Celebrating the Innovative Educator
Genevieve Durham is an assistant professor and head of the dance program at Texas Tech University.

–PHOTO BY DAVID SHAYER
COMPOSING A LEGACY OF LEARNING
Dr. Van retires after 57 exemplary years of service.

SO YOU THINK YOU CAN DANCE?
Genevieve Durham challenges the stereotypes of dance.

WHERE INNOVATION IS TRADITION
Doctoral Program News

BAND TOGETHER
Campaign for band uniforms & travel

JUNCTION
The Nature of Education

TEXAS TECH UNIVERSITY
College of Visual & Performing Arts
This edition of the *Ampersand, Celebrating the Innovative Educator*, focuses on the educational side of the College of Visual and Performing Arts with articles that reflect our commitment to teaching and learning. In one article, you will read about our program in Junction, Texas and the dedicated and committed faculty who have created very unique arts experiences for our students. The Junction program is set in the beautiful hill country of Texas, along the banks of the Llano River, and it is precisely that location that stimulates and nurtures the artistic talents of our students and gives our faculty the opportunity to work side-by-side with students in a special environment conducive to in-depth teaching and learning.

This *Ampersand* has a very special tribute to an exceptional teacher, mentor, and musical composer, Dr. Mary Jeanne van Appledorn, who recently retired after 57 years of dedicated teaching and service to Texas Tech University. Regardless of whether you had the privilege of being in Dr. Van's classes, this article explains her stature in the world of American composers and the impact of her teaching on scores of students throughout her long and exceptional career.

Texas Tech's Dance Program is alive, growing, and thriving thanks to Genevieve Durham. You will read of the innovative aspects of teaching that Genevieve has developed and how her ideas and philosophy of teaching and learning have made the difference in the artistic lives of our dance students.

In the past editions of the *Ampersand*, we have created publications that endeavored to bring you multiple perspectives of our College - articles that highlight our distinguished alumni, our international interests, our changes and our growth. The College of Visual and Performing Arts is many things to many people, but we are first and foremost dedicated to our educational mission and our core purpose of “fostering excellence in the arts”.

As we continue to foster excellence in the arts, I invite you to be a supporter of the College of Visual and Performing Arts and remain connected to Texas Tech. Visit our web site at http://www.vpa.ttu.edu and see what is new! I hope you enjoy this edition of the *Ampersand*.
DR. VAN APPLEDORN RETIRES AFTER 57 YEARS OF SERVICE

PHOTO PROVIDED BY DR. MICHAEL STOUNE
REFLECTIONS FROM A FRIEND AND COLLEAGUE • BY DR. MICHAEL STOUNE

On September 7, 2008, a very special concert took place on the Texas Tech campus celebrating Dr. Mary Jeanne van Appledorn’s amazing career in music education and performance. Below is the tribute presented by Dr. Michael Stoune.

We are here to celebrate the legacy that Dr. Mary Jeanne van Appledorn has provided to the School of Music of Texas Tech University and to recognize the great honor we have enjoyed by having her as one of our colleagues.

When Dr. Gene Hemmle, after whom this beautiful hall is named, interviewed a 22 year old graduate of The Eastman School of Music in New York, he must have had a notion of the treasure he had found. Dr. Van and her mother didn’t really want to come to Texas—too far away from the center of things, they said—but Hemmle’s sales pitch intrigued them.

Arriving in Lubbock in the fall of 1950, Dr. Van (as we all call her), found a faculty of five—and a world-war II surplus dormitory building in which music classes were held. The building was located north of Holden Hall and recitals were held in the Tech Museum housed on the second floor of Holden hall.

During her first years at Tech, Dr. Van says “I taught everything under the sun.” Theory, piano, music history. Private lessons in instruments and voice were taught by part-time local musicians. In the summers, she traveled back to Eastman to work on her doctoral degree—it took 10 years. During those summers at Eastman, she also identified people who might make good additions to the Texas Tech faculty, and many of them came to Tech—Virginia Kellogg, Richard Meek, and many others.

When I came to TTU in 1973, I did not meet Dr. Van right away. Since the Department of Music was located in seven different buildings, one could go for weeks without seeing colleagues. However, I heard about Dr. Van—she taught theory (all levels), composition, ran the graduate program, and had some notorious mannerisms. Among them, her vibrant and enthusiastic laughter (usually coming just after she released an outrageous pun), her inclination to begin 8:00 classes early, and her habit of memorizing phone numbers by committing them to solfeggio.

A diligent work ethic, passionate attention to detail, and a scrupulous habit of being on time—(which means being early)—are hallmarks of her work and are part of the example she set for thousands of students. But most important—Dr. Van has a passionate love for and knowledge of all things musical. Her deep and abiding affection for music in all its aspects is very contagious and encourages students and colleagues to strive to their highest level of accomplishment.

Although Dr. Van’s international reputation is built on her creative work, it may be surprising to know that she does not have a degree in composition. Her degrees are in piano performance (she played the Schumann Piano Concerto with the Lubbock Symphony), theory (she wrote an Aural Skills text book, and, along with her sister Ruth, she wrote a text book for using the piano in the undergraduate theory class) and her doctorate was earned with a dissertation on Debussy’s opera “Pelleas and Melesande.”

When Dr. Gene Hemmle, after whom this beautiful hall is named, interviewed a 22 year old graduate of The Eastman School of Music in New York, he must have had a notion of the treasure he had found. Dr. Van and her mother didn’t really want to come to Texas—too far away from the center of things, they said—but Hemmle’s sales pitch intrigued them.

Arriving in Lubbock in the fall of 1950, Dr. Van (as we all call her), found a faculty of five—and a world-war II surplus dormitory building in which music classes were held. The building was located north of Holden Hall and recitals were held in the Tech Museum housed on the second floor of Holden hall.

During her first years at Tech, Dr. Van says “I taught everything under the sun.” Theory, piano, music history. Private lessons in instruments and voice were taught by part-time local musicians. In the summers, she traveled back to Eastman to work on her doctoral degree—it took 10 years. During those summers at Eastman, she also identified people who might make good additions to the Texas Tech faculty, and many of them came to Tech—Virginia Kellogg, Richard Meek, and many others.

When I came to TTU in 1973, I did not meet Dr. Van right away. Since the Department of Music was located in seven different buildings, one could go for weeks without seeing colleagues. However, I heard about Dr. Van—she taught theory (all levels), composition, ran the graduate program, and had some notorious mannerisms. Among them, her vibrant and enthusiastic laughter (usually coming just after she released an outrageous pun), her inclination to begin 8:00 classes early, and her habit of memorizing phone numbers by committing them to solfeggio.

A diligent work ethic, passionate attention to detail, and a scrupulous habit of being on time—(which means being early)—are hallmarks of her work and are part of the example she set for thousands of students. But most important—Dr. Van has a passionate love for and knowledge of all things musical. Her deep and abiding affection for music in all its aspects is very contagious and encourages students and colleagues to strive to their highest level of accomplishment.

Although Dr. Van’s international reputation is built on her creative work, it may be surprising to know that she does not have a degree in composition. Her degrees are in piano performance (she played the Schumann Piano Concerto with the Lubbock Symphony), theory (she wrote an Aural Skills text book, and, along with her sister Ruth, she wrote a text book for using the piano in the undergraduate theory class) and her doctorate was earned with a dissertation on Debussy’s opera “Pelleas and Melesande.”

It is as a composer that Dr. Van achieved her international reputation. If you “Google” her name you will find 23 pages of references. The list of her compositions reaches over 100. Nearly half of her works are published and twenty-five have been recorded. Awards for her music include the Hall of Fame of Texas Composers, College Band Director’s National Association, Tau Beta Sigma Outstanding Service to Music Award. Commissions of her work include those from Women’s Band Directors National Association, National Intercollegiate Bands, The Women’s Philharmonic of San Francisco, and many more. Performances of her works world wide have resulted in 28 consecutive “Standard Panel” awards from the Association of Composers, Artists and Publishers- a mark seldom equaled by any other composer.

But Dr. Van did not simply compose music and wait for the world to come asking for more. As a woman composer she knew that getting her work before the public would be very difficult and she became very active in contacting prospective performers, likely publishers, and willing recording companies.

But it is her generous, thoughtful and giving attitude toward her associates that is so remarkable—I asked her if she would be interested in writing a piece for the Devienne Trio, and in a matter of a few weeks, we had Galilean Galaxies—a depiction of the creation of the universe. Lisa Rogers was surprised to learn that Dr. Van was preparing a Symphony for Percussion for the Texas Tech Percussion Ensemble—just because she liked percussion. Kyung Wok Shin suggested that she look at a Korean poem called Azaleas, and a beautiful, award winning song resulted.

