Thinking, Feeling, Doing: The Texas Tech Strings Project! – PHOTO BY NEAL HINKLE
VOILÀ, A STRING PROJECT!
Opening doors for younger students

A RESEARCH PROFILE
Dorothy Chansky’s accidental journey into the field of research

LOW RIDER BIKES IN HIGHER EDUCATION
A unique outreach program inspires neighborhood kids

BREAKING DOWN WALLS
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HANDS-ON RESEARCH
Faculty Research News
Welcome to the 7th edition of the Ampersand. This year's edition, Dynamic Impact: Research in the Creative Arts, shines a spotlight on research in the College of Visual and Performing Arts, a timely topic given Texas Tech University's progression toward Tier One Research status. Research is a word not always synonymous with the Arts: one might think only of the creative and performing aspects of the Arts, perhaps forgetting that it is precisely the creativity in the Arts that provides fertile ground for many types of research.

In the article Voilà! A String Project!, a nationally recognized strings program melds college students with music instruction for 4th and 5th graders and provides a unique glimpse of a qualitative study designed to gain insight into the impact of musical learning and teaching. Beyond the research generated through this program, you will read of the personal impact of this program on faculty, students and the school children that they teach. The article Low Riders in Higher Education explains how a student-inspired studio assignment became a community-based outreach project. The Low Rider project supplied important linkages between teaching, learning, and research. As a result, this project has provided a research foundation for two doctoral dissertations and an international publication.

A Profile in Research features one of the College's most prolific researchers. For this scholar, research fuels a passion that has resulted in countless articles, multiple awards and several books that explore theatre as a social institution.

In the section of Hands On Research, faculty research across the College is highlighted. This research is important, relevant, and inspired by scholars whose interests and expertise represent a diverse and worldly perspective. You will learn about ongoing research that explores the rehearsal behaviors of musicians and the cognitive processes that underlie those behaviors, as well as the neural mechanisms involved in skill learning. You will read about a study that examines how students interact with online databases and print sources for information acquisition.

As noted in previous editions of the Ampersand, we strive to create publications that provide multiple perspectives of our College - articles that illuminate the many aspects of an ever growing, changing, and dynamic College. The College of Visual and Performing Arts is a key contributor engaged in a national conversation about the quality of arts education and the contributions of research in the creative arts.

As we continue our dynamic impact of research in the arts, I invite you to be a supporter of the College of Visual and Performing Arts.

Visit our web site at www.vpa.ttu.edu. There you will find much more information about what is happening in the College and you will have the opportunity to remain connected to Texas Tech. I hope you enjoy this edition of the Ampersand!
Imagine ... children being able to begin a stringed instrument for 25% the cost of private instruction.

Envisage ... their group lessons have not one teacher, but two, three, four, or five teachers.

Suppose ... they also get private instruction. Add a notion that college students learning to become teachers get hands on experience with children while learning from master teachers and...

Voilà! A String Project!

By Bruce Wood, Ph. D. 
–PHOTOS BY NEAL HINKLE
On Tuesdays and Thursdays, after their school day, some fifty children, fourth and fifth graders from the Lubbock area, come to the School of Music for their lessons. They walk into the building, often with moms and dads, and make their way to their classes: one for violins, one for cellos, and one for basses.

“Cielo came in on the first day with his Mom,” says Vonda Carathers, master teacher. “He was quiet, but not for long. When I said ‘Statue of Liberty’ in order to get violins into position, he held the scroll up, assumed a proud position, and said ‘ta da!!!’ ”

**Background**

Nationwide, there is a great desire, on the part of parents and children, to be involved in music. Parents, communities and school boards are beginning to pay closer attention to the latest research regarding music and the development of intelligence. In verbal memory, processing spoken language, brainstem sensitivity, spatial-temporal and arithmetic tasks, and general IQ capability, studies are establishing a strong link between music instruction and cognitive development. Unfortunately, this desire to be involved, on the part of parents and their children, stands in stark contrast to the number of string/orchestra teachers being developed in our colleges and universities. A recent study found that over 30% of string/orchestra teaching positions in the United States went unfilled. There are just not enough teachers, even though many schools want to have orchestra programs, or want to expand their orchestra programs.

The National String Project Consortium was founded in 1998 both to increase the number of children studying stringed instruments and to help institutions of higher education create qualified string/orchestra educators.

With the help of the NSPC, as well as the American String Teachers’ Association, The Texas Tech String Project was founded in 2001. With a three-year grant from the Federal Improvement of Postsecondary Education (FIPSE), and matched by money from Texas Tech University, the work began to bring orchestral instruction to children (before they would have the opportunity in their schools) and teaching experience to developing educators began.

“String Project means opening doors for younger students, for their learning and growth,” says Adrianna Garza, senior project assistant.

**String Project Assistants**

University students who are accepted as String Project Assistants earn $1,000 per year for their teaching and work approximately four hours a week with fourth and fifth graders. Since the time of String Project’s inception Texas Tech University has graduated more Orchestra/String Education majors than any university in the United States. Now out in the public schools of the United States, these graduates have been the teachers of over 13,000 string students since beginning their careers.

“We marched the cello beginners into class. We are challenging the violins to a spider crawl up and down the bow. No sliding, now,” I said. Digits went flying as these children, just in their second week of instruction, crawled up and down the sticks of their bows, concentrating on not dropping the newly rented equipment, while also casting competitive glances at the fifteen four-footers around them,” says Aurelia Rocha, project graduate assistant. “They had no idea they were working on hand and finger flexibility, so crucial in string playing. They were just having fun.”
The Students
Children in String Project come from a dozen different elementary schools in the Lubbock and Frenship school districts, as well as a sprinkling of home schooled situations. They are provided the first two years of instruction, with four culminating goals:

- Students develop a love of music.
- Students continue learning and progressing on their instrument.
- When students reach the sixth grade, they join their school orchestra program, where one is available.
- At the end of their two years in String Project, students audition and participate in Prelude Strings, the youngest of the Lubbock Youth Symphony Orchestras.

Apart from our goals for individual students, String Project also tries to make sure we attract students from diverse ethnic and socioeconomic backgrounds. A third of the Texas Tech String Project students are on free and reduced lunch programs at schools and receive a 35% reduction in the tuition they pay.

“The String Project helps me with my communication skills, both with colleagues and with children,” says Kevin Behlmann, senior project assistant, “When I started, I didn’t know what to expect. After a while, after you get to know the kids… and how inspiring it is for them to be ready to learn; it is your duty to do your best for them.”

The Teaching
The curriculum of String Project follows a fairly simple philosophy: learn to play—learn to read. During their first year, students develop the ability to make a good sound on the instrument. This is done by paying great attention to correct positions and posture. We turn as many technical processes into games as possible. The bow hold becomes a bunny face. A straight left arm means no one has pizza wrist. Shuttle games with candy life savers on bow tips are always popular. Rhythms that might be complex to understand take on names of their own, as in Mis-sis-sip-pi Ri-ver or Grand-mo-ther, Grand-fa-ther. By the end of the first year, students will be able to play eight to ten folks songs from memory, while making characteristic sounds on their instruments.

