Barte of Ohio University presented an informative talk on Messiaen prior to the performance.

Toot Suite, the final installment of Musique on the Bluff this season will take place at 3 p.m., Sunday, Feb. 8, in PNC Recital Hall. Claude Bolling’s Toot Suite was written for French trumpet great Maurice Andre, and will be performed by renowned jazz artists Sean Jones, Joe Utterback and Bill Purse, a member of Catch-22, Duquesne University’s guitar ensemble in residence. Also on the program, David Allen Wehr brings to life the twelve character vignettes of Debussy’s Preludes for Piano, Book One, including The Maid with the Flaxen Hair and The Sunken Cathedral.

For more information about Musique on the Bluff, visit www.duq.edu/frenchseasons.
Graduate Student Wins
PSO National Audition

James Stroup, a Mary Pappert School of Music graduate student, has won the national audition for the Pittsburgh Symphony Orchestra’s Orchestra Training Program for African American Musicians for the 2008-2009 concert season.

Stroup, who is pursuing an Artist’s Diploma in the Double Bass, is a student of faculty member Jeffrey Turner, principal bassist of the Pittsburgh Symphony Orchestra.

In cooperation with the National Repertory Orchestra, the Training Program for African American Musicians provides a yearlong learning experience with one of the world’s leading orchestras, supports the pursuit of an orchestral career and helps identify role models for future generations of musicians. In addition to rehearsing and performing with the PSO, the program includes individual practice, regular private lessons, mock auditions with the section, audition preparation, mentorship, audition support and a stipend to cover audition expenses.

Music School graduate student James Stroup, the winner of the Pittsburgh Symphony’s Training Program for African American Musicians.

Dedication of Mary K. Stellute Opera Collection

The Mary K. Stellute Opera Collection was formally dedicated on Nov. 5, 2008, in the Gumberg Library Curriculum Center, where the collection will be housed.

Mary Stellute, served the Pittsburgh Opera as choral secretary for 37 years, where she worked closely with the late Dr. Richard Karp as well as visiting performers. She amassed musical scores from every performance of the Pittsburgh Opera, from the early 1940s to the 1980s, all of which were donated in her name by her nephew, Rex Gatto, Ph.D., to the voice program at the Mary Pappert School of Music.

At the dedication, Dr. Gatto, who holds master’s and bachelor’s degrees in music from Duquesne University, shared personal anecdotes about his beloved aunt, who was a supporter of the arts in Pittsburgh for more than 70 years. Formerly of Pittsburgh’s Shadyside neighborhood, Mary Stellute, passed away in Dearfield Beach, Fla., Jan. 9, 1996, at the age of 92.
DU Musicians On the Air

Music School performances featured on WQED-FM

This year, performances by the Mary Pappert School of Music’s faculty artists and student ensembles will find a larger audience through Pittsburgh’s classical music station, WQED-FM (89.3). The Music School will take center stage in six of the radio station’s Friday evening programs, Performance in Pittsburgh: a weekly anthology of performances by Pittsburgh artists hosted by Stephen Baum.

According to Dean Edward Kocher, Performance in Pittsburgh’s eclectic format provides an exceptional opportunity for the Music School to share its broad range of musical talent with the public. “High quality performance is at the heart of our School, and over the years many parents and friends have thanked us for sharing our talent through the broadcasts,” Kocher said.

Being part of the broadcast lineup on WQED-FM has also given the Music School an international listening audience. Thanks to Internet streaming the School has garnered praise from listeners as far away as Uzbekistan. “We are grateful for those words of encouragement,” Kocher said, “and we are energized by the opportunity to increase our listening audience.”

Recordings of selected Music School fall and spring concerts will form the content for 90 minutes of each of the six, three-hour Performance in Pittsburgh shows. The first program aired September 19 and featured a recording of Carnival of the Animals, the September 14 kickoff concert of Musique on the Bluff: The French Seasons. The second broadcast, on November 14, featured a recording of the Duquesne University Symphony Orchestra’s October 12 concert, recorded at Carnegie Hall in Oakland. The December 19 broadcast featured Duquesne’s holiday concert, O Come All Ye Faithful. The final three broadcasts have not yet been scheduled, but will include recordings from both the Duquesne University Symphony Orchestra and the Duquesne University Wind Symphony.

This expanded presence on the airwaves evolved out of an ongoing underwriting agreement between the School of Music and the radio station. In the past, this agreement enabled WQED-FM to feature the Duquesne University Symphony Orchestra in live remote broadcasts on Sunday evenings. Moving from Sunday to Friday evenings marks an important step for the Music School. The number of listeners on Friday is more than one-third larger than on Sunday, according to figures supplied by WQED.

