Creative College Collaborations:
Enhancing Community Partnerships
Department of Theatre & Dance's production of Curtains, 2010
Collaborations and community partnerships are synonymous with the arts. The interdisciplinary nature of learning in and through the arts embraces a holistic view of the broader world, providing opportunities for cultural intersection. This edition of the *Ampersand* highlights collaborations across the college, community partnerships, and unique ways in which the College of Visual and Performing Arts impacts the lives, careers, and cultural opportunities for faculty, students, alumni, and communities on the South Plains, across the state and nation.

The article, *Art and the Transformation of Space*, provides insight into the development of an interdisciplinary course crafted by the creative, out-of-the-box thinking minds of five professors. Undergraduate and graduate students participated in interrelated learning experiences that challenged, stretched, and provided new perspectives for understanding the connectivity of the arts.

*Landscape as Knowledge* chronicles a yearlong series of collaborations between the School of Art and the College of Architecture. National and international artists and scholars unite for an academic exchange that explores the impact of natural and human processes on the past, present, and future character of the land. These research-based collaborations help to inform and influence contemporary thought about the relationship between humans and the environment from multiple perspectives.

For many, many years the School of Music has hosted summer music camps for aspiring young musicians from across the state. *Texas Tech Music Camps: A Prelude to Success* focuses on summer camp opportunities for high school and middle school students who participate in courses in music theatre, choral conducting, music theory, sight-singing, jazz band, chamber music, technology and other areas of musical interest. TTU faculty, graduate students, and staff collaborate with public school faculty to provide quality music instruction through a wide variety of musical and social interactions. For the past 78 years, the continuing success of these camps and its impact on the musical talents of Texas youth is obvious.

*Dancing in Cahoots* provides a glimpse into the formation of a dance collaboration that melds faculty, alumni, and community members into a new professional dance company, Flatlands Dance Theatre. Those involved in this entrepreneurial effort consider the new company to be a model for a collaborative art making process. The collective experiences of this type of collaboration have impacted the local community and added to the importance of dance in a broader, global perspective.

Collaboration within the College of Visual and Performing Arts can also be found in the newly endowed, Maegene Nelson Visiting Scholar Program in Cross-Disciplinary Arts. Through the vision of the family of Maegene Nelson and their wish to honor a life filled with interests in arts and humanities, this program will bring to Texas Tech the talents of nationally renown scholars to stimulate research, enrich campus and community discourse, and provide opportunities for involvement with the arts and other disciplines.

Collaboration and community engagement through the arts is central to the mission of the College and Texas Tech University. This edition of the *Ampersand* continues the tradition of highlighting many of the creative and dynamic attributes of this College. As we continue our commitment to collaborative excellence in the arts, I encourage you to be a supporter of the College of Visual and Performing Arts. Visit our web site at www.vpa.ttu.edu. Be a part of our journey, be a part of the arts! &
After meeting several times, the three sought out kindred spirits. Robin Germany (associate professor of photography) and Michael Berry (assistant professor of music) joined the group, which began calling themselves The CVPA Five.

After several years of discussion, planning, and dog stories (dog ownership was a prerequisite to join the CVPA Five), the group developed a unique interdisciplinary course that would be offered during the intersession between the end of the spring semester and the beginning of the first summer session. The course, titled “Art and the Transformation of Space,” was to be team-taught by all of the faculty. The objective of the course was for the students to create an art project that transformed the courtyard between the Art and Architecture buildings. Each faculty member would have a day to lecture on their particular area of expertise and to lead the group in some activities, and roughly half of the course’s time would be spent allowing the students to explore the space, develop a project, rehearse it, and ultimately perform it during the First Friday Art Trail in June.

Faculty members recruited students who they thought had the potential to thrive in a very non-traditional classroom experience. The final enrollment of ten students represented a cross-section of the College’s student body: there were undergraduates, master’s, and doctoral students; dancers, composers, theatrical designers, architects, and visual artists. The wide range of backgrounds, disciplines, and experiences was precisely what we had hoped for.