In the second year, students are introduced to music reading. They start with single line material, and progress to reading pieces like Ode to Joy, and Can, Can. By playing and memorizing pieces their first year, and then reading their second year, we follow the same natural method as language learning; one learns to speak before learning to read. The aural and physical are developed first, then symbols are added.

“I find myself teaching not just about what to do to play, but about loving the cello,” says Francisco Diaz, junior project assistant. “That’s really cool.”
Research
String Project is fertile ground for research. The American String Teacher published a study done with Texas Tech String Project students entitled *The Wild Child and the Mild Child: A Tale of Two Beginners* (ASTA Journal, February, 2007). Currently a qualitative study is being designed to gain insight from String Project beginners about their learning experiences in class.

The Future
The prospects for String Project are bright. The program was recently awarded $30,000 from the James A. “Buddy” Davidson Charitable Foundation. Much of that award is an endowment so that String Project can continue to offer low cost instruction to children, and perhaps gain a small inventory of instruments that families can rent at reduced prices. And the need is so great. String Project would like to teach one hundred children instead of fifty, and bring in another ten teachers as assistants.

With fifteen young teachers already on staff, the energy in lessons is vibrant, children are excited, and music education...has begun.

“I remember the first day, I was really nervous. I came into the class, and immediately noticed two kids, James and Erica,” says Karissa Chervnsik, sophomore project assistant. “James was adorable. His hair stands straight up, and he has a wonderful grin. Erica had her head down and her shoulders were slumped. As we began naming the parts of the violin, she was watching very intently, and got very involved. She pulled her hair back at one point, and I noticed she was wearing two hearing aids. Later, when I went home, I lost it, crying. I thought, ‘She wants to play the violin; I get to teach her, and I’m going to.’ ”

Bruce Wood helps beginners with a pre-reading graphic.

Allison Haynie, project assistant, helps a student with bow placement.

Aurelia Rocha, graduate assistant, models and plays with a beginning cello student.

Allison Haynie, project assistant, helps a student with bow placement.
Dorothy Chansky, CVPA’s Researcher of the Year for 2009, did not set out to be a scholar. Like many other theatre historians and critics, she began her career onstage, studying acting and then performing for seven years after college in New York and five other states in dinner theatres, children’s theatre, and on the set of numerous television commercials.
The turning point came in two stages. First, she notes, “I read Ann Douglas's book *The Feminization of American Culture* and was blown away by it. Douglas traces how, over the course of the nineteenth century, New England culture morphed from being characteristically hard, austere, intellectual, and religion-based to being much more sentimental, anti-intellectual, and concerned with domestic bliss and happy families. I hadn't realized that things we call ‘traditional’ have a history.” So impressed was she with Douglas’s work that she decided graduate school was no place for her. “If I couldn't do what Ann Douglas did, I didn't think I belonged in academia.” Still, she was intrigued.

The second point in Chansky’s journey into scholarship came when she wrote a musical about the building of the Brooklyn Bridge. “I fell in love with the library. If you had told me in college that I would be using the science and technology division of the New York Public Library, I would have laughed out loud. But there I was, nine years after graduation, poring over plans, looking at old newspapers, and trying to steep myself in the world of the amazing family who built one of New York's icons.” Her play, simply titled *The Brooklyn Bridge*, ran in New York during the Bridge centennial and garnered a favorable review in *The New York Times*.

“After that,” she says, “I kept craving that time in the library to immerse myself in a project with that sense that I didn't know where the research would take me but that I wanted to find out. I had also figured out that I wasn't a terribly good actress, even though I had gotten into the three main professional unions (Actors Equity, the Screen Actors Guild, and the American Federation of Television and Radio Actors). The move into a Ph.D. program seemed right.”

She chose New York University’s Department of Performance Studies, where interdisciplinary was the watchword. “I had never really thought about theatre as a social institution, but I became fascinated with sociological, anthropological, psychoanalytic, and literary theory on top of never having lost interest in archival research that I experienced with Brooklyn Bridge.”

The route to becoming a researcher came full circle when Ann Douglas agreed to serve as an external reader on Chansky's dissertation. “I was terrified, but she was generous to a fault.” Chansky’s dissertation became her first book, *Composing Ourselves: The Little Theatre Movement and the American Audience* (Southern Illinois University Press, 2004), which won a President’s Book Award at TTU in 2006. “I had a research question that I just couldn’t let go of. Today we think of theatre as something worthy of government subsidy, as a valuable means of self-expression, as an important field of university study, and as a good form of K-12 pedagogy. Prior to 1912, though, few people thought any of these things. By 1925, the United States was on board with some version of all those ideas. What happened during those fourteen years? That’s what I wanted to find out.”

In her four years at TTU, Chansky has been the recipient of two Excellence in Creative and Research Awards (2007 and 2009) and she has had research leaves courtesy of the Five College Women’s Studies Research Center and with a TTU Research Enhancement Fund grant. She used both leaves to work on a new book, tentatively titled *Kitchen Sink Realisms: Domestic Labor, Dining, and Drama in American Theatre*. 
The new book looks at how domestic settings, families sitting down to dinners, and mothers at home—all pretty common in a lot of American plays—actually show little interest on the part of playwrights regarding what the women do by way of hard work, nurturing, or deploying skills. A lot of plays from the first half of the twentieth century feature households with maids. There the wives are almost exclusively love interests or possibly hand-wringing mothers. They have neither the domestic skills that make being a stay-at-home wife's work important, nor any interest in participating in the larger world. On the other hand, when poor women or domestic workers take center stage, they are powerhouses. They may lack formal education, but, to quote a popular song, they 'bring home the bacon and fry it up, too.' On top of that, when they are African American (as the maids often are in twentieth-century plays), they get involved in anti-lynching or civil rights activities. Think about the women in A Raisin in the Sun.

As excited as she is about her own research, Chansky is also passionate about inspiring her students to care about scholarship—their own as well as others. “I feel like a fellow traveler. I want them to know that I have the same worries and doubts that they do about writing. I’ve just been over the terrain before, so I can offer guidance. As many papers as I’ve written, it’s always scary to sit down and start. Like having stage fright, sort of. You’ve trained and rehearsed and prepared to go out there, yet you still have butterflies. Students are sometimes surprised to hear me say that, but it’s true. No two articles are alike, just as no two roles are alike. I want them to know that we’re all in it together and that the rewards, although often hard won, can feel amazing.”