The benefits of the School’s new relationship with the Performance in Pittsburgh program are not limited to the expansion of the listening audience. This will also be an excellent learning opportunity for music technology students. The Music School will be responsible for producing the recordings used for the show, providing students with numerous opportunities to capture performances and prepare high quality recordings for the broadcast.

Performance in Pittsburgh airs Fridays at 7 p.m. Call Christopher Bromley, director of musical events, 412.396.6083 or visit www.music.duq.edu for details about the Mary Pappert School of Music’s concert schedule.
Anthony F. Triano Woodwind Suite

The School of Music formally dedicated the Anthony F. Triano Woodwind Suite on October 1, 2008. The Triano Suite, located on the third floor of the Music School, has teaching studios for flute, clarinet and double reeds.

Anthony F. "Tony" Triano began playing the clarinet at the age of 12. He loved his lessons and worked in the neighborhood grocery store to pay for the two-dollar weekly instruction.

His love for music grew, and after learning to play saxophone Triano became a professional musician, playing in the Army Band for three years during the Korean War and for more than 40 years performed on weekends with the Hollowood Orchestra.

Late in life he expressed a wish to help talented students afford music school, a dream he never was able to accomplish. Today, the Anthony F. Triano estate is providing scholarships and program enhancements for woodwind students, in addition to a comfortable suite of rooms for teaching.

Performing at the ceremony was the Duquesne University Saxophone Quartet, coached by Professor James Houlik. Colette Hall, the 2008 recipient of the Anthony F. Triano Woodwind Scholarship, joined Jeremiah Bennett, Abby Gross and Sean Dynan in the world premiere performance of Angels Around Me, composed by Jazz Studies Professor Mike Tomaro.

Following the performance, Sister Carole Riley, Ph.D., offered a blessing to the dedication. Jean Mazzotti, Tony’s sister, who was instrumental in carrying out her brother’s wishes, cut the ceremonial ribbon.

Wind Symphony in Washington

Robert Cameron (left), director of bands at the Mary Pappert School of Music posed for the camera Feb. 29, 2008, with Dean Edward Kocher, in John Philip Sousa Band Hall at the Marine Barracks Annex in Washington, D.C. Cameron was there with the Duquesne University Wind Symphony, which was invited to perform a special concert for the annual convention of the Eastern Division of the College Band Directors National Association.
Welcome to Our New Faculty

The Mary Pappert School of Music welcomed four new full-time faculty members in the fall of 2008.

Elaine Abbott, Ph.D.
Assistant Professor and Chair of Music Therapy

An experienced music therapist and clinical supervisor, with level III certification in Guided Imagery in Music, Elaine Abbott’s research interests include guided imagery and music, music psychotherapy and music gerontology. Her dissertation is titled Therapists’ Moment-to-Moment Experiences in the Bonny Method of Guided Imagery in Music.

Dr. Abbott earned her doctoral and her Master of Music Therapy degrees at Temple University. She holds a Bachelor of Music in Music Therapy at Michigan State University.

Sister Marie Agatha Ozah, HHCJ, Ph.D.
Assistant Professor of Musicianship (Ethnomusicology)

A native of Nigeria, Sister Maria Agatha Ozah teaches courses in ethnomusicology, world music, cultural studies and African music. Her master’s thesis, Intratons in the Deuterus Authentic Moda: A Comparative Study of Old Roman, Gregorian Beneventan and Ambrosian Traditions, brought her in contact with manuscripts that date to the tenth and thirteenth centuries. In her doctoral dissertation, titled Egeu Amala: Women in Traditional Performing Arts in Ogbuarland, she investigated and theorized about women as custodians of knowledge and tradition and as transmitters of culture through music and dance.

Dr. Ozah earned her doctorate in ethnomusicology at the University of Pittsburgh. She holds a Master of Arts in Gregorian Chant and bachelor’s degrees in sacred Music and Gregorian Chant from Pontifico Istituto di Musica Sacra in Rome.

Benjamin Binder, Ph.D.
Assistant Professor of Musicianship (Musicology)

Benjamin Binder teaches history and literature in the musicianship studies program as well as graduate courses in music history and analysis. His research and teaching interests include German Romanticism, European music and culture of the “long” nineteenth century, analysis and performance, performance practice, the political uses of music, philosophy and aesthetics of music, J.S. Bach, French modernism, and Schuman and the Lied. His doctoral dissertation is titled Intimacy, Introversion and Schumann’s Lieder.