The highest praise for Dr. Van and her contribution to music, scholarship, and Texas Tech University came in 1989 when she was named Paul Whitfield Horn Professor of Music, the very highest distinction the university can accord to a member of the faculty.

We could go on—and on—and on. But Dr. Van is about music, and we are here to enjoy a small selection of her works. With A Set of Five, written in 1953, to Introduction and Allegro for Violin and Organ, written in 2007, we invite you to enjoy a sample of music that spans a most remarkable career.

We are here to celebrate the legacy that Dr. Mary Jeanne van Appledorn has provided to the School of Music of Texas Tech University and to recognize the great honor we have enjoyed by having her as one of our colleagues.

When Dr. Gene Hemmle, after whom this beautiful hall is named, interviewed a 22 year old graduate of The Eastman School of Music in New York, he must have had a notion of the treasure he had found. Dr. Van and her mother didn’t really want to come to Texas—too far away from the center of things, they said—but Hemmle’s sales pitch intrigued them.

Arriving in Lubbock in the fall of 1950, Dr. Van (as we all call her), found a faculty of five—and a world-war II surplus dormitory building in which music classes were held. The building was located north of Holden Hall and recitals were held in the Tech Museum housed on the second floor of Holden hall.

During her first years at Tech, Dr. Van says “I taught everything under the sun.” Theory, piano, music history. Private lessons in instruments and voice were taught by part-time local musicians. In the summers, she traveled back to Eastman to work on her doctoral degree—it took 10 years. During those summers at Eastman, she also identified people who might make good additions to the Texas Tech faculty, and many of them came to Tech—Virginia Kellogg, Richard Meek, and many others.

When I came to TTU in 1973, I did not meet Dr. Van right away. Since the Department of Music was located in seven different buildings, one could go for weeks without seeing colleagues. However, I heard about Dr. Van—she taught theory (all levels), composition, ran the graduate program, and had some notorious mannerisms. Among them, her vibrant and enthusiastic laughter (usually coming just after she released an outrageous pun), her inclination to begin 8:00 classes early, and her habit of memorizing phone numbers by committing them to solfeggio.

A diligent work ethic, passionate attention to detail, and a scrupulous habit of being on time—(which means being early)—are hallmarks of her work and are part of the example she set for thousands of students. But most important—Dr. Van has a passionate love for and knowledge of all things musical. Her deep and abiding affection for music in all its aspects is very contagious and encourages students and colleagues to strive to their highest level of accomplishment.

Although Dr. Van’s international reputation is built on her creative work, it may be surprising to know that she does not have a degree in composition. Her degrees are in piano performance (she played the Schumann Piano Concerto with the Lubbock Symphony), theory (she wrote an Aural Skills text book, and, along with her sister Ruth, she wrote a text book for using the piano in the undergraduate theory class) and her doctorate was earned with a dissertation on Debussy’s opera “Pelleas and Melesande.”
Few educators can boast of dedicating fifty-seven years to one institution. Dr. Mary Jeanne van Appledorn, or Dr. Van as many refer to her, has accomplished this impressive feat by giving most of her professional life to Texas Tech University. As one of the most influential musical composers, theorists, and performers of the 20th and early 21st centuries, recently retired Dr. van Appledorn will be greatly missed in the School of Music at Texas Tech.

It is difficult to concisely describe Dr. van Appledorn’s many accomplishments, but here are a few highlights:

- Graduated from the Eastman School of Music
- Performed at New York City’s Carnegie Hall
- Honored as a Paul Whitfield Horn Professor
- Won the Faculty Distinguished Research Award
- Presented the YWCA Women of Excellence Award
- Won ASCAP Standard Panel Awards from 1980 to the present
- Composed at least 80 major musical works, most of which have been published and have won awards of their own
- Included in the Grove Dictionary of Music and Musicians
- Honored with an annual new music festival dedicated to her

As one of her last composition students, I decided to take a more personal approach to contacting ex-students, friends and faculty members who have known her. In all of my conversations, everyone commented on two aspects of Dr. van Appledorn’s musical influence: her flavorful, expressive personality and her unmatchable hard work ethic.

Dr. Van’s character is best explained by those who have known her. Dr. Rob Tucker, former student and current Dean of the School of Music and Fine Arts at Howard Payne University recalled Dr. van Appledorn’s playful persona during a conversation about her latest composition. “I asked her if it was a tonal piece,” Tucker remembered. With a twinkle in her eye, she lowered her voice and said, “I’m not sure, but it does have a lot of tones!” Dr. Gary Belshaw, former student and professor at Wayland Baptist University wrote, “Her genius is manifested in her quick wit, marked by those luxuriant eruptions that are her laughter, a boisterous single syllable, sometimes preceded by another one, as it were, an anacrusis. There are apparently puns-a-plenty in music, for every single solitary composition lesson included more than one of these bursts of joy. And joy it truly was, for as surely as she ‘gets’ anything on this earth, she gets music, all of it: its theory, its sonority, its spaciousness, its wonder.”

Belshaw was not the only one to celebrate that unforgettable laugh. Former student and Hollywood music composer, Dr. David Kneupper, explained, “Her infectious laugh, inspiring piano-side manner and laser beam analytical skills made her a one-of-a-kind teacher. Passionate and brilliant, her Mt. Everest-sized personality came with a tender, compassionate side as well.” The piano-side manner included Dr. Van’s ability to literally use her nose to play that one extra note she couldn’t quite reach with her hands. Alan Shinn, former student and associate director of the school of music at Texas Tech University remembered, “My fondest memory of Dr. Van was when she was composing her large scale cantata, Night After Night in 1978... It was quite a hoot when Dr. Van’s famous laugh could be heard down the halls.” Personally, I’ll never forget how she would randomly yell at the top of her lungs and then lean over and whisper in my ear, “Do you hear that?” probing me to listen to the overtones her yell made on the strings of the piano. Truly, the School of Music will be filled with rests of silence without the sounds of Dr. van Appledorn.

Many former students gladly credit Dr. van Appledorn’s playfulness as influencing their own teaching style. Dr. Stephen Emmons, professor of music theory and composition at Angelo State University explained, “She taught with great enthusiasm and humor. I am in debt to her for this as well because it has influenced me in my own teaching.”

Dr. Van’s work ethic may be traced from “her childhood memory of her father, a Dutch organist in Holland, Michigan, who, whenever she made a mistake in her piano practice, would yell ‘fault’ from another room,” a recollection from Dr. Wayne Hobbs, former music faculty of Texas Tech University. One thing is for sure, Dr. Mary Jeanne van Appledorn had an amazing work ethic that few could match. All antics aside, her work was serious business.
Dr. Steven Paxton, former student and current director of the contemporary music program at the College of Santa Fe states, “Dr. Van has set a standard of perseverance, dedication, and just downright hard work that is an inspiration to everyone who has known her.” Former Texas Tech faculty member Dr. Robert Deahl exclaimed, “She will help you. She would give you the shirt off her back.” Furthermore he stated, “She is very fair, but very strong in her ways.” No one knows Dr. Van’s high standards as well as her students, and for many it has carried over into their lives and careers.

Dr. Rob Tucker explained, “Although she absolutely insisted on accuracy of assignments, she never let the minutiae interfere with the overall product of making music. Applying this practice to life, I learned to be fastidious with the details of my job, my family, and my projects without ever sacrificing the higher goals and purpose. From her I know to think long-range but take the small steps necessary toward the final outcome.”

Dr. Van stressed that daily progress, no matter how small, is vital to making your dreams and goals a reality. Not only did she strive for excellence in her own work, but she went out of her way for students and faculty. Dr. Ken Metz, professor of theory and composition at the University of the Incarnate World, remembered, “I spent a good deal of time talking to her on the phone about music. She would call me,” which most students recognize as vastly different from other professors who are often difficult to reach. Dr. Van’s dedication to Texas Tech was continually demonstrated as when Dr. Lisa Rogers learned of her composition, “Symphony for Percussion Orchestra”. Rogers, associate professor of percussion studies at Tech, asked, “Did someone commission a percussion work for you to write?” Dr. van answered, “No, I began writing this for you and the Texas Tech Percussion Ensemble.” Rogers was honored and moved that Dr. Van would take such a generous initiative on her behalf.