The students were asked to present short personal histories that exposed us not only to their artwork, but also their hobbies, personal lives, and personalities. Given the collaborative nature of the class and its condensed format, we thought it important that the students get to know each other very well and very quickly. We found out that most students had secondary talents in addition to their chosen discipline: the cellist enjoyed drawing and kite flying; the painter was an avid guitarist; and the architect studied mixed martial arts.

It was very exciting to watch the students’ ideas germinate and evolve. They experimented with a variety of sounds, materials, and movements. One of the students, Marianna Glyniska (MFA photography), shot portraits of all of the students. Rob Devet (MM music composition) and Katie Shupe (FADP, music composition) led the students in some vocal improvisation exercises that Rob recorded and processed: these would provide the soundtrack for the final project. Professor DeCesaro led the students through some movement improvisation exercises that laid the foundation for the final project.

The final project was as we hoped: a seamless blend of artforms where no single artform or artist dominated. As everyone sung vocal improvisations, it was impossible to distinguish between musicians and non-musicians; as everyone moved through the space (to their own choreography, no less!), it was impossible to distinguish between dancers and non-dancers. During the performance, the students were all very invested in the project that they created—a truly interdisciplinary collaboration.
José Villanueva working in the Great Salt Lake Desert near Wendover, Utah during Land Arts of the American West at Texas Tech University, September 2009

Chris Taylor, Photographer

by Allison Boroda
Landscape as Knowledge is a series of discussions that explore how creative individuals have used their own concepts of “landscape” and “knowledge” to challenge paradigms of human-environment interactions. Landscape as Knowledge is a joint collaboration between Texas Tech’s School of Art’s studio arts and art history programs, Land Arts of the American West within the College of Architecture and Landmark Arts in the School of Art.

Beginning in fall 2010, Landscape as Knowledge will initiate a yearlong series of public lectures, panel discussions, and an art exhibition on embodied intelligence and the augmented environment.

Seven nationally and internationally recognized artists, scholars, and specialists were invited to present their work in the landscape from a wide range of topics including art, cognition, agriculture, engineering, and religion. In addition, four Texas Tech faculty members will coordinate and participate in program events: Photography professor, Rick Dingus, 20th & 21st century art history professor, Jorgelina Orfila, Pre-Columbian art history professor, Carolyn Tate, and Architecture professor and director of Land Arts of the American West program, Chris Taylor. “Our attempt is to create a dialog and ongoing conversation that invites multiple points of view with depth and breadth. We want to ask fundamental questions with no foregone conclusions and to consider freshly what is really meant by “Landscape” And By “Knowledge,” explained Rick Dingus.

Some participants will bring perspectives from other societies to the discussion. “For the people of ancient Mexico, landscape could be “read” as a manual for
knowledge about the place of humans in the cosmos; place had inextricable attributes such as temporality, color, spiritual entities, and a telescoping cycle of historical and supernatural occurrences,” added Carolyn Tate, Ph.D.

During the fall 2010 semester, David Stephenson, photographer and professor at the School of Art in Tasmania, Australia, facilitated a cross-disciplinary discourse on photography, aesthetics, the sublime, and the relations between Culture and Nature. Heidi Hove, a conceptual artist from Denmark, described the Earthbound Moon project she concluded in Bledsoe, TX, just 60 miles from Lubbock, and explored the importance of shared public landscapes for reflection, meditation, and communal gatherings. Midway through the fall semester, collaborating faculty, Dingus, Orfila, Tate and Taylor presented a panel discussion which provided overviews of their respective research and stimulated an open discussion on the topic. The panel discussion primed the University community for the visit by Ann Reynolds and Eve André Laramée. Ann Reynolds, art history professor at the University of Texas - Austin, explored the combined influences of gender issues and post 1930 culture on art and architecture. Eve André Laramée, a multimedia artist and interdisciplinary sculpture professor at Maryland Institute’s College of Art, provided a uniquely scientific perspective on the intersection of art and nature through topics such as desertification, soil degradation, as well as radioactive soil and water contamination. Ann Reynolds and Eve Laramée simultaneously participated in Landscape as Knowledge, providing an opportunity to explore the combined relevance of their areas of expertise.