Dr. Binder earned a doctoral degree and a Master of Arts in Musicology at Princeton University. He also holds a Master of Music in Piano Performance from Washington University and a Bachelor of Arts in Music, magna cum laude, honors in musica, from Yale University.

Carl Hess, M.M.
Assistant Professor of Music and Chair of Brass

Carl Hess is responsible for a broad range of responsibilities including chairing the brass area, coaching chamber music, teaching classes in conducting and serving as associate conductor for the Duquesne Symphony, Contemporary Ensemble and the various Wind ensembles. In his research he has investigated the life and works of Percy Grainer, with special emphasis on Colonial Song. He is an active
trumpet recitalist and natural trumpet artist. Mr. Hess earned a Master of Music in Trumpet Performance from Duquesne University and a bachelor of arts from Alderson-Broaddus College.

**New Full-Time Staff**

**Christopher Bromley**, manager of musical events, earned a Bachelor of Music and an Artist Diploma in Cello Performance from Duquesne University. He brings success and experience as a manager of international festivals, orchestra librarian, string teacher and production assistant to the Music School.

**Troy Centofanto**, director of music admissions, has a rich background in composing, teaching and performing, as well as in music technology and sales and marketing that will serve the Music School well as we enroll superb students in a highly competitive environment. He earned a Bachelor of Music in Music Technology and a Master of Music in Composition from Duquesne University.

**Retirements**

**Professor Emeritus Donna Marie Beck**, a recipient of Duquesne University’s Lifetime Achievement Award as well as numerous other honors and distinctions including induction into the Century Club, retired from the full-time faculty in spring 2008. Music Therapy students hosted an afternoon tea in the Power Center on Sunday, April 27, in her honor. Sister Donna’s first official jam session with Catch 22, Duquesne’s resident faculty guitar ensemble, was one of the event’s many memorable moments. Sister Donna will continue to serve God by serving students as an adjunct professor of music therapy.

This past summer, **Nicholas Jordanoff**, associate professor and director of music admissions, retired from full-time faculty status. In a long career serving in both artistic and administrative roles, he earned the deep gratitude of music faculty, students and families for his dedication and excellence as director of music admissions, not to mention international distinction as artistic director of the Tamburitzans. In July 2008, room 322 was transformed into a sound stage for a spirited reception in his honor. Admissions Assistant Peggy Eiseman produced a heartwarming video presentation highlighting his career, and Joe Negri and Ron Bickel performed jazz standards with a special appearance by Maureen Budway. Mr. Jordanoff will continue to serve the Mary Pappert School of Music as adjunct faculty.

**Elizabeth Moll**, assistant professor of music and music education, retired to continue her research of the Kodály method in Budapest, Hungary, and to devote more time to family. She served at Duquesne as a teacher of college and an academic advisor as well as a music education and arts education specialist. Music education students hosted a breakfast in her honor, and she was also the music education students’ special guest at their annual senior celebration dinner at the Classroom Restaurant in McMurray in April, 2008.
2008 Tempo Alumni News

We are very proud of our alumni’s professional and personal accomplishments! You may browse through their news here and on our website: www.music.duq.edu/alumni.htm.

If you would like to contribute your news for our next annual issue of Tempo, please write to Amanda M. Ford, Assistant Dean at forda@duq.edu.

2000s

Andrew Leer
B.M. Music Technology (Sound Recording track), 2008

After recently graduating from Duquesne, Andrew went on to obtain full-time employment as a Support Specialist in the Duquesne University Computer Store; he is also studying for a Master’s degree in Multimedia Arts. Andrew is currently a member of the nationally-touring swing band, Neon Swing Experience, having played venues from the Byham Theater to Central Park, NYC. He also runs Karaoke and Open Mic Nights at Pizza Milanos on Fifth.

Aaron Booz
M.M. Music Education, 2007
B.S. Music Education, 2001

Aaron teaches elementary general music and beginning band at Abraham Lincoln Elementary School and Bethel Memorial Elementary School in the Bethel Park School District. In April 2008, the Pennsylvania Music Educators Association (PMEA) honored Aaron with the Elementary Level Citation of Excellence for District One.