Celebrating Dr. van Appledorn’s powerful abilities to move and shake the music world, Dr. David Kneupper said it best, “After fifty-seven years at Texas Tech and a lifetime of honors, retirement will give to Dr. Van the one thing she’s never been able to acquire on her own: time off! Ruining the productivity bell curve for all of us, Dr. Van was easily the hardest-working music professional I have ever known.”

While researching this article, I was often asked by those who didn’t have the privilege of knowing Dr. van Appledorn why she hadn’t retired earlier. From those who did know Dr. Van, the response to her announcement was quite the opposite, “She has retired? I didn’t think that was even possible!” To say she was a mover and a shaker is an understatement. In the end, perhaps Dr. Van’s greatest legacy is the community of people she touched who continue to educate and influence others. Quite simply, her contributions will continue for years to come.
In fact, the head of dance at Texas Tech doesn’t remember much about the few dance classes she took as a very young student in Austin, Texas. “I really started in high school. Once I got into dance, I found confidence. I could do it well,” she says. Durham, who got her MFA at Texas Women’s University in Denton, Texas and her BFA at Southwestern University in Georgetown, Texas, carries that confidence over to her students helping them find their own voices. “So many women are silenced in dance,” she says. “In North American culture, it is common for girls to start dance at age two or three. They stand and look at each other in class and mimic what the teacher does. By the time they’re in high school, their bodies have been shaped by their all-knowing teachers via a very objectifying process. That can create a negative body image, which may contribute to the high instances of eating disorders in dance. It also supports the idea that it is normal and expected for women to be silent and obedient.”

Durham seeks to combat this trend by giving students ways to question practices they will use when they teach and when they dance. “We give our students equality in the classroom,” she says. “Women lift men and women lift women. Men and women do the same combinations while everyone helps each other. They understand each other’s perspectives and gender experiences, which is essential when we give critical feedback to dancers.”
This generates excitement in students like senior Meredith Lines, who says, “The greatest thing about Genevieve is that she pushes us to do things we never thought we could do.” And Durham says that she gets satisfaction from watching her students grow and break through to a new level raising the bar in their practice, their performance, and their studies.

Durham’s innovative teaching has helped quadruple the dance program’s enrollment in the last four years, according to Department of Theatre and Dance chair Fred Christoffel. “Genevieve has a tenacious work ethic which is second to none in the department,” he says. “Although overworked, as we all are, she handles the excessive demands of the job with a positive attitude. She is student-centered, demanding, fair, and energetic. Her work has been nationally recognized, and she is the most prolific artist in the department.”

According to Christoffel, Durham came into the department with the charge to revamp and expand the program. “We set a goal of doubling the program’s enrollment in four years. In reality the increase in the number of dance majors in her first four years was two hundred and eighty-eight percent while for dance minors it has been over four hundred percent,” Christoffel says. He also says the growth has been so tremendous that, as department chair, he asked her to put the brakes on due to lack of space and faculty. “If we were given adequate space and a couple of extra faculty members, I believe Genevieve could grow that program into one of the premier programs in the Big 12, if not the nation.”

Durham adds, “We’ve outgrown our building. Although our program has grown, we still have only one dance studio, one visiting professor, and three adjuncts. If we don’t keep up, the students will leave. We’re the only Big 12 school to offer a dance major with only one dance studio,” she notes. Durham adds that in five years she would like to see a graduate dance program at Tech and be nationally ranked as one of the outstanding undergraduate programs in the country.”

The dance program at Texas Tech prepares its students to succeed as dancers, teachers, and graduate students. In addition to performance, Tech dance students take courses in dance techniques, dance history, and choreography. Durham says that students are also required to learn pedagogy, tackle critical reading, and do theoretical writing. “We teach students how to articulate their goals while helping them create social and time management skills essential to succeed in the job market and in life. They have to balance rehearsal, performance, and academics. That’s a balance that’s going to serve them for the long term.”

Durham herself balances her busy work schedule with home life, also making time to mentor junior dance faculty. Joseph Sanders, who teaches Jazz I for beginners, says that Durham helped him develop his class for the semester. “She’s cooperative and supportive,” he says. Durham is most interested in teaching, choreography, and performance in that order. She says that she would like to move toward a position in administration in the next few years.

With her innovative teaching and her dedication to growth and excellence, Durham has raised the bar for Texas Tech’s dance department. “We help make our students moving thinkers and thinking movers,” she says. And that’s a lift any student could use.
First, Junction is unique! It is the only location, statewide, that offers a master of art education which is studio-based. Second, the program offers a supportive, respectful environment where students of all ages and in all stages of their careers can learn,” declares Future Akins-Tillett, assistant professor of visual studies in the School of Art at Texas Tech. “Junction is a perfect place for art teachers not only to get credit toward a higher degree, but to take the time for their own art.”

Akins-Tillett is talking about Junction, Texas, which is a Texas Tech experience open not to just art teachers or students working on an art degree, but to all people who enjoy quality time to create and learn. It is 411 acres of rolling green with limestone hills, herds of deer quietly munching grass, possums looking on inquisitively from old oak trees, and water bugs skipping across the spring fed streams of the Llano River. The beauty and tranquility of this Texas Tech University destination inspires all different disciplines of art exploration and creation. Rob Glover, professor of jewelry design and metalsmithing, explains, “It's a special place where you have time to think about art exclusively. Being in this pastoral environment gives me luxury in my life. I do some of my best work at Junction.”

Texas Tech’s summer art program is located two miles...
outside Junction, Texas, on FM2169. Junction is a town of 2600 people and is located at the junction of the North and South Llano Rivers. The facilities at Junction include an interactive video conferencing classroom and 16 traditional classrooms; a lecture hall that serves as the dining hall; offices; laboratories; a library; a darkroom; Mac and PC computer labs with wireless access; and other specialized areas for ceramics and glassblowing. For outdoor pursuits there is a swimming pool in addition to canoeing, tubing, fishing, hiking, and birding. Visitors can also enjoy volleyball, softball, basketball, biking, and a Challenge Ropes Course.

“At Junction, you start where you are and go from there. It is a place to feed imagination, not kill it,” declares Dr. Ed Check, associate professor of visual studies. “There are no distractions, no TV. It is a time to rethink your art and work, work, work! It can be intense, but calming at the same time. At meals you are right beside your instructors, so the learning and discussion doesn’t stop at the classroom,” says Akins-Tillett.

Glover agrees, “Instructors learn so much from their students.” He adds, “And, the instructors always come back. I have been going to Junction since I have been at Tech – twenty years!”

At the urging of friends, who promised a fun getaway with an opportunity for class credit, student Erin Hernsberger decided to attend last summer’s first session. “At first, I was scared when I got there, kind of like the first day of summer camp. But, I found a community of people who wanted to work on art all the time. It really turned me on. It was low-key and the professors were just one of us – the openness was amazing.” Hernsberger who is working on a master of art education had never worked with clay, so she tried the ceramics class. “It was truly life-changing!” As a result, Hernsberger says, “I want to do non-stop art and become a studio artist. I found this out at Junction!”

There was another special student at Junction during last summer’s first session. Dr. Carol Edwards, the dean of the College of Visual and Performing Arts, visited Junction and enjoyed a turn at glass making. “Our program in Junction offers students the opportunity to create art outside of the hectic, usual workaday world. The experience in Junction is similar to an art colony providing artists with the time, space, and collaborative environment that is so vital to the creative process,” Edwards observed. In addition, three students defended their master of art education degrees and presented their work in a Junction exhibit. Friends and family were invited to join other Junction artists to enjoy the unique art inspired by this one-of-a-kind hill country experience.

Junction has been a part of the Texas Tech system for thirty-seven years. Nancy Johnson, the business services supervisor of TTU off-campus sites in Junction explains, “This facility was actually obtained from Texas A&M in 1954. It is where Coach Paul “Bear” Bryant trained his original Junction Boys.” According to legend, two busloads of players came to practice and learn at Junction, but ten days later only one bus returned to A&M. The Texas Tech art instructors all agreed that Junction has become a destination that no one wants to leave now! Glover says, “You can’t understand how special the experience is unless you go.”

In addition to the two three-week summer sessions where students can take up to six hours, degree programs, and continuing education opportunities, the TTU Center at Junction offers undergraduate and graduate courses in intensive two-week sessions during May (Intersession) and during the holiday break (winter session).