During the spring 2011 semester, Liz Wells, writer and director of the Research Center for Land/Water at the University of Plymouth, UK, will speak on “Photography as a Unique Mode of Landscape Research,” providing an opportunity to explore geographic, agricultural, engineering, and architectural perspectives. William L. Fox, writer and director of the Center for Art and Environment at the Nevada Museum of Art, will bring his experience as a Fellow of the National Science foundation Antarctic Visiting Artist and Writers Program, the Getty Institute, the Clark Institute and the Guggenheim, to name a few, to his ongoing investigation of the interrelationship between cognition, creative writing, studio arts, philosophy and agriculture. Matt Coolidge, founder and director of the Center for Land Use Interpretation (CLUI) in Los Angeles, CA will describe the CLUI and their methods for unpacking landscape as knowledge. The spring semester will end with Landmark Arts’ presentation of Llano Estacado: Island in the Sky, an art exhibition featuring the photographic work of artists: Peter Brown, Rick Dingus, Steve Fitch, Miguel Gandert, Tony Gleaton, and Andrew John Liccardo. The exhibition is presented in conjunction with the publication of the book of the same name (Texas Tech University Press) and the 2011 Comparative Literature Conference, “Where Have All the Wild Things Gone? Ecocriticism and Comparative Literature,” at Texas Tech.
These aforementioned lectures, panel discussions, and art exhibition will expand on our knowledge of the impact of natural and human processes on the past, present, and future character of the land. According to Brian Steele, associate dean for research in the College of Visual & Performing Arts, “We are pleased to support Landscape as Knowledge by providing concrete assistance for the visit of Liz Wells and for the Comparative Literature Symposium, both on account of their intrinsic contributions to creative scholarship and because the college has traditionally nurtured cross-disciplinary involvement throughout campus and community. Members of the university’s Research Advisory Council expressed pleasurable surprise at these efforts promoting innovative approaches based in arts and humanities to issues common to many of Tech’s research endeavors: Environmental & Human Health, Wind Science & Engineering, Arid & Semiarid Land Studies, etc. All acknowledge that our means of investigation necessarily differ even while shared concerns unite us as a community of scholars.” As the importance of collaborative discourse on issues of landscape continues to build, programs at Texas Tech University must prepare to meet the needs of a growing community. In recent years, the Llano Estacado has experienced a notable increase in the number of individuals, organizations and enterprises operating at the intersection of human and ecological forces. The need to further acknowledge and enrich these connections has been underscored recently by both natural and socio-political events. Landscape as Knowledge will provide a forum to expand visibility and increase momentum of the realization that human-land relationships are rarely singular. “The prospect of a year-long conversation, with all these points of view being shared, we hope will build momentum across campus,” said Joe Arredondo, director of Landmark Arts.

Support for Landscape as Knowledge comes from the Ryla T. and John F. Lott Endowment for Excellence in the Visual Arts at the School of Art, Land Arts of the American West in the College of Architecture, cultural activities fees administered by the College of Visual & Performing Arts, Art History area course fees, and Landmark Arts, which receives generous funding from the Helen Jones Foundation and The CH Foundation in support of exhibition and speaker programs at Texas Tech University.
“Founding a company of professional dancers has always been a dream of mine,” says Ali Duffy, Assistant Professor of Dance at Texas Tech. Having moved to Texas from North Carolina a year ago, Duffy was shocked to discover that Lubbock, while a thriving hub for music, theatre and visual arts, did not house a professional dance company. “It became clear to me when Pilobolus performed at the Allen Theatre in March for a standing-room-only crowd, that Lubbock is an underserved population of dance enthusiasts. With the development of supportive programs like the First Friday Art Trail, it is obvious that Lubbockites crave expansive and diverse arts experiences. I felt like Lubbock was ready for something revolutionary to expand the visibility of dance in the arts scene.” While Duffy perceived an immediate need for a professional dance company in West Texas, she also knew that she would prefer to realize the potential of this idea in collaboration with others.
TTU Professor and Alumni Join Forces to Establish Flatlands Dance Theatre