Scott and Jennifer Pappal
M.M. Music Education, 2003
B.S. Music Education, 1999

Scott and Jennifer were recently appointed as Co-Music Directors of the Blair Concert Chorale Children’s Choir. The BCCC is an auditioned honors choir for children ages 8-14 in the central Pennsylvania area. Following a successful audition, Scott was appointed organist/pianist at Hollidaysburg Church of the Brethren. He will also be a session presenter at the 2009 PMEA All-State Conference in Valley Forge. In March of 2008, Scott and Jennifer welcomed their second daughter, Kara Elizabeth. Both continue to perform with the Altoona Symphony Orchestra.

Jacob Polasky
B.M. Music Technology, 2003

On June 14, 2008, Jacob married Jeanette Garcia, B.A. (English) ’03. Jacob graduated in May 2008 with a Master of Music in Composition from the Peabody Conservatory at Johns Hopkins University in Baltimore, MD. Most recently, Jacob was granted an assistantship and is pursuing a Doctorate of Music Arts in Composition at the University of Maryland, College Park. Jeanette graduated in May 2008 with a Master of Arts in Writing from Johns Hopkins University and serves as Deputy Director of Correspondence and Constituent Services in the Office of the Mayor of Baltimore, MD.

Lindsey Goodman
B.M. Performance, 2001

Lindsey won the position of principal flute in the West Virginia Symphony Orchestra this September after playing acting principal the previous season. She is also in her eighth season with the Pittsburgh New Music Ensemble, and the group’s latest CD “Against the Emptiness” on the New Dynamics Records label will feature her solo recording debut. Lindsey also performs with VOX, a contemporary trio which will perform at the University of Pittsburgh’s Music on the Edge series in February 2009. She maintains an active teaching studio, including students who won regional soloist competitions and played in the OMEA All-State band last school year. Lindsey lives outside Columbus, Ohio with her husband, Duquesne music graduate Chris Carmean, M.M., 1999.

Jennifer (Young) Sokira
B.S. Music Therapy, 2001

Jennifer and her husband Michael welcomed their first child, Ryan Michael on April 8, 2008. She is
the founder/director of Connecticut Music Therapy Services, LLC in Southwestern CT. CTMTS serves individuals with special needs through individual, group and consultative music therapy services. Additionally, Jennifer is a cantor and music ministry coordinator at St. James Catholic Church in Stratford, CT.

Colleen (Patterson) Agovino  
*B.S. Music Education, 2000*  
Currently, Colleen is teaching 6th Grade Chorus and Select Chorus at the Commack Middle School in Commack, Long Island, NY. She received a Masters degree from SUNY Stonybrook in 2003. Colleen is married to her wonderful husband of five years, Frank Agovino. Colleen and Frank now have 2 beautiful boys: Thomas, who is 3 years old, and Christian, who is 4 months old.

Melinda H. Crawford  
*B.S. Music Education, 2000*  
Melinda was just selected as a finalist in the Niel Gow International Scottish Fiddle Composition Competition for her air, “Lament for Mr. P.J. Ross.” The lament was written in memory of the late Paul Ross, a violinist with the Pittsburgh Symphony and a former teacher. For the competition finals, Melinda will travel to Dunkeld, Scotland to perform before a panel of judges. Of the six finalists chosen, she is one of two Americans; the other four finalists are Scots. She currently performs and judges Scottish fiddling all over the United States and maintains her own international online Scottish fiddling studio.

1990s

Patricia J. Gonzalez  
*B.S. Music Therapy, 1999*  
In May of 1999, Patricia graduated from Duquesne with a B.S. in Music Therapy and completed her clinical training at the University Hospitals of Cleveland in January 2001. Thereafter, Patricia moved to Drexel Hill, PA and married Duquesne alum, Fernando Gonzalez. She is presently earning her Masters of Music Therapy from Temple University and will continue on to earn her doctorate and LPC license. Additionally, Patricia has a private practice called Harmony Music Therapy Services, where she provides music therapy to people who have special needs. Her future ambitions include becoming a music therapy researcher as well as a mom.

Sielke M. Caparelli (Kimmel)  
*B.S. Music Therapy, 1992*  
Sielke received a Master’s Degree in Education with a certificate in Special Education in 1995 from the University of Pittsburgh. She is currently consulting with The Watson Institute at Craig Academy working with staff and supporting children who need emotional and behavioral support.

John Walko  
*B.S. Music Education, 1990*  
Since graduating from Duquesne, John has taught music to students with a wide range of abilities at all grade levels. In September 2008, he began his sixth year as a full-time music teacher at Baldwin-Whitehall School District. During that time he has instructed students K-12 in most music subjects: instrumental, vocal, piano, and general music. Previously, John taught music for nine years at several elementary schools within the Diocese of Pittsburgh. Outside of teaching he is involved in the Pittsburgh music community. He cantors at various churches, including positions with Sts. Simon and Jude Parish in Greentree and the Pittsburgh Diocesan Choir. John also sings with the professional core of the Bach Choir of Pittsburgh and acts in musical theater productions in Allegheny and Beaver County.