Classes offered by the School of Art at Junction this past summer included ceramics, glass blowing, metals/jewelry, digital photography, digital and traditional photography collage, art education, printmaking, and painting. The instructors were Dr. Check; Akin-Tillett; James Watkins,Horn Professor, Architecture; Angela Heath, South Plains College Art Instructor; Glover; Robin Germany, Associate Professor in Art; Sara Waters, Professor in Art; Manuel Gonzales, Architecture Instructor; and Andrew Martin, Associate Professor in Art. For more information on this program, visit http://www.depts.ttu.edu/art/SOA/nav/junction/campus.html .

“ It’s a special place where you have time to think about art exclusively. ”

– FUTURE AKINS-TILLETT

–PHOTOS BY DERRICK ARD
AND COURTESY OF VICKIE BUNTING
n an issue devoted to arts educators, alumni of the Fine Arts Doctoral Program stand out for innovative contributions in a variety of educational circumstances. The stories that follow, chosen for their interest level and geographical scope, represent well all our graduates’ achievements. Like many of our alumni, these embody leadership and exemplify multifaceted engagement with plural disciplines, diversity, and innovation. In sum, they embody the aims and objectives of our distinctive doctoral program in Fine Arts. (For additional episodes and information, see Alumnotes at www.fadp.vpa.ttu.edu)

Michael Marcades, Ph.D. (FA M, 1999), newly appointed Director of Music at Southern Union State Community College in Wadley, Alabama, has landed within a southeastern United States phenomenon that constitutes a unique choral education teaching paradigm: the “show choir.” Show choir incorporates varied facets of choral/vocal skill, dance, and theater. Many gifted students in the region are attracted to a musical experience that transcends performing on stationary risers. Perhaps as a result of this interest, show choir environments often seem to focus on the area of “show,” i.e., choreography, costumes, etc., while devoting limited attention to the “choral” aspect. Dr. Marcades, however, transforms the genre by infusing excellence in vocal/choral performance and literature, in order to provide new possibilities for those whose primary teaching and performance outlet constitutes show choir.

Currently in preparation, “Estampie Natalis - A Southern Union Christmas” exemplifies this pursuit of excellence. As indicated in the title, the show utilizes Vaclav Nelhybel’s challenging work for mixed voices and chamber orchestra as its foundation. Nelhybel’s literature probably has seldom, if ever, been the heart of a show choir experience that expands here to include a troupe of dancers that performs while the choir sings and “moves.” The end result recalls the work’s premiere performance with featured ballet dancers but creates a contemporary interdisciplinary performance and learning experience for all.

TTU’s interdisciplinary doctoral degree provided the preparation to embrace such a unique, often criticized, performance environment, according to Marcades. As he notes, “Art is art; excellence is excellence -- and it should be infused everywhere.” That credo recognizes the validity of vernacular or multicultural musics. For Gary W. Cobb, Ph.D. (FA M, 1979), professor of music at Pepperdine University in Malibu, California, working with international students while he was a graduate assistant at TTU teaching fundamentals of music and first-year music theory led to thinking about ways to advance understanding of other cultures through music.

Dr. Cobb received a fellowship from the James Irvine Foundation as part of a program to devise courses that would foster cultural diversity, leading to his Multicultural Music in America: Eye on Los Angeles. In part by using the metropolis as a living textbook, students gain awareness of trends in multicultural music on national and international levels, of the multicultural music found within the metropolitan area, and of what is meant by community in Los Angeles. Music constitutes a portal to the history, literature, politics, art, and social concerns of the particular culture, but some of the most important learning experiences occur when students interact with members of a particular urban group. The course aims to instill in students the ability to empathize with the concerns of another culture, since this ability is thought to be a crucial leadership skill enabling successful functions in a global society.

Empathy and experiential learning are fundamental to pedagogical concepts such as service learning that have recently gained ground in educational theory and practice. This practice redresses what may be thought to represent a decline in notions of obligation and community that characterizes the lived reality of many in current generations of students. Their reality, too, comprises newer forms of technology often considered to have the capacity to alter ideas of learning, education, and forms of knowledge. Among our alumni, Steven Earl-Edwards, Ph.D. (FA T, 1992), professor in...
Theatre at LaGrange College in LaGrange, Georgia, addresses these issues with a course combining service learning, oral history, drama, and film.

Dr. Edwards was asked by his academic dean to create a special Cornerstone course for the past semester which he built around the feature film, A Circle on the Cross. Edwards co-wrote the script with former TTU professor Tom Jones, and he co-produced and co-directed the film in which he also acts. The course addresses how war affects both service persons and their families during and after service, especially if the service person was a Prisoner of War or was Missing in Action. Primarily focusing on the Vietnam experience, the course utilizes research from all recent wars; students spend at least ten hours of service learning interviewing retired veterans in order to obtain their life-stories. The feature film is scheduled for release to festivals by early spring 2009; the trailer can be viewed at: www.acircleonthecross.com

Hands-on experience and time for reflection are central to a more traditional but still vital educational practice, the internship. Lari Dianne Young, Ph.D. (FA M, 1994) is currently in her fifth year as Director of the Performing Arts Center, a 1500-seat concert hall at Texas A&M University-Corpus Christi. Previously Dr. Young developed “Signature Programs” aligned with state educational skills requirements in her position at TTU (described in Alumnnotes online). Today, Young engages a different role: she assists her full-time staff in mentoring some 30 interns in arts management and production who assist in areas including box office, ushering, technical assistance, and grant writing.

While learning, interns support the public interface of the Performing Arts Center, home to the Corpus Christi Symphony Orchestra (CCSO).

For the CCSO, Ronald Scott, Ph.D. (FA M, 1997) has developed a new twist on pre-concert lectures. The orchestra's Footnotes series, now in its third season, augments the music history lesson or program-notes-in-person that usually constitute these lectures through incorporation of music technology. Dr. Scott fosters active listening by isolating various musical features of compositions on the evening's program and analyzing creative processes used to compose them. He uses music notation software to create examples that explore such ideas as the transformation of a motive into a complete theme or compositional devices used to develop and present musical themes as the work unfolds. Eight to fifteen excerpts, each from 15 to 90 seconds in length, present features of orchestration, tonality, and secondary melodies; alternate possibilities sometimes illustrate how different types of accompaniment would impact the mood of the piece. By these means, musical construction is clearly delineated for listeners who may otherwise encounter difficulty in discerning separate elements within the auditory mélange experienced at the concert. They can thus better comprehend the aural complexities and can appreciate more completely the imagination of the composer in whose mind those sounds originated.

Currently associate professor at Texas A&M University, Scott clearly extends music appreciation beyond its traditional setting, addressing 70 to 100 lecture attendees and, during occasional live broadcasts, the radio-FM audiences of Corpus Christi and Victoria. Thus he, like all our featured educators, does much to extend pedagogical boundaries. Their efforts, in combination with those of our other alumni, maintain the reputation of the Fine Arts Doctoral Program for stimulating, innovating, synthesizing, leading, and, most of all, excelling.
Last fall, the College of Visual and Performing Arts kicked off an initiative to raise funds for new band uniforms. The Goin’ Band’s twelve year old uniforms were completely worn out! More than two hundred band alumni and fans, the TTU Office of Student Affairs, and the TTU Office of Administration and Finance responded with generous donations to help raise $350,000 to purchase the new uniforms! In addition, the College of Visual & Performing Arts was able to start an endowment for future needs of the band and additional band travel. The new uniforms are very versatile with several different “looks” that can be achieved through the use of a removable, double-sided breast plate. Contributions to the endowment are still needed and can be made online at give2tech.com.

Top Right: Anna Henry, former long-time employee of the School of Music, created one-of-a-kind pillows from retired band uniforms to support the Band Together Campaign. A limited number of these pillows are available for purchase. Anna and Bob Henry, associate dean of the College of Visual & Performing Arts, donated additional materials and Anna’s labor as their contribution to the Band Together campaign.

Right Middle: Texas Tech supporter Lou Diekemper is surrounded by Goin’ Band members sporting their new uniforms prior to the first game of the season.

Left Middle: Ramar Communications and FOX-34 television produced and donated air time for local Band Together promotional spots hosted by anchor Jeff Klotsman.

Bottom Left: Goin’ Band parents Mike and Julie Duke purchased a retired uniform for their son Kevin; proceeds from band uniform sales also supported the Band Together campaign.