Dr. Chansky has already left lasting impressions on her students, both graduate and undergraduate. Nicci Price, who earned a B.A. in 2007, says she took Dr. Chansky’s History of Theatre I class. She says that class prepared her to write her senior thesis for her bachelor’s degree. “She (Dr. Chansky) was great. I loved her class. It was very hard, but it was worth it, but I left there knowing that I had learned something.” Nicci says that she asked Dr. Chansky to write a recommendation for her to apply to graduate school.

“She taught me how to write,” says Kyle Conway, Ph.D. student. “She is good! Because her writing is focused on the reader, you become a better reader and so you start picking these things out in other peoples' writing. She taught me that there is no box to think outside of.”

Alicia Tafoya (2006 Performance and Pedagogy) describes Dorothy Chansky as a challenging professor who is an inspiration to her students. “She introduced me to a wide variety of scholars, and then enabled me to engage and even challenge their ideas. In my opinion, it is not enough for a teacher to be passionate about something, they must be able to make that passion contagious. I think that [she] has the ability to inspire her students to read, to research, and [to] publish in their field.”

“She is a gifted teacher and scholar,” continues Ms. Tafoya, “who continues to research and publish in her field. It is her current and constant engagement in the theatrical world that makes her a modern and relevant instructor and mentor. It was a pleasure to study with Dorothy Chansky. She is an invaluable asset to both the Texas Tech community and the theatrical community.”

Steven Wood, a current Fine Arts doctoral student and Graduate Recruiter for the College of Visual and Performing Arts selected Dr. Chansky as the chair of his dissertation. “She brings a level of serious professionalism to scholarship,” says Steven. “We have a lot of faculty that professionally could stand toe to toe with a lot of other schools. She puts us on an academic map. She is indispensable for us, especially if we want to be a top tier research institute.”

By instilling the values of analytic and independent thinking, proper scholarship, and the abilities to communicate their ideas, Dr. Chansky continues to prepare her students to be important researchers of the future. &
LOW RIDERS IN HIGHER EDUCATION | School of Art

LOW RIDE

IN HIGHER EDUCATION
ince the 2005 school year, the Low-Rider Bikes in Higher Education community outreach project has brought together youth attending Title I middle schools in the Lubbock Independent School District (LISD) with Texas Tech University faculty, staff, volunteers, and student teachers and mentors. The project, created and sponsored by the Texas Tech University School of Art, College of Visual and Performing Arts (CVPA), focuses on the pursuit of achieving several specific goals: dropout prevention; at-risk youth consideration of post secondary education; participant awareness of financial assistance available to attend college; appropriate and positive conduct; and classroom achievement. Inspired by then doctoral candidate Kyle McQuilken’s research on low rider culture in West Texas and by Associate Professor Will Canning’s “dream bike” sculpture class assignments, the project uses the medium of building “low-rider bikes.” This unique art form was inspired
by Chicano youth culture and involves building and modifying bicycles in much the same manner as their parents/relatives build embellished and ornamented low-rider cars. The project was introduced into the Lubbock public school system by a visual studies faculty member who knew close coordination and strong relationships with LISD officials, school principals, and participating teachers was paramount to the project’s success. Limited funding by a private donor got the first outreach effort started at O.L. Slaton Junior high in 2005. It encompassed 60 students enrolled in three 7th grade art classes. Two Tech student art teachers served as their mentors. Visual studies assistant professor Future Akins-Tillett managed the project. Working in teams, the students produced six bicycles, all of which were mechanically non-functioning. The following year saw the project receive a slightly higher amount of funds from the Lubbock Area Foundation. Twelve bicycles were built with six being mechanically functional. Both projects culminated with a Low Rider/Dream Bike parade being held on the Tech campus which included Professor Canning’s sculpture students showing their creations. Participating middle school students with their bicycles along with parents and relatives attended, many of whom had never been to Tech before.

In 2007 the project was suspended when LISD was in the process of moving the 9th grade from middle school to high school. But it returned in a big way in 2008 when the CVPA partnered with Tech’s Science, Technology, Engineering, and Math program (STEM) for funding and for the addition of student engineering and math considerations into the project. Both science and art students at Atkins Middle School were challenged by the undertaking which was far larger than previous efforts, yet each student ended up with a functional bike of their own design which they were able to keep if they met the school’s tenets for participation. Fifty bicycles were built through a process of dismantling, sanding, stripping, designing, repainting, adding graphics, and reassembling. Many artistic concepts and embellishments were added and the students declared their low-rider bicycles as “tricked out,” a term only used when things go really right. Hundreds of decisions were made by students in relation to the outcome of their bicycle and the results went on display at the 2008 parade at Tech, the
largest to date. Nominated by LISD, the 2008 project won the Texas Association of Partnerships in Education (TAPE) highest award for commitment to Title I schools and for expanding student’s awareness of real life design applications. Several Tech student art teachers, community volunteers, STEM representatives and visual studies faculty members and staff lent support to the 2008 endeavor.

For 2009, substantial funding was provided by the Office of the Dean, CVPA and the project took on an air of detailed consideration and sophistication. The School of Art created an outreach class, taught by Dr. Carolyn Erler, which was populated by students expressing a desire to become art teachers. They met at Atkins Middle School twice a week for the purpose of mentoring and coaching twenty-five participating students. Doctoral candidate Bruce Mackh served as the teaching assistant for the outreach class, eventually taking over 1200 photos during the process. Several community volunteers became involved. Purposefully, the middle school principal and supporting art teacher put together a class for the project which included students they considered needed the most help and support to stay in school and succeed in their studies. Particularly helpful institutionally was bringing students (most of who rarely travel outside of their own community) to Tech for an ice cream social to meet the university students who would be their mentors during the 4 ½ months to come. Outstanding Tech and middle school student relationships were established and more avenues of discussion than the building of bicycles occurred to the great benefit of all. The 2009 low rider bicycles became, undoubtedly, the most artistically conceived, beautifully painted/graphically illustrated, and mechanically sound yet. The parade combining Atkin’s and the sculptured dream bikes was started by a local Mariachi band and followed by a buffet.

The quantifiable success of CVPA’s Low Rider Bikes in Higher Education community outreach programs is best expressed in a written statement by Atkins’ Middle School principal Chris Huber: “The enterprise (the low rider project) makes an impact on the students. The school was Academically Unacceptable – 78% Economically Disadvantaged and 79% minority campus. By the end of the project last year, 62% of the students who had not previously been acceptable in math TAKS had improved to acceptable! One student (who was involved in the project) successfully ran for and won the position of vice president of the student body while another was selected for the Lubbock Avalanche-Journal Teen of the Month for Atkins. Several other students, who hadn’t thought of it before, expressed a desire to attend college. Two students successfully convinced their families that they should be permitted to remain at Atkins Middle School for 8th grade, despite family moves – a testament, in part, to the sense of connectedness to the school generated by the project. In addition to supporting the goal of improving student achievement, the project served to provide our students with role models from diverse backgrounds, experiences, and academic fields of expertise.”