Photography by Ali Ostroski and Chris Schutt

By Ali Duffy

Flatlands Dance Theatre dancers Ali Duffy, Yvonne Racz-Key, and Katie Liston
Enter Katie Liston. A former graduate student of Duffy’s, Liston shared her passion for performance and wanted to create something new for the Lubbock community. “The idea of dancing in my own company amongst a diverse group of artists is thrilling to me. We envisioned a project that could be not only an exciting professional and entrepreneurial opportunity for ourselves, but a chance to connect with our community members through a commitment to dance. I am confident that we have chosen the right time and place to start a venture of this magnitude,” Liston says.

Jointly, they decided to establish Flatlands Dance Theatre, a nonprofit contemporary dance company. As Artistic Director, Duffy sought out three colleagues, Genevieve Durham DeCesaro, head of dance at Texas Tech, Kyla Olson, adjunct dance faculty at Texas Tech, and Yvonne Racz-Key, artistic director of Ballet Lubbock to serve as additional choreographers and performers for the company’s inaugural season. In addition to recruiting five local company members, Duffy and Liston shared a desire to provide the Lubbock community with opportunities to experience artists from outside of West Texas. They instituted a guest artist residency program within FDT to invite internationally recognized dancers and choreographers to perform with and choreograph work for the company each season. Posy Knight, a Juilliard graduate and former dancer with the New York modern company Rioult will be featured in FDT’s world premiere dance concert in December. Other guest artists lined up for the 2010-2011 season are Tricia Zweier from North Carolina, Adam Cargo from New Mexico and Laci Ratliff, current ballet mistress at Ballet Lubbock.

The glue that will certainly hold FDT together as it grows will be the various collaborative experiences amongst company members, community members, and artists around the world that will support and expand the company’s reach. “As a model for a collaborative art making process, FDT can illustrate the ways in which dance can investigate multiple perspectives and world views,” says Genevieve Durham DeCesaro.
Not only have Duffy and Liston experienced a strong sense of collaboration amongst the company members, they have also been surprised by the sheer number of people and organizations who want to help see the company succeed. “We have discovered a myriad of opportunities to collaborate with local musicians and visual artists, area schools, charitable organizations, and other TTU faculty. FDT aims to continue this tradition of collective participation in the arts and in the Lubbock community,” says Duffy.

Flatlands Dance Theatre’s founding members also hope to encourage the presence of a professional dance scene in Lubbock. While dancers have wonderful opportunities to study with world-class instructors at Texas Tech and Ballet Lubbock, there exists no vehicle for them to work as professional performers in this city. “It would be great to have graduating students stay here to work professionally with FDT rather than lose them to the bigger cities, where they can currently find more opportunity,” says Kyla Olson.

FDT has a full inaugural season of professional programs planned, but they also strive to make connections with the community through educational programming and outreach initiatives. “We want to make dance accessible to everyone,” says Olson. FDT plans to do that by offering a variety of services to Lubbock that will make contemporary dance more familiar, and hopefully, better understood. Recently named executive director, Kyla Olson will be responsible for much of the company's community involvement. “Master classes from world renowned artists, lecture/demonstrations, appearances, and private performances are all on our agenda this year,” she says.