Thank you to everyone who supported Band Together!
The Betty Wright Scholarship Endowment Established

School of Music supporter, Karen Savage, established this scholarship endowment in memory of her mother and our friend, Betty Wright. Betty was a founding member of the Friends of Music organization and she and Karen not only volunteered and made donations, but they attended numerous concerts and performances over the years. Betty loved to give and she loved music. She supported not only the music programs at Texas Tech, but she became a personal friend of many students and was there to help and encourage them. This scholarship will allow Betty to continue to support music students into perpetuity. Karen, a current Friends of Music board member, has also made a generous planned gift to add to this endowment in the future.

“My mother was a pacesetter, and she believed in giving back to her community,” said Savage. “I have been blessed to have her as my best friend, and this gift is a fitting tribute to her. She loved the arts as I do, and this endowment will forever link her name to the excellent programs within the College of Visual and Performing Arts that will assist untold numbers of students in the future.”

– KAREN SAVAGE

Anita and Gerald Smith Host CVPA Event in Houston

Anita and Gerald Smith hosted an event for the CVPA in their historic Houston museum area home last February. The home is a gallery of fine art with a focus on African American pieces. One hundred and twenty guests enjoyed the Smiths’ fine art collection and were entertained by Texas Tech jazz students and their director, world famous saxophonist, Brad Leali. The Smiths provided wonderful food and drink and it was a lovely evening. Anita holds a degree from our School of Art, and she and her husband Gerald, have donated a large collection of African American art to the Texas Tech Museum. Many thanks for their hospitality and generosity!

The College of Visual & Performing Arts Welcomes a New Development Officer

Jeff Whitley, former development officer for Texas Tech University Libraries, joined the College of Visual and Performing Arts in September. He replaces Kim Klotzman, who joined Texas Tech’s Office of Corporate and Foundation Relations where she will work with all academic areas on funding requests to corporations and foundations.

A native of Birmingham, Alabama, and a Texas transplant since 1982, Whitley has worked for Texas Tech University since 1998, during which time he served as a major gifts proposal writer for the university system, and later as director of development communications. In 2005, he joined the Libraries, serving as director of communications and marketing until this past February when he, again, moved into the development role. Whitley began his career in higher education in 1989—holding positions at South Plains College and Weatherford College.

“I have admired the College of Visual and Performing Arts since its creation, and I had quietly hoped to join it one day,” he says. “The college is a strong community of forward-thinking, creative professionals. I believe we can work together to take the college to the next rung among the finest fine arts colleges in the nation.”
Every attempt has been made to ensure accuracy of this list which contains contributions from September 1, 2007, through September 12, 2008. Contributions are recognized in the Ampersand at the time of the initial pledge. Pledge payments are not included in this list.

$1,000,000+
- Helen Jones Foundation, Inc.

$100,000+
- Anonymous Donor
- Lt. Colonel J.D. Bobbitt
- The family of T.J. and James Stephen Brown
- Ms. Karen C. Savage

$20,000+$100,000
- The GI Foundation
- Lou D. Dietzker, Ph.D.
- Mrs. Nathalie G. Hise

$5,000+$19,999
- Mr. and Mrs. John Anderson
- Mr. and Mrs. Mark I. Bass
- Dr. Helen and Mr. Anthony Brittin
- Dr. Alice M. French
- Mr. Ken Little
- Dr. and Mrs. W. Kurt Loveless
- The Lubbock Chorale
- Lubbock Area Foundation, Inc.
- Mrs. Mary Jo Merriman
- Mr. and Mrs. Alfredo Montalvo, Jr.
- Dr. R. Phillips and Ms. E. McNair
- Dr. Mary Saithoff and Dr. Roger Saithoff
- Karen C. Savage Properties
- Mr. and Mrs. Edward R. Smith
- Mrs. Margaret Talkington
- UMC Health System

$1,000-$4,999
- Allergy & Asthma Clinic of West Texas
- Atmos Energy Corporation
- Mr. and Mrs. Donald Bearbower
- Mr. and Mrs. James K. Bearden
- Mr. and Mrs. William D. Boon
- Mr. and Mrs. Vernon Bratcher
- Dr. Rebecca Butler and Mr. Ben Davidson
- Dr. and Mrs. John M. Filippone, Jr.
- First United Bank
- Mr. and Mrs. David Garcia
- Mr. and Mrs. Kevin T. Glasheen
- Goin’ Band Association
- GRACO Real Estate Development, Inc.
- Chancellor and Mrs. Kent Hance
- Mr. and Mrs. R. Neil Hershey
- Mr. and Mrs. Jeff M. Holloman
- Mr. and Mrs. Joe B. Horkey
- Mr. and Mrs. Henry S. John
- Mr. and Mrs. Dale H. Johnson
- Ms. Marjorie Cone Kastman
- Mr. Kirk L. Kelly
- Mr. and Mrs. Doug Kopp
- Lamesa National Bank
- Mr. and Mrs. Mike Mahon
- Dr. and Mrs. Allen T. McNees
- Media Support Group, Ltd.
- Mrs. Marie D. Meyer
- Dr. and Mrs. Brent Nall
- Office of Institutional Advancement –
  Dr. Kelly Overley
- Mr. and Mrs. Gregory Pare
- Mrs. Alice H. Parsley
- The Presser Foundation
- Mr. and Mrs. Bruce D. Redline
- Mr. Damon C. Richards
- Mr. and Mrs. J. B. Roberts
- Dr. Linda Robins and Dr. Scott Robins
- Spawn Simpson Pitts Incorporated
- Ms. Stephanie Starkovich

$500-$999
- Ms. Joan J. Baker
- Mr. and Mrs. William L. Ballenger
- Ms. Judy L. Beedy
- Mr. and Mrs. Pieter Bergstein
- Ms. Harriette R. Bobbitt
- Dr. and Mrs. Hemmo Bosscher
- Mrs. June Posey Brock
- Mr. and Mrs. James A. Byrd
- Mr. and Mrs. Jonathan Cieslinski
- Covenant Health Systems Foundation
- Mrs. Bobbe O. Crawford
- Mr. and Mrs. Jim Cummings
- Director’s Choice Tour and Travel
- Doc’s Liquor Store
- Mr. and Mrs. Dwight Galbi
- Gourmet Pantry
- Dr. Birgit Green and Mr. D. Brad Green
- Judy W. Halla, Ed.D.
- Hallmark Cards, Inc.
- Dr. Jane Henry and Dr. Jack Henry
- Mr. Grey Lewis
- Mr. and Mrs. Bill Lowell
- Mr. Allan Mackenzie and Ms. Mary Asbell
- Miscellaneous Contributions
- Mr. and Mrs. Marciano Morales, Sr.
- Mr. Ricky D. Neal
- Mr. and Mrs. Stanley Osborne
- Mr. H. Deane Pierce
- Garry R. Pollock, M.D., PA.
- Dr. and Mrs. Scott C. Porter
- Mr. David B. Postar
- Drs. S. Sabatini and N. Kurtzman
- Robert P. Schmid, M.D., PA.
- Service Title Company
- Mr. and Mrs. David L. Shea
- St. Gregory’s Abbey
- Frederick S. Craig, Ph.D.
- Mr. and Mrs. Frank C. Syvcek
- Tau Beta Sigma
- Ms. Jennifer Thompson
- Ms. Sally Ann Walton
- Mr. R. Wesley and Mrs. C. Collier Wesley

$200-$499
- Allegro Music Club
- American State Bank
- Mr. and Mrs. John G. Anthony
- Mr. and Mrs. Donald Asmus
- Barbara Arrington Trust
- Mr. and Mrs. J. Alton Bauerle
- Mr. and Mrs. Stephen B. Bearden
- Dr. and Mrs. John Brown
- Charles Adams Gallery
- City Bank
- Dr. and Mrs. Donald Clancy
- Mr. and Mrs. J.B. Clendenin
- Mrs. Jonnife D. Cogdell
- Mr. and Mrs. Barry L. Cohen
- Dr. and Mrs. Thomas L. Colwin
- Mr. and Mrs. Mickey H. Craig
- Dr. and Mrs. David C. Cummins
- Mr. Donald E. Daniel
- Mr. and Mrs. Sidney H. Davis, Jr.
- Mr. and Mrs. Tommy Davis
- Ms. Virginia Davis
- Dr. Lora Deahl and Mr. Robert Deahl
- Mr. and Mrs. Steven Downing