1980s

Jacki Kelly-McHale  
*B.S. Music Education, 1989*  
Jacki has been appointed to a tenure track position as Assistant Professor and Coordinator of Music Education at DePaul University in Chicago, Illinois.
Her husband Dan, two children Liam and Fiona, and Jacki live in the Southwest suburbs of Chicago and are enjoying life!

**Colin Brown**

*B.S. Music Education, 1985*

Colin is presently teaching vocal music at Omaha Central High School in Omaha, Nebraska. He received his M.M. and Certificate of Performance degrees in Voice/Opera from Northwestern University in 1988 and 1989. Colin performed as apprentice artist for the Skylight Opera Theatre, Milwaukee and Lyric Opera of Cleveland during the 1991-92 season. He returned to the Lyric Opera of Cleveland to sing lead roles in 1996. Colin received his Wisconsin teaching certificate from the University of Wisconsin Oshkosh and started teaching music in 1996. After ten years of teaching students grades K-12 in public schools in Wisconsin, Colin and his family moved to Omaha, Nebraska where he sings with the Opera Omaha chorus in his spare time. Colin and Joi, his wife of 21 years, will be celebrating their daughter Monica’s graduation from Central High School in May 2008. Their son Alex, a sophomore, plays football and baseball for Central.

**John DePaola**

*B.M. 1983*

John has been a full-time freelance trumpeter for over 25 years. He is a member of the Rosie O’Grady’s Good Time Jazz Band and has toured the U.S. and Europe playing jazz festivals and concerts. He has performed with Ray Charles, Sammy Davis Jr., Bob Hope, Kenny Rogers, George Burns, Frank Sinatra Jr., The Moody Blues, Tony Bennet, The Temptations, amongst countless others. He has also performed with the National Touring Broadway Companies of West Side Story, Hello Dolly, A Chorus Line, 42nd Street, The Producers, and Chicago. As a symphony musician, John has performed with The Wichita Symphony Orchestra, The Florida Orchestra, the Villages Orchestra, and the Florida Lakes Symphony Orchestra. As a jazz musician, he has performed at numerous venues such as The Bix Beiderbecke Memorial Jazz Fest, Medford Jazz Jubilee, The Copenhagen Jazz Festival, The Sacramento Jazz Jubilee, Mount Shasta Jazz Festival, and The San Juan Island Jazz Festival.

John is currently a musician at Walt Disney World and has been for the past 19 years. He has also performed regularly with the Candlelight Orchestra and other shows at Epcot Center’s World Showcase. Along with his extensive performance experience, John has a robust discography. He currently lives in Orlando, Florida and is married to Mary Jo, a music educator in Orange County Public Schools.

**Paul Murtha**

*B.S. Music Education, 1983*

Paul was recently selected for promotion to Sergeant Major and is currently the Chief Arranger for The United States Army Band (“Pershing’s Own”) in Washington, D.C. His previous assignment was as Chief Arranger at the United States Military Academy Band at West Point, NY. Paul has written for artists Denyce Graves, Sylvia McNair, Jennifer Larmore, Patti LaBelle, Kathy Mattea, Lou Rawls, and Kenny Loggins. Paul’s arrangements can be heard on Ken Burn’s “Music of the Civil War” and have been used in television, radio, and film. Working with the National Symphony Orchestra, Paul has written for Gloria Estefan, Huey Lewis, Gladys Knight, and Taylor Hicks. He is published exclusively by
the Hal Leonard Corporation where he contributes to many areas of the instrumental catalogue. Paul resides in Stafford, Virginia with his wife Nanette and three sons Joshua, Matthew, and Jacob.

**Eric Richards, D.M.A.**  
**M.M. Performance, 1983**  
**B.S. Music Education, 1981**  

Dr. Richards was recently appointed Assistant Professor of Composition and Jazz Studies in the University of Nebraska-Lincoln School of Music. On October 20th, his new work “Three Scenes for American Trombone and Brass Orchestra” was premiered by renowned trombone virtuoso Joseph Alessi, principal trombonist of the New York Philharmonic, and the USAF Brass In Blue symphonic brass ensemble in Omaha, Nebraska. The Shanghai Conservatory of Music Jazz Orchestra premiered Dr. Richards’ “Fantasia On Kang Ding Love Song” on October 30th in Shanghai, PRC.