Research related to the project has been vigorous. Dr. Kyle McQuilken’s dissertation “A Primer on Aesthetes, Fabrication and the Culture of Low-rider Bicycles in West Texas: Participant Observation through the Lens of a White Middle Class Male Artist/Educator” makes for a great read. Doctoral candidate Bruce Mackh will use the photos he took of the 2009 project in his dissertation, and Assistant Professor Future Akins-Tillett presented her paper “Low-Rider Bikes in Higher Education” at an international conference for arts in society at Edinburgh, Scotland.
"The walls between art and engineering exist only in our minds.” —Theo Jansen

Conversations on “arts research” and “interdisciplinary” prompt reflection on performance as a type of research that some majors of our program in the Fine Arts can integrate with academic studies more typical of traditional doctoral programs. With some adjustments to “experiment” and to “dissemination,” the following thoughts can be assimilated to studio arts as well.

Brian D. Steele, Ph.D.

The arts are forms of discovery activity similar to those used in sciences. Although “research” often connotes scientific inquiry, it is “investigation directed to the discovery of some fact by careful consideration or study of a subject; a course of critical or scientific inquiry,” while inquiry, in turn, denotes “the action of seeking...for truth, knowledge, or information concerning something.” [Oxford English Dictionary] The critical investigation required to attain the knowledge that undergirds masterful expression in the arts constitutes a highly-specialized type of research rather than simply an act of dissemination or “creative activity.” Learning a role, individual practice, and rehearsal hone skills and contribute insights; they constitute basic procedures related to the acquisition of knowledge. They contribute to discovery processes.

The performance, however, embodies a complex intellectual dialogue that comprises adjustments to circumstances of space, temperature and humidity, acoustics, a performer’s physical and emotional condition, other performers, audience, and occasion (not to mention accident). Thus, each performance situation institutes a singular research-act approximating the role that a scientific experiment holds for genesis of new knowledge. The performance generates distinctive information that may be communicated to an audience, that may be assimilated critically by the performer to new sets of circumstances, and that may be partially documented in a recording. Unlike a scientific experiment, of course, a performance never can be repeated within precisely identical circumstances and therefore always originates new forms of enlightenment. Performance research is critical inquiry that engenders knowledge about expressivity via public experiments.

Let us keep such characteristics in mind, and review our own preconceptions that erect mental barriers around “research,” as we examine incorporation of interdisciplinary investigation within a degree program that offers, too, a distinctive possibility of integrating practice-based with academic research. The faculty and students profiled here engage aforesaid opportunities in sundry ways.

Dr. Ian Rollins, Fine Arts — Music Outstanding Dissertation Award, Second Prize, TTU Competition

A recent graduate, Ian Rollins engages research that advances into several fields of study while examining cultural dynamics in “Ritmo Caliente: Breaking 1950s Dichotomies and Cal Tjader’s “Latin Jazz.”

Rollins states, “It seemed historically unlikely that in the 1950s a Swedish-American named Cal Tjader would be a major participant in a musical revolution fueled by the incorporation of Latin music and jazz. ...The critical writings on 1950s jazz ... tend to paint a simplistic picture of black versus white musicians and an unrealistic battle for jazz dominance.” However, “...Ted Gioia, author of West Coast Jazz, stated that Tjader was not easily labeled due to a potpourri of musical influences that spanned cultural boundaries; all this in a decade when segregation was a way of American life.” Thus, Rollins found a multidisciplinary approach useful, especially since, as he notes, music in the United States is based on syncretism, that is; a fusion of beliefs and practices, forms, and cultures. “With the Fine Arts Doctoral Program degree plan, the interdisciplinary approach just happens and then everything goes from there because you start to see the bigger picture.”

Kyle Conway, Fine Arts – Theatre Outstanding Thesis Award, First Prize, TTU Competition

While a master’s student, Kyle Conway began his inquiry into the works of Will Eno, who has been described as “…a Samuel Beckett for the Jon Stewart Generation.”

Conway’s approach to the thesis, however, constitutes “…an in-depth study of a living playwright’s currently available works from the starting point of the major themes, word choices, and motifs of the plays themselves, rather than from the assumption that Eno has an innate relationship to Beckett or the genre of Absurdism.” Eno’s work involves interplay between linguistics and philosophy: for instance, “In Eno’s plays sentences can no longer be formed, there is an inability to connect the thought to the word, the characters experience speechlessness, and they eventually succumb even to attempts at communication via individual letters in a desperate attempt to define themselves through an effort to grasp an unlocatable meaning.” Thus, Conway’s research must transcend a single discipline, and he uses the influential linguist and philosopher Jacques Derrida as a critical lens. Conway notes, “Although I focus my thoughts on how to impact the theatre, my research easily goes beyond theatre to other fields in order to explain many concepts.”
Dr. Westney’s research impacts varied fields of study. “While his empowering ideas and techniques have come to fruition through work with musicians, Westney has found more and more ways to apply his methods beyond the discipline of music.” This characteristic, together with the national recognition his pedagogy has achieved, is one reason why he received the Chancellor’s Council of Distinguished Teaching Award, extended to only one faculty member annually if nominations rise to exacting standards. A recent alumnus of the FADP, Eugenio Zapata, profited from Westney’s mentorship for a project to develop an inter-arts course for piano majors that integrated activities from visual, kinesthetic, and theatrical arts. Zapata is one of many students and faculty members who owe much to Westney’s de-compartmentalized approach to arts scholarship and creativity.

Westney currently enjoys a six-month residency as Hans Christian Andersen Guest Professor at the University of Southern Denmark (SDU) in Odense during 2009-10. As he notes, “The fact that I’m there is interesting because their department focuses on philosophy and pedagogy.” In fact, the university doesn’t even possess a music program since there music is a conservatory study. Westney’s book, The Perfect Wrong Note: Learning to Trust Your Musical Self, workshops, and performance-lectures incorporate interdisciplinary forays into fields such as philosophy, psychology, language, and sociology. When asked how his music research impacts these various other fields he assured that, “As performers we are immediate in feeling aesthetics and the way they interact. Musicians bring an integrated mind and body way of knowing.” Moreover, his workshops focus on creativity itself and thus affect both music and other arts.

Westney organized a symposium in September, “Meaning in the Arts: An Interdisciplinary Conversation,” featuring international scholars. Among these numbers Cynthia Grund (SDU), whom Westney credits for creating academic networks by introducing him to existing interdisciplinary topics and programs. Westney also acknowledges, “I have thrived greatly because of the Fine Arts Doctoral Program here at Texas Tech. I don’t think I could get as involved with this type of work without it.” Additional information: www.williamwestney.com
DR. THOMAS M. CIMARUSTI, assistant professor of musicology at Texas Tech University, and Dr. David Day, Brigham Young University, recently presented a paper on *Four Case Studies of Information Acquisition: Google Scholar, RILM, PRIMO, and Select Print Bibliographies* at the International Association of Music Libraries in Amsterdam, Netherlands. A preliminary study of how students interact with online databases and print sources, the intent of the research is to: (1) ascertain if the students can retrieve adequate or comparable research from these different means of information access, and (2) examine student response about the resources consulted (i.e., could they understand the interface, were the resulting sources acceptable in their mind, did the index help them understand the value of the source).