$100-$199
- Mr. and Mrs. John Fare
- Mr. and Mrs. Ray Fargason
- Mr. and Mrs. Johnny Fisher
- Mr. and Mrs. Giles M. Forbes
- Mr. and Mrs. Jim O. Gilbreath, Jr.
- Mr. and Mrs. John A. Gillas
- Dr. and Mrs. John E. Gilliam, Jr.
- GFP Lubbock Associates, Ltd.
- Mr. Don Graf
- James W. Graves, Ph.D.
- Mr. Timothy C. Harrison
- Mr. and Mrs. Carl P Haugneland
- Mr. and Mrs. F.A. Hause, II
- Mr. and Mrs. Ron Hawkins
- Mr. and Mrs. Monnie N. Henslee
- Mr. Daniel G. Hernandez
- Mr. and Mrs. Carrol W. Holley
- Mr. and Mrs. Duane Howell
- Mr. and Mrs. Scott R. Jesko
- Ms. Lana Johnson
- Mr. and Mrs. John Kloosterman
- Mr. and Mrs. Jeff Klotzman
- Dr. Beverly W. Krieger
- Mr. and Mrs. Jim E. Lowder
- Kristin M. Lyman, Ph.D.
- Mr. and Mrs. Craig McDonald
- Mr. and Mrs. Mike D. McDonald
- Mr. and Mrs. Bruce McFadden
- Mr. and Mrs. Joe D. McKay
- Mr. and Mrs. Gary L. Meeks
- Mrs. Betty R. Miller
- Ms. Cecilia Mitchell
- Mr. and Mrs. Ricky Mosley
- Mr. and Mrs. Kevin I. Mothersburgh
- Mr. and Mrs. Jeffrey C. Myers
- Ms. Jill Nelson
- Mrs. Jean H. Nichols
- Mr. Jerry N. Nislar
- Mr. and Mrs. William Pesetski
- Mr. and Mrs. W. Gerald Pipkin
- Dr. and Mrs. Thomas A. Presley
- Mr. and Mrs. Jamey Price
- The Robert Spence School
- Robert F McDermott Elementary School
- Ms. Lisa Rogers
- Mr. and Mrs. Ed Rugus
- Mrs. Nelda A. Rollins
- Ms. Linda J. Sadler
- Mr. and Mrs. Dwight M. Sanders
- Mr. and Mrs. William Shaver
- Mr. and Mrs. Alan Shinn
- Mr. Matthew J. Smith
- Mr. and Mrs. Donald E. Smith
- Mr. and Mrs. Tom Sowell
- Mr. Jack E. Stoffregen
- Dr. and Mrs. J. Emery Swenson
- Mr. Jason C. Terry
- Ms. Fredda F. Townes
- Mr. James C. Trauger
- Mrs. Louise Hopkins Underwood
- University Theatre Players
- Mr. and Mrs. Peter Wagner
- Waldrop Insurance Organization
- Mr. and Mrs. Roy D. Weak
- Dr. and Mrs. William E. Westney
- Dr. and Mrs. Charles Wheelsley
- Dr. and Mrs. Thomas B. Williams
- Mr. Robert Alwyn Williams
- Ms. Kay Wilsher
- Dr. Jane Wilson and Dr. C. Roy Wilson
- Mr. and Mrs. William D. Young, Jr.
CHRISTIE BLIZARD, assistant professor of painting and drawing; WILLIAM CANNINGS, associate professor of sculpture; and MARK BOND, technical assistant for the 3D Art areas, were selected into the Biennial Southwest 08 presented at the Albuquerque Museum of Art, NM, in September through November. The exhibition presents the best in contemporary art from Arizona, New Mexico, and Texas.

CHRISTIE BLIZARD, assistant professor of painting and drawing, had two pieces selected into the International Small Film Festival presented by Berkeley Art Center, and works & conversations Magazine. Blizard is included in a group show entitled Merry-Go-Round at SOHO20 Chelsea, New York, in November/December. She has been selected into the Group Exhibitions for the 2009 Texas Biennial, scheduled for spring 2009 in Austin.

WILLIAM CANNINGS, associate professor of sculpture, has been selected as the solo artist representing West Texas in the 2009 Texas Biennial by Michael Duncan, an L.A.-based independent curator and critic and 2009 Texas Biennial Guest Curator.

CONSTANCE CORTEZ, assistant professor of art history, co-organized, with Dr. John Beusterian of CMLL, the biannual meeting of the Early Modern Image and Text Society (EMIT) October 23-25. Entitled Death in Words & Images: The Case of the Early Modern Hispanic World, the conference brought 32 scholars from around the country for the presentation of papers on the topic. In conjunction with the EMIT conference, Cortez curated an exhibition entitled Death & Memory in Contemporary Art which was presented in the Studio Gallery of the School of Art and for which she wrote the exhibition essay.

RICK DINGUS, professor of photography, has curated five exhibitions from the Millennial Collection of the Southwest Collection for exhibition at the Underwood Center for the Arts this fall, at the School of Art in January 2009 and the Buddy Holly Center later in spring 2009.

JANIS ELLIOTT, assistant professor of art history, served as co-editor with Cordelia Warr on Art History: Journal of the Association of Art Historians 31, 4, (September 2008): Special Issue: Import/Export: Painting, Sculpture and Architecture in the Kingdom of Naples, 1266-1713.

ROBIN GERMANY, associate professor of photography, is currently included in Field of Color: Seven Contemporary Artists at the Art Museum of South Texas through January 2009. Germany had artwork curated by Arturo Palacios into viewfinder: new images by texas artists, exhibiting at FOTOFEST, Houston in November and December.

CAROL FLUECKIGER, associate professor in foundations, had two paintings published in Studio Visit Magazine (Open Studios Press, Boston, MA, 2008)

TINA FUENTES, professor of painting, was invited for a one week printing residency at Serie Project Inc., Austin in October. This was for the Serie Project XVI.

DAVID LINDSAY, assistant professor of foundations, participated in the 2008 International Experimental Painting Residency in Tescani, Romania in August. Of the twelve selected artists, Lindsay is the only artist from the United States. This program culminated in an exhibition and catalog of the participating artists.


SARA WATERS, professor of sculpture, chaired the 11th Texas Sculpture Symposium in November. Entitled Engaging Sculpture: Toward Social, Environmental & Political Involvement, the symposium featured internationally recognized James Drake as the opening speaker. The session was held at the TTU Center at Junction and brought in sculpture professionals and students from all over the State.

SANG-MI YOO, assistant professor of foundations and printmaking, and STACY ELKO, assistant professor of printmaking, have been accepted into the Special Events category for the Southern Graphics Council Conference in 2009 with the presentation: Corner 2 Corner: Urban Poster Explosion.


CONNETT LAMB, department business manager, was announced as a TOP TECHSAN AWARD recipient by the Alumni Association in September and received a $500 award.

JESSICA JACOBI (3rd year MFA candidate in jewelry design & metalsmithing) has had a work selected into Analogous, an annual exhibition at the Eastern New Mexico University in Portales. Juried by internationally recognized critic and arts writer, Lucy Lippard, the exhibit will take place in January-February 2009.

ANDREA MOON (3rd year MFA candidate in ceramics) has been accepted into the national juried exhibition entitled Object of Desire, to be presented at the Woman Made Gallery in Chicago in October and November.

QUINTIN OWENS (1st year MFA candidate in ceramics) is one of only 20 artists who will have work exhibited in an exhibition entitled Terra Firma at Manifest Gallery in Cincinnati in November. Owens’ ceramic sculpture, titled Monoculture, combines low fired clay with grog, latex seed and wood.
John Hollins, D.M.A., interim director of choral studies, performed in Prague, Czech Republic, with Kathy McNeil, professor of voice, and graduate student Oliver Lucero, MM, vocal performance, March 15-18, 2008; the appearance included concerts at the St. Nicholas Church and the International School, as well as a master class at the International School.

Kevin Wass, D.M.A., professor of tuba, was a featured artist at the International Tuba-Euphonium Conference held at the University of Cincinnati College-Conservatory of Music on June 22-28. Wass performed a solo recital, conducted the TTU Tuba-Euphonium Ensemble, chaired and served as Master of Ceremonies for the awards presentations, and also presided at master classes. Susan Wass, staff accompanist for the School of Music, was a staff accompanist for ITEC 2008.

Christopher J. Smith, Ph.D., associate professor and chair of musicology, and Angela Mariani, assistant professor of musicology, were featured soloists with the University of Kentucky Symphonic Wind Ensemble in a two-week tour of mainland China playing Dan Welcher’s Minstrels of the Kilts. While on tour, they performed for a wide range of local populations, and also lead a traditional Irish music session at Beijing’s Paddy O’Shee’s Irish pub. In addition, they also participated as faculty in Zoukfest World Music Festival (Santa Fe, New Mexico).