**Opie Bellas**  
**B.S. Music Education, 1981**  

Opie has 4 recordings to her credit: Once Upon A Time, How Do You Keep The Music Playing, Live For Life, and Faces. She has performed with the Johannesburg Symphony Orchestra for their “Jazz Meets Symphony” concerts in Cape Town, Durban, and Johannesburg and has recently performed with the Wheeling Symphony for two Labor Day Concerts at Oglebay Park and in Morgantown. Her voice can be heard on a number of Leapfrog Learning Toys as character voices. Opie is based in Oakland, California and her website is www.opiebellas.com.

**Jim Homme**  
**B.S. Music Education, 1981**  

After earning his Bachelor of Science degree from Duquesne, Jim received a certificate of computer programming from the Institute of Advanced Technology in Pittsburgh, PA in 1988. Since 1996, he has worked as a software developer for Bender Consulting Services on assignment at Highmark Blue Cross Blue Shield and leads Bender Consulting’s Assistive Technology practice. His technology expertise includes JAVA, Oracle, UNIX, COBOL, and IBM mainframe. Jim is the first blind person to be certified in Lotus Notes, a leading expert in assistive technology, and one of the world’s foremost experts in configuring the leading screen reading packing; JAWS for windows.

**1970s**

**Nicki Cohen, Ph.D.**  
**B.S. Music Education, 1977**  

Dr. Cohen is a Professor of Music Therapy and Voice at Texas Woman’s University. In 2007, she won a national service award from the American Music Therapy Association (AMTA). She is on the AMTA Advisory Board for Education and Training, and the editorial board of the *Journal for the Association for Music and Imagery*. Dr. Cohen is currently writing a music therapy textbook for Prentice Hall Publishers.

**Les Colonello**  
**B.S. Music Education, 1977**  

Les performs with “The Gumbo Trio” five nights a week at Arnaud’s Jazz Bistro in the French Quarter of New Orleans. He also performs at Fritzell’s European Jazz Club, the Market Cafe, and will soon start his 15th season as the “Call to Post” trumpeter at the Fairgrounds, the nation’s third oldest horse-racing facility. In the past year, Les has taken music engagements in Houston, San Francisco, Atlanta, and Washington D.C.

**B.S. Music Education, 1977**  

Rev. John W. (Jack) Wilson has been the pastor of Covenant Orthodox Presbyterian Church in Pittsburgh for the past nineteen years. The congregation recently left that denomination and is in the process of merging with New Hope Presbyterian Church in America in Monroeville. Jack often leads worship from the piano and will be the pastor of the new congregation.
Therese Michaud  
*B.S. Music Education, 1976*

After graduating from Duquesne, Therese returned home to Portland, Oregon. Finding few career opportunities in music, she branched out into computers. After raising two girls on her own, Therese decided to return to piano composition. Over the past year, her music has blossomed. She performs regularly at venues in the Portland area and has a demo CD registered at www.cdbaby.com/cd/theresemichaud. Her music is also available at www.myspace.com/theresemichaud. Therese is currently working on a full-length CD which she hopes to release in mid-November.

Jim Anderson  
*B.M. Music Education, 1973*

Jim will soon begin his term as President of the Audio Engineering Society (AES). His recordings, “Bebo Valdés and Javier Colina - Live at the Village Vanguard” and Gonzalo Rubalcaba “Avatar” have received Latin Grammy nominations in the category of Best Instrumental Album.

Ann Turowski Mead  
*B.S. Music Education, 1971*

Victoria Hanson  
*B.M. Music Performance, 1972*

MNATRI (meaning “three women” in Gaelic) with Ann Turowski Mead (flute), Victoria Hanson (cello), and Joan Eighmey (piano), performed in concert at the Jamestown Unitarian Universalist Piano Salon Series on September 14, 2008 in Jamestown, NY. The program of 19th-20th century chamber music included works by Mendelssohn, Debussy, Trimble, and Caliendo. Ann is the Director of the Warren County Summer Music School. She studied with Bernard Z. Goldberg and also holds a Master of Music degree from SUNY Fredonia. Victoria, a student of Michael Grebanier and Alan Sher, graduated from Duquesne with a Bachelor of Music performance degree in cello and a minor in piano. She is the past president and current executive director of the Warren Civic Orchestra and founder and executive director of the Riverside Chamber Players. Joan Eighmey holds a Bachelor of Music degree from the University of Southern Mississippi and a Master of Music degree from Eastman School of Music where she studied with Eugene List. She has performed in concert with List at Carnegie Hall and at the White House. The trio is coached by Richard Sherman and Brian Eckenrode.
A Musical Tribute to Robert and Carolyn Shankovich