CARLA DAVIS CASH, PH.D., assistant professor of piano and piano pedagogy, is co-author of several published articles relating to skill learning in music. Her most recent article can be found in the October 2009 issue of the Journal of Research in Music Education and focuses primarily on the practice behaviors of musicians and the cognitive processes that underlie these behaviors, areas that have remained rather poorly understood until recently. During the last few years, advances in psychology, kinesiology, and neuroscience have provided more precise descriptions of the neural mechanisms involved in skill learning. Dr. Cash and her colleagues from The University of Texas at Austin, The University of Texas at San Antonio, and Southern Methodist University have begun applying methods used to examine skill learning in general to the study of music practice. Results have begun to illuminate the processes of music learning, and in some ways encourage the reexamination of traditional music learning procedures.

CAROL FLUECKIGER, associate professor of art, was awarded a Creative Artist Fellowship at the American Antiquarian Society in Worcester, MA, which houses collections from colonial times through the civil war and reconstruction. Her research project entailed gathering vintage graphics and historic handwriting to use as imagery in paintings. Focusing on handwritten letters from the first wave of feminism as it was born out the abolitionist movement, she uses a blueprint technique to integrate the imagery into her paintings. Working out composition through sketchbook pages that take the form of cotton thrift-store shirts blue-printed with historic graphics, she buttons herself into history.

ALI DUFFY, assistant professor of dance, has authored articles for *World Dance Reviews, Ballet-Dance Magazine, Dance Spirit, Classical Voice of North Carolina* and *The World and I*. She will be featured at the International Conference on the Arts in Society in Sydney, Australia in July, 2010, presenting a paper entitled “The Brush Off: Missing Links in the Critical Discourse of Contemporary Dance.” The research surveys the climate of critical dialogue of dance and aesthetics on the concert stage over the past 20 years, noting any gaps in coverage, and spells out the social and political implications of this. She seeks to bring to light the anthropological residue of dances that are typically overlooked as unimportant. Also invested in choreographic research and creation, she will present two new dance works in the Texas Tech University DanceTech concert in January, 2010, and three new works in an independently produced dance concert at the Louise Hopkins Underwood Center for the Arts in May, 2010. Her paper entitled “All About the Showing: A Comparison of Choreographic Approaches Before and After Academia” will be presented at the Hawaii International Conference on Arts and Humanities in January, 2010.
CAROLYN E. TATE, PH.D, professor of art history, has authored over 30 articles or book chapters on the ancient Maya, the Olmec, and on issues of gender, astronomy, and city planning in ancient Mesoamerica. She has held research fellowships at Dumbarton Oaks (Washington DC), the Harvard Center for the Study of World Religions (Cambridge, MA), the Clark Art Institute (Williamstown, MA), and the Instituto de Investigaciones Estéticas at the Universidad Nacional Autónoma de México. Her publication Yaxchilan: the Design of a Maya Ceremonial City (1992), was the first book to cover the political and religious motivations for the planning of an entire Maya site across its 400 years of occupation. She has another book in press. Although she has not finalized the title, the book explores images of women, images of unborn and newborn humans, and visual creation narratives in Olmec art.

CARLA TEDESCHI, associate professor of design, was recently one of four key Texas Tech University faculty members that were named to the 2008 President’s Higher Education Community Service Honor Roll by the Corporation for National and Community Service. The Honor Roll’s Presidential Award, given each year to only a handful of institutions, is the highest federal recognition a college or university can receive for its commitment to volunteering, service-learning, and civic engagement. Tedeschi is recognized for service-learning classes that emphasize civic responsibility and the role of the graphic designer in the community. Students hone not only their artistic and professional skills, but also their understanding of the fundamental issues of today’s society and what they, as professional artists, can do in service to others.

ROBLY A. GLOVER was recognized as an Integrated Scholar by Provost Bob Smith in the September issue of All Things Texas Tech (The Journal of Higher Education at Texas Tech). Glover is known worldwide for his jewelry creations, several of which can be found on display and in the permanent collections of museums such as the Victoria and Albert in London, the Art Institute of Chicago, and the Smithsonian American Art Museum, and most recently, the Dallas Museum of Art. Glover has found a way to mix creative scholarship with craftsmanship and teaching. As one of his students Mary Mecca, a senior in art from Dallas, noted succinctly, “He is amazing.” Overall, his creative craft and teaching have influenced his work with the Saturday Morning Art Project, a program that helps talented high school students participate in the world of art at a level far beyond that available through typical K-12 offerings.

DR. SUSAN BRUMFIELD, professor of music education, is featured as the headlining clinician at the National Conference of the Organization of American Kodaly Educators, to be held in March 2010 in Dallas. She will be presenting sessions based on her current research, which blends the disciplines of music education and ethnomusicology. Dr. Brumfield has been working with archival field recordings from Scotland, England and now Italy, first transcribing them, then researching their historical context, re-visiting the places they were collected, locating original informants when possible, and re-introducing the songs to school children in those places. She has developed materials for teaching in classroom music settings, and published scholarly anthologies based on this authentic material. This collaborative research has been made possible through generous support from the Texas Tech University School of Music and the College of Visual & Performing Arts.
Red Raiders Take on New York City

The Texas Tech College of Visual and Performing Arts, the Office of Institutional Advancement, and Texas Tech Chancellor Kent Hance and President Guy Bailey traveled to the Big Apple to host several events for Red Raiders living in the New York area. On May 10 Alumni and friends from Texas and New York gathered for a reception in Midtown Manhattan with Broadway stars Jennifer Smith and Chris Bohannon, who performed for the group. On May 11 the Red Raiders attended a reception with Broadway star Ann Sanders. Chancellor Hance recognized CBS News correspondent Scott Pelley and his wife, Jane, who were in attendance, and he thanked Ms. Sanders, Pelley and others for representing their alma mater so well in New York. The group wrapped up the blitz by attending a Carnegie Hall performance by Texas Tech alumnus and famed Mezzo-soprano Susan Graham, who was the featured soloist with the Orpheus Chamber Orchestra. Finally, the Texas Tech visitors enjoyed a private, post-concert reception with Ms. Graham. CVPA Dean Carol Edwards noted that all of the festivities highlighted the fact that the college’s alumni continue to impact the arts on the highest level.
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Every attempt has been made to ensure accuracy of this list which contains contributions from September 1, 2008, through August 31, 2009.
SCHOOL OF ART

FACULTY

FUTURE AKINS-TILLETT, assistant professor of visual studies, was awarded a Certificate of Commendation from the Lubbock Independent School Board of Trustees over the summer in recognition of the Crystal Award presented by the Texas Partnerships in Education Association to the College of Visual and Performing Arts for the Dream Bike Project, which Akins-Tillett organized with Atkins Middle School.