Stacey Houck, Ph.D., assistant professor of musicology, participated in the conference Lords of Wine and Oil: Robert Herrick and his Contemporaries (Buckfast Abbey/University of Newcastle), the Medieval and Renaissance Music Conference (Bangor, Wales), and the North American British Music Studies Association Conference (Toronto).

Janice Killian, Ph.D., professor of music education has been elected to a six year term on the Executive Committee of the Society for Research in Music Education, a committee that reports to the Executive Board of the MENC, the National Association for Music Education.

Janice Killian, Ph.D., professor of music education and Keith Dye, Ed.D.C.T., associate professor of music education, presented a session sponsored by the Music Teacher Education Special Research Interest Group at the 2008 MENC convention entitled Plan/Teach/Archive/Reflect: Undergraduate Music Educator Longitudinal Development Following the Reflective Practice Model describing the undergraduate music education program at Texas Tech.

Thomas Hughes, D.M.A., professor of organ and music technology, performed recitals this year on two of the most important and largest pipe organs in the Northern Hemisphere which are located in churches in Midland and Amarillo.

The Symphonic Wind Ensemble, under the direction of Sarah Mckoin, D.M.A., has been accepted to perform at the 2009 TMEA Conference in February.

Texas Tech was also represented at the International Tuba-Euphonium Conference 2008 by the Tuba-Euphonium Ensemble which performed on June 30th.

The Celtic Ensemble performed at the Slaton Arts Festival in Slaton, Texas, and provided a workshop on English Country Dance for the West Texas Kodaly Initiative on the Tech campus.

The Texas Tech Steel Drum Band "Apocalypso Now" under the direction of Lisa Rogers, D.M.A., and associate professor of percussion studies, was selected to perform at the International Society for Music Educators Conference in Bologna, Italy, July 20-25, 2008.

Lee Jarzemba (junior – music education and performance) was an invited competitor and associate professor of percussion studies, was selected to perform at the International Society for Music Educators Conference in Bologna, Italy, July 20-25, 2008.

Euphonium student Chris McGinty (senior – music education), placed third in the Euphonium Mock Audition, and incoming freshman euphonium student Brett Blackstone was an invited competitor and was in the semi-finals in the Solo Euphonium Competition-Young Artist Division.

Ben Hackett (sophomore – composition, music education) performed in a master class for David Werden of the University of Minnesota and formerly US Coast Guard Band.

Jennifer Voges (Horn DMA Student) has been awarded a Helen DeVitt Jones Graduate Fellowship.

DMA/Piano Pedagogy student Hauchuan (Jack) Li has been offered a tenure-track faculty position at the Beijing Conservatory of Music.

Michelle Mossman-Baer (Ph.D. arts administration) accepted a Development Fellowship from the League of American Orchestras and will spend July-December 2008 working as development officer for the St. Paul Chamber Orchestra in Minnesota.

Meredith Morrow (Ph.D. arts administration) accepted an internship position with the Lubbock Symphony Orchestra.

Lauren Joiner (M.M. ethnomusicology) was a scholarship recipient for both Zoukfest World Music Festival (Santa Fe) and at Sequenatia’s Medieval Music Intensive in Vancouver, BC; she also conducted fieldwork research in Northern Mississippi blues fife & drum music.

Lauren Joiner (M.M. ethnomusicology) and Sarah Hughes Brinker (M.M. musicology) presented papers at the Rocky Mountain chapter meetings of the Society for Ethnomusicology in Logan UT.

Corey Green (M.M. musicology) was a scholarship recipient for both Zoukfest World Music Festival (Santa Fe) and at Sequenatia’s Medieval Music Intensive in Vancouver, BC.

Ian Rollins (Ph.D. musicology) and Elissa Stroman (M.M. musicology) presented papers at the SW Chapter meetings of the American MusicoLogic Society in Houston. Mr. Rollins was also hired as instructor-of-record and distance-learning developer for MUHLS310 Rock History.

Rebecca Coberly (DMA, voice), Kimberly Jumper (MUPF, voice), Oliver Lucero (MM, voice), Stephen Maus (MUPF, voice), Nicole Mendez (MUPF, voice), Jacob Miller (DMA, conducting), Jerred Tochterman (BA, theater arts), and Anna Trawick (MUTC, voice) beautifully represented the CVPA on a performing and cultural studies tour of Middle Germany July 7-August 8, 2008. John Hollins, D.M.A. and interim director of choral studies, led this five-week experience.
PROFESSOR NORMAN BERT’S play The Gospel According to Jesse was performed to standing room only crowds in November, 2007, at Lubbock Community Theatre’s Boston Avenue Playhouse, produced with sponsorship from the Department of Theatre and Dance. In July, 2008, he attended the two-week Sewanee Writers’ Conference at University of the South in Tennessee, an invitational conference for poets, fiction writers, and playwrights.

ANDREA BILKEY, associate professor, designed the lighting for Andy Wilkinson’s The Soul of the West in Canyon, Texas. In the fall of 2007 Professor Bilkey presented a full day lecture on “theatrical lighting with limited budgets” for Ector County ISD. In the spring of 2008, she participated as a guest judge panelist for “Students in the Lighting Lab” at the United States Institute for Theatre Technology (USITT) National Convention, where she also served as the adult volunteer coordinator of the USITT lighting lab for the lighting commission. In June she began working as a co-author for a series of tutorials and exercises specific to theatre drafting. Professor Bilkey also received tenure and promotion this past year.

JIM BUSH, assistant professor, directed the world premiere of Dr. Norman Bert’s The Gospel According To Jesse. Dr. Bush received a $10,000 Humanities Fellowship grant which he will use for his continuing research on the Creative Personality Development and Profiling (of Actors). He was elected President of the Board of Directors of Lubbock Community Theatre.

DOROTHY CHANSKY, associate professor, presented papers at the Mid-America Theatre Conference in Kansas City in March, 2008, and at the International Federation for Theatre Research Conference in Seoul, South Korea, in July, 2008. She also co-coordinated the Feminist Historiography research session at the American Society for Theatre Research Conference in Tucson, Arizona, in November, 2007. She wrote the Drama chapter for American Literary Scholarship, an annual volume published by Duke University Press and has both a performance review and an article, entitled “Usable Performance Feminism for Our Time: Reconsidering Betty Friedan,” forthcoming in the October issue of Theatre Journal. Professor Chansky received a $30,000 Research Enhancement Fund grant from TTU and will be on leave next spring to work on a book, tentatively entitled Kitchen Sink Realisms.

LINDA DONAHUE, associate professor, presented a guest lecture, “Management of Performing Arts: Contemporary Issues in the United States,” to arts administration graduate students at the University of Barcelona in March 2008. During a faculty development leave in spring 2008, she worked on a book, How to Start a Theatre: Advice from the Pros.

GENEVIEVE DURHAM, assistant professor, was invited to Old Dominion University in Norfolk, VA, for a teaching residency in October, 2007. In February, 2008, she choreographed a dancework, The Situation, that was performed at the American College Dance Festival. In March, 2008, Professor Durham produced an evening-length improvisational concert featuring dance, live jazz music, and visual art construction which was staged at the Icheon of the Louise Hopkins Underwood Center for the Arts (LHUCA), and was part of Lubbock Arts Alliance’s First Friday Art Trail. In April, 2008 Professor Durham co-produced, with Shawn Bible, an evening concert of original choreography at the Firehouse Theatre at LHUCA. Professor Durham was elected as a Representative from the South Central Region to the National Board of the American College Dance Festival in May, 2008.

BILL GELBER, assistant professor, presented a paper on “Directing Commedia” at the Association for Theatre in Higher Education Conference (ATHE) in Denver, Colorado, summer, 2008. Dr. Gelber published four performance reviews: three in Early Modern Literary Studies and one in Ecumenica. He directed The Pirates of Penzance for Lubbock Moonlight Musicals, summer, 2008. Dr. Gelber coached MFA student JEFFREY SCOTT for his Irene Ryan competition and his Shakespeare audition. Scott not only made the National auditions at the Kennedy Center, but received an internship to the Shakespeare Theatre Company in Washington, DC.

LAURIN MANN, assistant professor, played the role of Sister Aloysius in Doubt by John Patrick Shanley for the Hub Theatre Group in fall of 2007. She presented a paper “What is this Thing called Acting Theory?” and participated in a panel discussion on acting theory and pedagogy at the ATHE conference in Denver (summer, 2008). Dr. Mann played the role of Beverly in the play Turtle Beach for ATHE’s New Play Development Workshop.