Dr. Robert Shankovich, Professor Emeritus, and former director of the graduate division, has taught with distinction at the Music School since 1967. Mrs. Carolyn Shankovich was a faculty member at the Music School from 1982–1992 and at the McAnulty College of Liberal Arts until 2007. Together, they have served God by serving Duquesne students with love and dedication. To help us honor their many contributions to Duquesne University and our community, please join us on Saturday, April 4, 2009, for A Musical Tribute to Robert and Carolyn Shankovich. The Voices of Spirit will perform at noon in the Duquesne Chapel followed by a festive luncheon in the Duquesne Room. For further details, please contact the Office of Musical Events at 412.396.6083.

In Memoriam

A Special Lenten Performance of Durufle’s Requiem

The first installment of an annual Lenten concert to honor the deceased will take place on Saturday, March 14, 2009, at 6 p.m. in Epiphany Catholic Church (adjacent to the Duquesne University Campus). In Memoriam is being sponsored by Campus Ministry and the Mary Pappert School of Music. The concert program will feature Maurice Durufle’s Requiem performed by the Duquesne University Symphony Orchestra and the Voices of Spirit. Christine Jordanoff, director of choral organizations, will conduct. For more information, call 412.396.6083 or visit www.music.duq.edu.
Spring 2009 Concert Schedule

**Tuesday, February 3**
Faculty Chamber Recital
  Randolph Kelly, viola
  David Allen Wehr, piano
  David Premo, cello
  8 p.m./PNC Recital Hall
  $10 Suggested Donation

**Sunday, February 8**
Musique on the Bluff: The French Seasons
  Toot Suite
  Joe Utterback, jazz piano
  David Allen Wehr, piano
  Sean Jones, trumpet
  Bill Paré, bass guitar
  Billy Kuhn, drums
  3 p.m./PNC Recital Hall
  $10 Suggested Donation

**Thursday, February 12**
The Duquesne Contemporary Ensemble
  David Stock, conductor
  8 p.m./PNC Recital Hall
  $10 Suggested Donation

**Sunday, February 15**
Duquesne Symphony Orchestra
  Jeffrey Turner, guest conductor
  Sidney Harth, music director laureate
  8 p.m./Carnegie Music Hall, Oakland
  $10 Suggested Donation

**Wednesday, February 18**
Duquesne University Jazz Ensemble
  The Music of Steely Dan
  Mike Tomaro, director
  8 p.m./School of Music, Room 322
  $10 Suggested Donation

**Friday, February 20**
Opera Workshop: Baroque Opera Night
  Guenho Gueh, director
  8 p.m./PNC Recital Hall
  $10 Suggested Donation

**Sunday, February 22**
Duquesne University Wind Symphony and Symphony Band
  Robert C. Cameron, conductor
  8 p.m./Ballroom, Power Center
  $10 Suggested Donation

**Monday, February 23**
Pittsburgh Symphony Orchestra
  Bass Section Recital Series
  Mucha Howard, double bass
  Paul Silver, viola
  Alaine Fink, piano
  8 p.m./PNC Recital Hall
  $10 Suggested Donation

**Monday, March 9**
Pittsburgh Symphony Orchestra
  Bass Section Recital Series
  Peter Guild, double bass
  Alaine Fink, piano
  8 p.m./PNC Recital Hall
  $10 Suggested Donation

**Monday, March 9**
Duquesne University Jazz Ensemble
  Jimmy Heath, saxophone
  Mike Tomaro, director
  7 p.m./Manchester Craftsman's Guild
  $10 Suggested Donation

**Wednesday, March 11**
Faculty Recital
  Randolph Kelly, viola
  8 p.m./PNC Recital Hall
  $10 Suggested Donation

**Saturday, March 14**
In Memoriam
Voices of Spirit
Duquesne University Symphony Orchestra
  Christine Jordanoff, conductor
  Sidney Harth, music director laureate
  6 p.m./Epiphany Church

**Sunday, March 22**
Duquesne University Symphony Orchestra
  Robert C. Cameron, guest conductor
  H. Carl Hess, Jr., assistant conductor
  David Stock, guest conductor
  Sidney Harth, music director laureate
  8 p.m./Carnegie Music Hall, Oakland
  $10 Suggested Donation