CHRISTIE BLIZARD, assistant professor of painting, had artworks selected into six national and two international exhibitions in 2009.

WILLIAM CANNINGS, associate professor in sculpture, was called one of the "most engaging" of the solo artists in the Texas Biennial by Frances Colpitt reviewing for the June/July issue of Art in America. His work was presented in Basel, Switzerland during the Basel Art Fair in May.

CONSTANCE CORTEZ, PhD., associate professor of art history, has accepted a three year appointment as a member of The Annual Conference Committee for the College Art Association. The committee selects the sessions and shapes the program of the annual conference.

RICK DINGUS, professor of photography, presented a lecture about the Millennial Collection at a conference entitled, "Framing Time and Place: Repeats and Returns in Photography," at the University of Plymouth, UK, in April.

STACY ELKO, assistant professor of print making, received a Gloria Lyerla Library Memorial Research Travel Grant to go to Pingyao, China in September. His work was selected from over 400 entries from around the world.

CHISUM PIERCE, 3rd year Photography MFA candidate from Taylor, TX, had five photographs purchased into the collection of the Kiyosato Museum of Photographic Arts in Japan.

STUDENTS

EUNKYUNG JEONG, FADP, Art doctoral student, received a Paul Whitfield Horn Fellowship in April.

ZACH NADER, 2nd year Photography MFA candidate, from Sachse, TX, is one of the artists whose work was selected into the 2009 Pingyao International Photography Festival presented in Pingyao, China in September. His work was selected from over 400 entries from around the world.

Leslie Laine Lewis, alumna and currently adjunct instructor in jewelry design & metalsmithing, has had artwork selected into four national exhibitions and one international exhibition. In September she had three pieces selected into the Wichita National All Media Craft Exhibition 2009.

CARLA TEDESCHI, associate professor of communication design, is one of four TTU professors who received the prestigious honor of being named to the [United States] President's Higher Education Community Service Honor Roll by the Corporation for National and Community Service on February 9th at the 91st Annual Meeting of the American Council on Education in Washington, D.C.

Frank Tierney, assistant professor of design communication, won three awards for poster designs over the summer from the University and College Design Association. All three works were displayed in Seattle in September at the 39th Annual UCDA Design Conference.

Sang-Mi YoO, assistant professor in foundations, visited Seoul, Korea in May for a solo exhibition of her work, entitled Afterimage, in Moonshin Museum at Sookmyung Women’s University. One of her artist’s books was published in Monumental Ideas in Miniature Books, Exhibition Catalog (Curated by Hui-Chu Ying) in June.
DAVID BRANDON, guitar instructor at the School of Music, was featured in the most recent issue of *Fingerstyle Guitar* magazine. In a question and answer format, the interview is enlightening and impressive, complete with pictures of Brandon with Andres Segovia, Christopher Parkening -- even Julie Andrews!

The November 2008 issue of *Instrumentalist* magazine features LISA ROGERS, associate professor of percussion.

ALAN SHINN, associate director for undergraduate studies and professor of percussion, was the winner of the William D. Kerns Award for Performing Arts, which is sponsored by the Louise Hopkins Underwood Center for the Performing Arts. This award celebrates Shinn’s long history of musical achievement, and “improving the quality of life in Lubbock” for so many years. Shinn is the seventh recipient of this award.

JASON BERG, instructor of jazz, was interviewed in an article that appears in the March 2009 issue of the *International Trumpet Guild* magazine (ITG). Berg was the 1998 winner of the ITG Jazz Improvisation Contest.

Oklahoma State University honored WILLIAM BALLINGER, School of Music director, at the 2009 OSU Alumni Band Day with a special halftime presentation and a weekend of events scheduled to celebrate the award.

The May/June 2009 issue of *CLAVIER COMPANION* has an interview with WILLIAM WESTNEY in an article titled “Breakthroughs, The Sweetest Moments in Teaching.”

ANDREW GEORGE, director of orchestral activities, will present a program on “Focusing on Musicianship in the Secondary Instrumental Ensemble.” at Texas Music Educators Convention in 2010.

DAVID BOHLS, MM, won the Mid-South Horn Conference Collegiate Solo Competition in Memphis, TN in March 2009. PARKER DOELLING, BM Horn student from Texas Tech was runner-up.

This fall, doctoral student BRIAN KUHNERT sang the leading role of Kecal in a professional production of Biedrich Smetana’s *The Bartered Bride* with Western Opera Theatre. Gerald Dolter was the director.

The Celerity Saxophone Quartet, students from the saxophone studio of David Dees, were invited to perform David Maslanka’s *Mountain Roads* in masterclass with the New Century Saxophone Quartet at the International Saxophone Symposium in Washington, DC in Jan 2009.

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Professor Norman Bert’s two short one-act plays Llano Estacado Blues and Terlingua were competitively selected for presentation at the annual conference of the Southwest Theatre and Film Association (SWTFA) in Hot Springs, Arizona in November, 2009.

Over the summer 2009 Professor Norman Bert had short plays produced on both coasts. Bbibhatsya: Disgusting Beyond Words. Bbibhatsya was produced in July by NY Artists United as part of that company’s International CringeFest ’09, and Bert’s play Llano Estacado Blues was presented in June by Theatre Unleashed as part of their Late Night Series Tales of an Unsettled City: Encounters presented at North Hollywood’s Avery Schreiber Theater.

Andrea Bilkey, associate professor, designed the lighting and sound for the world premiere of Andy Wilkinson’s The Lost Letter in McKinney, TX; designed the sound for Lubbock Community Theatre’s production of The Crucible; designed the lighting for Soul of the West in Buffalo Gap, TX, benefitting West Texas Rehab; and designed the lighting for Andy Wilkinson’s Charlie Goodnight, his life in poetry and song for the National Ranching and Heritage Center’s Gala Fundraiser. In addition, Professor Bilkey wrote an article for Sightlines to introduce a special exhibit for the upcoming national convention: 50 Years of Lighting Technology.

Assistant Professor Jim Bush produced and was the videographer and editor for the world premiere of Jaston Williams’ Blame it on Valentine, Texas at the Lubbock Civic Theatre. Bush was also videographer for Andy Wilkinson’s Charlie Goodnight, his life in poetry and song for the National Ranching Heritage Center’s Gala Fundraiser. In addition, he was the director of photography and editor for Norman Bert’s short film, Llano Estacado Blues. Bush was re-elected as the president of Lubbock Community Theatre, and was the principal designer for the remodeling of the Boston Avenue Theatre, as well as designing sound for two shows in their regular season.