JONATHAN MARKS, professor and director of the TTU Ethics Initiative, traveled to Monterrey, Mexico, as Quality Enhancement Plan evaluator on the Southern Association of Colleges and Schools visiting team for Monterrey Tec.

MELISSA MERZ, associate professor, received tenure and promotion last year. Incoming theatre doctoral student RYAN JOHNSON has been awarded an AT&T Chancellor’s Endowed Fellowship for $9000 ($3000 yr/3 yrs).

The following students performed as interns during the past year: AMY KIM at Actors Theatre of Louisville (Kentucky), CAROL KRUEGER at Shakespeare Theatre (Washington, D.C.), MORGAN ROBINSON at Lincoln Center (New York City), YI-HUI LEE at the Getty Museum (Los Angeles), and RAEGAN RAINWATER at the McCarter Theatre (Princeton, New Jersey).

Stage Directions Magazine recognized Texas Tech University Department of Theatre and Dance as having one of “three of the country’s best theatre management grad programs” (along with Florida State University and Columbia University) in an article entitled “Top of the Crop.” The program was noted for “developing its students’ strengths through specific administrative immersion.”
Season of the Arts

On September 22, 2008, the College of Visual & Performing Arts kicked off their 2008-2009 season with the Season of the Arts celebration at the Merket Alumni Center. Guests from Texas Tech and the surrounding community were entertained by a sampling of student performances from the School of Music and the Department of Theatre and Dance, in addition to student exhibitions from the School of
BLAKE CLEAVENGER (2005 BFA Design Communication, Dallas) announced that he has opened his own design company called Insomnia Design (www.insomniadallas.com).

WESLEY HARVEY, (2007 MFA in Ceramics) is teaching at the University of Incarnate Word in San Antonio. An exhibition of his artwork was reviewed by Matthew Kangas in June. In Fall 2008 was published in conjunction.

School of Art alumni Ryder Richards (2001 BFA Painting + Drawing), Jonathan Whitfill (2006 MFA Sculpture) and Piotr Chizinski (2006 BFA Sculpture), all currently living in Lubbock, have joined forces to mastermind a mobile art gallery known as the Ryder Jon Piotr Nomadic Gallery.

Patrick Schneider (2008 dual BFA in Painting and Visual studies) will start an MFA program in Painting at Southern Methodist University in Dallas, where he received a full scholarship to attend beginning this fall. He married Afton Schwartner in July.

Dryden Wells (2008 MFA in Ceramics) accepted the position of Design Studio Manager at The Pottery Workshop in Jingdezhen, China and moved there in June. In February, he was guest of the Chinese government which flew him to Shanghai to be a guest speaker during the opening festivities of 2010 China-China, Series 1, Porcelain in Contemporary Discourse.

Marie Weichman (2000 MFA Ceramics) has accepted a faculty position at Olympic College in Bremerton, WA to head up their 3D area of the art department beginning in fall. She is one of 15 ceramic artists recognized as a 2008 Emerging Artist by Ceramics Monthly (April 2008).


Nicholas Elderkin (D.M.A. Piano Pedagogy, 2007) was honored with a Teacher of the Year award from Midland College. The award came from Midland College's student body.

Travis Hyde (2007, B.M. in Music Performance) was a finalist in the Solo Euphonium Competition, Artist Division.

Roberta Vela (M.M. Musicology) was accepted, on full fellowship, as the sole Ph.D. candidate admitted to the University of Texas Musicology program for academic year 2008-09.

Mark Patterson (Ph.D. candidate in Music Education) received a Most Outstanding Part Time Graduate Instructor award during the spring ceremonies. Mark was one of eight teaching assistants recognized from the entire university.


Arden Weaver (1982 PhD Theatre Arts) is a Professor of Theater and Assistant Dean of the School of Fine Arts at the University of Minnesota Duluth.

Kathryn Robinson (1987 PhD Theatre and Fine Arts Administration) is Director of the School of Humanities and Professor of Theatre and Humanities at Penn State Harrisburg.

Ruthann Benson (1994 PhD Fine Arts/Theatre) is Interim Dean of the College of Liberal Studies at the University of Wisconsin La Crosse.

Andrew Gaupp (1976 BA Theatre) is Professor and Associate Chair at the University of Texas at Arlington.


Cleo House, Jr. (2004 MFA Theatre) is an Assistant Professor of Theatre at Penn State University.

Eric Skiles (2003 MFA Acting/Directing) is Artistic Director and Professor of Theatre at Kingwood College.

Donald Seay (1987 PhD Theatre Arts) is Chair and Artistic Director of the Theatre Department at the University of Central Florida.

Doug Cummins (1980 PhD Theatre Arts) is a Professor of Theatre Arts at Furman University.

Garey Hyatt (2006 PhD Fine Arts/Theatre) is Chair of the Department of Visual and Performing Arts of Coppin State University in Baltimore, Maryland.

Kevin Graves (1981 PhD Fine Arts Administration) is a Professor in the Department of Film, Theatre, and Communication Arts and Associate Dean of the College of Liberal Arts at the University of New Orleans.
<table>
<thead>
<tr>
<th>JANUARY</th>
<th>MARCH</th>
<th>MAY</th>
</tr>
</thead>
<tbody>
<tr>
<td>17</td>
<td>06</td>
<td>08</td>
</tr>
<tr>
<td>Beyond Printmaking II: 2009 National Juried Exhibition</td>
<td>Goodnight Desdemona (Good Morning Juliet)</td>
<td>Commencement May 8, 2009 ~ graduate students May 9, 2009 ~ undergraduates</td>
</tr>
<tr>
<td>Opening Reception: January 17th • 6 – 8 p.m. Exhibition: January 17 – February 22</td>
<td>Mainstage Theatre March 5-8</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>06</td>
<td></td>
</tr>
<tr>
<td>Big 12 Trombone Conference Concert</td>
<td>22nd Annual Juried Art Student Exhibition</td>
<td></td>
</tr>
<tr>
<td>Hemme Recital Hall January 18 – 3 p.m.</td>
<td>Exhibition: March 6 – April 6</td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>08</td>
<td></td>
</tr>
<tr>
<td>DanceTech: Artistry in Motion</td>
<td>University Choir Spring Concert: Bach’s St. John’s Passion</td>
<td></td>
</tr>
<tr>
<td>Mainstage Theatre January 22-25</td>
<td>Hemme Recital Hall March 8 – 7 p.m.</td>
<td></td>
</tr>
<tr>
<td>30</td>
<td>27</td>
<td></td>
</tr>
<tr>
<td>Winter Dinner Theatre: “An Evening of Elegance”</td>
<td>Music Theatre: Sweety Todd</td>
<td></td>
</tr>
<tr>
<td>Legacy Grand Ballroom January 30 &amp; 31</td>
<td>Allen Theatre March 27 &amp; 29</td>
<td></td>
</tr>
<tr>
<td></td>
<td>30</td>
<td></td>
</tr>
<tr>
<td>Raider Red’s One Act Play Spectacular</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lab Theatre March 30-April 5</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>FEBRUARY</th>
</tr>
</thead>
<tbody>
<tr>
<td>03</td>
</tr>
<tr>
<td>Carol Concert</td>
</tr>
<tr>
<td>09</td>
</tr>
<tr>
<td>We Won’t Pay! We Won’t Pay!</td>
</tr>
<tr>
<td>13</td>
</tr>
<tr>
<td>Family Chamber Recital: Westney</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>DECEMBER</th>
</tr>
</thead>
<tbody>
<tr>
<td>03</td>
</tr>
<tr>
<td>The 42nd Annual Jazz &amp; Blues Festival</td>
</tr>
<tr>
<td>13</td>
</tr>
<tr>
<td>Santa Fe Opera Apprentice Singers Concert</td>
</tr>
<tr>
<td>18</td>
</tr>
<tr>
<td>New American Talent 23</td>
</tr>
<tr>
<td>23</td>
</tr>
<tr>
<td>Death of a Salesman</td>
</tr>
<tr>
<td>24</td>
</tr>
<tr>
<td>33rd Annual Scholarship Concert</td>
</tr>
</tbody>
</table>
Texas Tech University dance students performing in Dance major Danielle Faulkner’s *Deliverance*

—PHOTO COURTESY OF THE DEPARTMENT OF THEATRE & DANCE