The excitement and buzz surrounding the launch of FDT is palpable, and is felt by community members and company members alike. “Flatlands Dance Theatre has the chance to really revolutionize the way our community understands and perceives the arts. It’s thrilling to be a part of something so fresh and simultaneously so vital, and I’m incredibly excited about our upcoming season,” exclaims DeCesaro. Duffy continues, “I cannot underscore enough how important it has been to work collectively on this project. Without the help of my colleagues and without the incredible generosity of so many Lubbockites, Flatlands Dance Theatre would still be just a pipe dream.” Liston continues, “If you have an opportunity to come to an FDT performance, don’t miss it! This is an exciting step in the evolution of the arts in Lubbock.”

Flatlands Dance Theatre appeared at the First Friday Art Trail on November 5th at McPherson Wine Cellars. The company’s world premiere dance concert will be presented December 3rd-4th at the Firehouse Theatre at LHUCA. They will also host a spring concert at the Cactus Theatre April 1st-2nd, 2011.

Updates and a calendar of events can be found at www.flatlandsdance.org.

Flatlands Dance Theatre dancers Ali Duffy, Yvonne Racz-Key, and Katie Liston
Each summer for over 20 years, Texas Tech has hosted a Choir Camp for entering 9th through 12th-grade choir members. While the focus of the choir camp has been teaching and rehearsing the Texas All-State Choir audition repertoire, the main goal of the camp is to foster a comprehensive musical experience for every camper. Participants engage in sectional rehearsals with their individual voice part, in men's and women's repertoire rehearsals, and in full-choir rehearsals, with all 220+ campers singing simultaneously in Hemmle Recital Hall, the School of Music's Concert Hall venue.

Elective offerings were added to the camp in 2009, and have received enthusiastic reviews from camp participants. Campers may choose from a list of electives, including music theory, choral conducting, sight-singing, music theater – singing & acting, music theater – dance, choral composing/arranging, leadership, and vocal jazz. High School choral conductors and clinicians join us from around the state to serve as section leaders and elective faculty members. In addition, our own TTU voice area faculty lead section master classes and vocal performance master classes, and the TTU choral faculty serve as clinicians of the full choir and men’s/women’s choirs. On-campus campers attend the TTU All-State Choir Camp from all over Texas, including the Panhandle and as far away as San Antonio and Houston. Campers enjoy living in the dorms, walking to the School of Music building, and participating in various evening activities, including a “Beach Party” at TTU’s new Leisure Pool. We also provide an off-campus option for students from local high schools, including Lubbock, Frenship, Lubbock-Cooper, and Plainview ISD’s.

The annual TTU All-State Choir Camp is a win-win for TTU, the Lubbock community, and choral music students from throughout Texas. Building musical skills, fostering healthy vocal development, and providing collaborative opportunities for campers, faculty, and staff members will continue as the primary goals of our choir camp offering each June. Through these vast and enriching opportunities, we hope to encourage life-long music making and music appreciation as part of our campers’ lives.
Every summer for the past 78 years Texas Tech has hosted summer music camps for young instrumentalists. While the nature of the offerings has changed dramatically over time, the heart of the mission remains essentially the same: to provide the best possible instrumental music instruction and experiences to attendees in an atmosphere that presents a microcosm of what the Texas Tech University School of Music offers during the school year.

Currently, there are two camps that meet each summer. The Band and Orchestra Camp (BOC), a resident camp open to all young string, wind and percussion musicians, and the Middle School Band Academy (MSBA), a commuter camp for area middle school aged band members. The faculty and staff for BOC are made up of over 100 TTU faculty, guest public school faculty, and upper level TTU students. The MSBA faculty is composed of guest ensemble instructors and select, upper level, TTU music education majors. Guest faculties for both camps are drawn from the leading music educators currently working in Texas, the majority of them TTU alumni. “At only 25, this past year was my eleventh year with the camp. I have been a student, a college worker, dorm RA, summer assistant to the activities office, and a faculty member”, explains David Biel, assistant band director at Kingwood Park High School, Humble ISD. “Year after year, I have been involved with the Texas Tech University Band and Orchestra Camp because it brought me to Texas Tech, started my musical education, and gave me a great way to view the campus from the inside. I want to give back to the camp and pass on the tradition of an outstanding summer activity to future band students.”