Associate Professor Dorothy Chansky delivered a paper at the International Conference on American Drama in Cadiz, Spain in May. Her topic was domestic violence in the plays of William Inge. She gave a paper about food in Inge’s plays at the Association for Theatre in Higher Education (ATHE) conference in New York in August. Chansky also participated in invitational roundtables at ATHE on the state of publishing on American theatre and drama and on current feminist theatre. Her chapter on new work in American drama published in 2007 appeared in American Literary Scholarship, which came out in August.

Professor Linda Donahue led 17 visual and performing arts students on a study abroad experience to Prague, Czech Republic to study arts and education policies in Eastern Europe. Donahue has also been elected to the Advisory Committee of the Prague Playhouse and as a board member of Texans for the Arts.

In April 2009, Assistant Professor Ali Duffy presented an evening length dance concert of her original choreography, film, and lighting design entitled Six Degrees of Instigation in North Carolina. One of the works from that concert, Guerilla Cage, was invited to be performed at the NC Dances festival in May. This summer, Duffy covered the 76th annual American Dance Festival at Duke University as a dance reviewer for World Dance Reviews.

Associate Professor Genevieve Durham was elected to the National Board of Directors of the ACDF. In July of 2009, she was commissioned by the Oklahoma Contemporary Dance Festival to set a piece of original choreography.

Durham was also recognized by Texas Tech University’s Mortar Board Honor Society as an Outstanding Professor in October 2008 and was selected as a recipient of the 2008-2009 President’s Excellence in Teaching Award. She will be recognized at TTU’s Phi Beta Kappa induction ceremony as an Outstanding Professor.

Assistant Professor Bruce Hermann presented a paper at the International Listening Association Conference last March in Milwaukee, WI. The paper was entitled “Listen to Live: A Dynamic Approach to the Development of Deep Listening Skills through Acting Training.”

The university’s 5-year-long Quality Enhancement Plan (a requirement for accreditation), concludes this year. Professor Jonathan Marks, director of the Ethics Initiative, guided the program out of the Office of the Provost. Marks continues part-time as Professor of Theatre, where for the past two years he has taught the department’s first course in Dramaturgy. He narrated John Williams’ Hymn to the Fallen at the Lubbock ISD’s Evening of the Arts, and serves on the editorial committee of the Texas Tech University Press.

Associate Professor Melissa Merz designed costumes for Love Letters, performed in McKinney, TX. Her designs for The Comedy of Errors were displayed at the Faculty Academic Contributions Exhibit (FACE) 2009 in the Texas Tech Library. Also, her designs for Goodnight, Desdemona (Good Morning Juliet) are in 2009 FACE. Professor Merz continues to be the Coordinator for the Professional Development Workshop for the Costume Commission of USITT’s 2009 national convention in Cincinnati, Ohio.

Assistant Professor Leyla Modirzadeh was commissioned by Southern Foodways Alliance to create a documentary about Greek immigrants in Birmingham, AL called Hot Dog-opolis. It screened at the Potlikker Film Festival and can be seen on their website. In May, she was awarded an artist/writer residency at Wildeacres in NC. Her original play Secret Histories: Oxford is the subject of the final chapter of the book Enacting Histories, coming out this spring through Alabama University Press.
Since its premier season in the Fall of 2006, the distinguished Presidential Lecture and Performance Series has dazzled audiences with such exceptional performances and lectures as that of Paul Taylor Dance Company, Duke Ellington Orchestra, Sarah Vowell, Jeannette Walls and The Dizzy Gillespie™ All Star Band. This tradition of outstanding cultural programming continues with the series’ new home within the College of Visual & Performing Arts and with its new administrator, Jo Moore. “Enriching the cultural landscape of the South Plains with programs that are distinctive and diverse is a personal mission which mirrors not only that of the Presidential Lecture and Performance Series, but also that of the College of Visual and Performing Arts.” Stellar in scope, select events in 2010 showcase the talents of the following artists. For event and ticket information, visit www.presidentialseries.ttu.edu

RICHARD FLORIDA
Bestselling author of Who’s Your City? and Director, Martin Prosperity Institute, Rotman School of Management, University of Toronto, Founder Creative Class Group
Friday, February 5 | 7:00 pm TTU Allen Theatre

Richard Florida is one of the world’s leading public intellectuals. Esquire Magazine recently named him one of the ‘Best and Brightest’. His ideas on the “creative class”, commercial innovation, and regional development are being used globally to change the way regions, nations, and companies compete. Florida has held professorships at Carnegie Mellon University, was a visiting professor at Harvard and MIT, and a visiting fellow of the Brookings Institution. Florida earned his Bachelor’s degree from Rutgers College and his Ph.D. from Columbia University.

PILOBOLUS DANCE THEATRE
Tuesday, March 2 | 8:00 pm TTU Allen Theatre

Pilobolus began, in 1971, as an outsider dance company, and quickly became renowned the world over for its imaginative and athletic exploration of creative collaboration. In June 2000, Pilobolus received the Samuel H. Scripps American Dance Festival Award for lifetime achievement in choreography.

GARRISON KEILLOR
Bestselling author and host of A Prairie Home Companion
Thursday, October 21 | 7:00 pm TTU Allen Theatre

Minnesota born and raised, Garrison Keillor is the living embodiment of the Midwestern spirit. In addition to critical acclaim for his legendary radio show A Prairie Home Companion, Keillor has received a Grammy Award for his recording of Lake Wobegon Days, two Cable ACE Awards and a George Foster Peabody Award.
PIOTR CHIZINSKI (2007 BFA Sculpture/Photography, Lubbock) was one of the featured “international” artists at the 2009 Guangzhou International Photography Festival, for which he was in attendance to deliver a talk about his "social status" living room photographs. Later that summer he attended a sculpture residency at Hilsen, Germany.

COREY ESCOTO, (2005 BFA Painting) was featured on the Art-21 Blog over the summer. He lives and works in his studio in St. Louis, Missouri.

JOHN HITCHCOCK (MFA Printmaking) had a set of large-format digital artworks featured in Num errance during the 6th edition of the Biennale internationale d' estampe contemporaine in Trois-Rivières, Quebec, Canada from June 21 to September 6, 2009.

JOHN ROOF (1974 BFA Painting, Staples, Texas) has been in several exhibitions in 2009. He had three paintings accepted by juror Rene Barilleau, Chief Curator of Contemporary Art at the McNay Art Museum in San Antonio, into the LSU National x20 x 20 x 20 exhibition in Baton Rouge. Roof had artwork juried into the 500X Gallery EXPO 2009 on exhibition in Dallas through February 1.