**Sunday, March 22**
Duquesne University Jazz Ensemble
  Mike Tomaro, director
  Tiffany Concert Series – A Pittsburgh Jazz Retrospective
  3 p.m./Calvary United Methodist Church
Sunday, March 29
Studio Orchestra Concert
Duquesne University Symphony Orchestra
  Mike Tomaro, guest conductor
  Dr. John Wilson, guest conductor
  Sidney Harth, music director laureate
8 p.m./Ballroom, Power Center
$10 Suggested Donation

Monday, March 30
Pittsburgh Symphony Orchestra
Bass Section Recital Series
  Betsy Hoston, double bass
  Alaine Fink, piano
8 p.m./PNC Recital Hall
$10 Suggested Donation

Wednesday, April 1
Piano Master Class
  Maxim Mogilevsky
3 p.m./PNC Recital Hall
Free Admission

Saturday, April 4
Voices of Spirit, Pappert Women's Chorale and
Pappert Men's Chorale
  Christine Jordanoff and Robert Karth, conductors
8 p.m./Duquesne University Chapel
$10 Suggested Donation

Sunday, April 5
Faculty Recital
  Misha Quint, cello
8 p.m./PNC Recital Hall
$10 Suggested Donation

Sunday, April 5
Duquesne University Jazz Guitar Ensemble
  Mark Koch, director
7:30 p.m./School of Music, Room 322
Free Admission

Monday, April 6
Duquesne University Percussion Ensemble
  Devin Flynn, director
8 p.m./School of Music, Room 322
Free Admission

Tuesday, April 7
Rediscovering Rachmaninoff Festival
  David Allen Wehry, piano
  Guenko Guchev, bass-baritone
  Anne Martindale Williams, cello
  Natasha Smikowsky, piano
  Edisher Sawiski, piano
  Maxim Mogilevsky, piano
8 p.m./PNC Recital Hall
$10 Suggested Donation

Thursday, April 16
The Duquesne Contemporary Ensemble
  David Stock, conductor
8 p.m./PNC Recital Hall
$10 Suggested Donation

Thursday, April 16
Duquesne University Jazz Ensemble
  Mike Tomaro, director
Westmoreland Jazz Society
7 p.m./Westmoreland Museum of American Art

Monday, April 20
Pittsburgh Symphony Orchestra
Bass Section Recital Series
  Jeffrey Turner, double bass
  Alaine Fink, piano
8 p.m./PNC Recital Hall
$10 Suggested Donation

Tuesday, April 21
Duquesne University Wind Symphony and Symphony Band
  Robert C. Cameron, conductor
8 p.m./Carnegie Music Hall, Oakland
$10 Suggested Donation

Wednesday, April 22
Duquesne University Electronic Ensemble
  Lynne Morse and Ken Karsh, directors
8 p.m./PNC Recital Hall
$10 Suggested Donation

Thursday, April 23
Duquesne University Jazz Ensemble
  Mike Tomaro, director
8 p.m./School of Music, Room 322
$10 Suggested Donation

Friday, April 24, 8 p.m.
Sunday, April 26, 2 p.m.
La Finta Giardiniera
Opera Workshop
Duquesne University Symphony Orchestra
  Guenko Guchev, director
  Nicoletta Conti, guest conductor
  Sidney Harth, music director laureate
$10 Suggested Donation

Concerts are subject to change. Please visit www.music.duq.edu or call
412.396.6083 for up-to-date information.
Duquesne University Mary Pappert School of Music

Career Services

We provide a variety of services to our alumni and full-time students of the Mary Pappert School of Music. Some of these services include:

- Arts Administration Internship Program
- Booking Performances
- Career Reference Books
- Constructing Your Portfolio
- Contract Writing and Review
- Entrepreneurialism and the Musician
- Gig Referral Services
- Grad School Preparation
- Grants
- Health Care for Musicians
- Intellectual Property and Copyright Law for Musicians
- Interview Preparation
- Money Management
- Musicians' Unions

- Music Publishing
- Negotiating Fees
- Networking
- Online Job Database
- Online Job Publications
- Personal Career Counseling
- Press Kit Development
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- Starting a Private Teaching Studio
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- Teaching at the Higher Ed Level
- Website Development
- Writing a Biography
- And more!

For more information or to schedule an appointment, please contact:

Amanda M. Ford, Assistant Dean
Room 304 • 412.396.5058 • forda@duq.edu
www.music.duq.edu/career.html