SCOTT THURMAN (2007 BFA Photography-digital option) had his documentary film titled Smokey screened during the Los Angeles Film Festival June 18-28; it was one of seven short films selected by the Houston Film Commission as part of the Texas Filmmakers' Showcase at the LA Film Festival. Smokey is Thurman's directorial debut, having made this film during his first year in the MFA Documentary Filmmaking program at the University of North Texas, Denton. Smokey (14 min, 16 sec) was previously selected into seven other major film festivals.

MARIE WEICHMAN (2000 MFA Ceramics) participated in a three month artist’s residency at Gulddagergaard International Ceramic Research Center outside Copenhagen Denmark during summer 2009.

JONATHAN WHITFILL (2006 MFA Sculpture/Printmaking, Lubbock) had two artworks juried into the Book Art International Juried Exhibition, presented at Art Vitam, Galerie Europ Art Aigues Mortes, France in October-November. His work was selected into several other national exhibitions during the year. He has been invited to be Visiting Artist in Residence at Northern State University, Aberdeen, South Dakota in September 2010.

School of Music

Grammy Award-winning mezzo-soprano, SUSAN GRAHAM (B.A., 1987 M.A.), sang “Ave Maria” during the funeral mass for Massachusetts Sen. Edward M. Kennedy on August 29 at the Basilica of Our Lady of Perpetual Help in Boston. The Baltimore Sun hailed her as “one of the most intrinsically beautiful voices of our time” as she performed alongside Yo-Yo Ma and Placido Domingo.

TERRY COOK (1980 B.M.) and DAVID GASHEN (1983 B.A.) performed at the closing ceremonies of the Lubbock Centennial Concert on March 28. Both performers have enjoyed international acclaim. Cook joined the Metropolitan Opera, which lead to a long association and international performances. Gashen teamed in Broadway’s The Phantom of the Opera and reprised the role in Hamburg, Germany. Award winning composer and sound designer DAVID KNEUPPER (1985 Ph.D. in fine arts) conducted the Lubbock Symphony Orchestra for the event.

Ben Bransford and Casey Elliott, graduates of the School of Music and director and assistant conductor of the Navy Sea Chanters, respectively, lead the group to sing the National Anthem just after the “swearing in” at the recent presidential inauguration.

JEREMY BRUCKER (2008 Ph.D.) is assistant professor of music education at Carson Newman College in Tennessee, and has been appointed to the Music Educators Journal Advisory Board.

Susan Carter (2009 D.M.A.) is associate professor of music/director of vocal studies at Missouri Western State University. Carter is the AT&T Chancellors’ Fellow, a Panhandle NATS member, and Texas Tech Voice Alliance Doctoral Research Fellow.


Vicki Baker (2005 Ph.D.), coordinator of music education at Texas Woman’s University, published an article “Music Education in Urban Schools” in the September issue of the Southwestern Musician.

DOMI OH (2009 D.M.A.) was invited to publish an article in International Piano, a publication of the Korean Piano Pedagogy Association.

PRIJESHNI PEIRIS (2009 D.M.A.) was appointed to the faculty of the University of Visual and Performing Arts in Colombo, Sri Lanka.

Department of Theatre & Dance

KIM ANSOLABEHERE (Lawrence/Murchison) (1971 BA Theatre) is currently in the fashion business (Kimberly Ansolabehere Designs). Ansolabehere is a founding and current member of the Lubbock Community Theatre (LCT) board, and her most recent performances include the lead roles in Nunsense and in Hello, Dolly!

DEBORAH BIGNESS (1995 MA Theatre Arts) is the Manager of Site Operations at TTU’s Lubbock Lake National Historic Landmark. She has worked both on and off stage in a variety of community and professional productions, most recently consulting on a new soon-to-be-produced play this year in Virginia.

JAY BROWN (1985 MFA Theatre Arts) is the Artistic/Managing Director for LCT. He directed Deathtrap last season, Jay is very excited about the recent remodeling of LCT’s performance space. Jay taught theatre, speech, and English in Lubbock area schools, including Lubbock-Cooper ISD and South Plains College.

PAMELA WATSON BROWN – (1969 BA Theatre Arts) began her teaching career as a theatre teacher at Lubbock-Cooper High School. Brown is currently the Director of Guidance and Assessment for Lubbock Cooper ISD. Brown serves on the LCT board and last appeared as Nurse Ratched in One Flew Over the Cuckoo’s Nest. She directed LCT’s opening production of The Fantastics.

JUANICE (NEWBILL) MYERS (1965 BA Speech) teaches journaling at six venues and is the Lubbock County Coordinator for Project Linus. She is a published playwright and the most recent production of her plays was at LCT with Three for the Road. Myers actded in LCT’s recent production of One Flew over the Cuckoo’s Nest.

ROLAND MYERS (1985 PhD Theatre Arts) retired after 32 years in educational theatre and returned to Lubbock with wife Juanicé to care for ailing parents. His greatest career achievement was the Best Director Award at the Dundalk (Ireland) International Maytime Festival, taking his company of Godspell to compete with 12 other countries. Today, he continues to act, design, and direct in the community theatre in Lubbock.

RICHARD PRIVITT (1985 MFA Theatre) is the Audience Relations Specialist for the Department of Theatre and Dance. Privitt has also acted and directed in community and professional productions, such as playing Teddy Roosevelt with alumus Barry Corbin in Andy Wilkinson’s Soul of the West and Henry, the Old Actor, in LCT’s The Fantastics.
3-4  The Underpants
December 3-6
Maedgen Theatre

4  Carol Concert
December 4
Hemmle Recital Hall

3, 5, 6, 7  Madrigal Dinner
December 3, 5, 6 & 7
Student Union Building

20  Celtic Christmas
December 20 | The Legacy

DECEMBER

FEBRUARY

5  Richard Florida
February 5 | Allen Theatre

8-14  Sex, Money, and the
Corporate Ladder
February 8-14
Lab Theatre

19  Sound Encounters:
Orchestra/Band/Choir
February 19 | Allen Theatre

20  Jazz Ensemble –
Black History Month
February 20
Hemmle Recital Hall

27  Gershwin-Liszt Extravaganza
February 27
Hemmle Recital Hall

MARCH

2  Pilobolus Dance Theatre
March 2 | Allen Theatre

4-7  Rabbit Hole
March 4-7
Maedgen Theatre

22  23rd Annual Juried
Art Student Exhibition
Exhibition: March 22 –
April 4 | Landmark Gallery
Closing Reception:
First Friday, April 2, 2010

26-27  Spring Opera Spoof
Jacques Offenbach: Orpheus
in the Underworld
March 26/27
Allen Theatre

29-4  Raider Red’s One-
Act Play Spectacular
March 29-April 4
Lab Theatre

APRIL

2  Harp Solo and Ensemble
May 2 | Hemmle Recital Hall

MAY

2  Harp Solo and Ensemble
May 2 | Hemmle Recital Hall
Texas Tech University theatre students performing in “Les Liaisons Dangereuses”

–Photo by Andrea Bilkey