Students in attendance have a myriad of musical and social opportunities. All students audition and are assigned to at least one large ensemble. This ensemble meets together and in small sections numerous times throughout the day. Their work culminates in public performances at the end of the camp. In addition, students have opportunities for master classes and private lessons on their individual instrument and the choice to enroll in a variety of electives. These electives include additional ensemble experiences (instrumental choirs, jazz band, chamber music), classes that emphasize the more academic side of the study of music (theory, technology, conducting) and even auxiliary areas (twirling, flags, drum major).
Students and faculty participate in a variety of cultural and social activities. There are daily faculty recitals where TTU faculty can showcase their virtuosity to the entire camp and evening faculty ensemble concerts. Student performances are exhibited in end of the week chamber concerts and an evening talent show. All students in attendance have numerous social activities to choose from in the evenings; many of which utilize the recreation facilities on the TTU campus.

Though there a large number of camps held all across the state under the sponsorship of other universities and school districts, students unanimously express that they like the TTU camps the best. The main reason given is that they feel a higher degree of freedom at TTU. Our camps are structured to be highly-supervised, but not at the expense of allowing students to get a true feel for what it can be like to attend Texas Tech as a regular student. This requires a large and dedicated staff and faculty; a supervisory group that is truly looking out for the overall welfare of each individual student in attendance. This experience is amplified for select students who are chosen by interview to serve as either student officers or quartermasters. These students assume a wide array of extra responsibilities in helping supervisory staff prepare and facilitate student activities that are truly meaningful to attendees.

BOC and MSBA result in a great benefit for all parties involved. MSBA serves an affordable gateway music camp experience for local children who have just completed one or two years of band. It provides a healthy taste of what lies ahead for them in their musical activities and many of our MSBA attendees subsequently attend BOC in future years.

School of Music faculty benefit not only from the opportunity to work with some of the finest student musicians, but also from the continued association with leaders in public school music in the state. This cooperation takes place not only on a professional instructional level but also in the form of creating and maintaining strong personal and social bonds. These connections result in invaluable opportunities for promotion of Texas Tech Music programs and recruiting the highest caliber students.

Guest faculty members always express their gratitude for being able to work alongside their university counterparts. It is not unusual to see faculty members “sitting in” on classes and rehearsals of colleagues to obtain new ideas and strategies to enhance their own teaching skills.

An additional benefit is the opportunities afforded our present TTU students. Texas Tech has a history of regularly graduating more certified band and orchestra directors each year than any other university in the state. These students, in their work responsibilities during BOC and MSBA, have unique experiences not only working with students and faculty, but also gain opportunities to become acquainted with the leaders of music education in the state; providing them networking and insight that can be invaluable in their entry as a young educator in the professional world.

Thirty-two years ago, Kristen McDonald Boulet from the North Texas Clarinet Academy in Roanoake, Texas, first learned about the TTU band and orchestra camp as a junior high student camper. “I have attended 30 years of camp either as a student, a counselor, a dorm mom and now as a teacher; I have only missed a few due to family events like marriage and birth of my daughter. I love the band and orchestra camp so much because it brings together so many eager young musicians who want to be better at their instrument or to be better leaders. My daughter now attends the camp and she would not miss it for the world!”

The collaboration between the faculty and students of the TTU School of Music, practicing music education professionals, and the students from all across the country, all coming together for this brief, yet highly productive time period annually produces a rich and meaningful experience rooted in the best of what Texas Tech University has to offer.
Teamwork often cultivates a benevolent impulse into a satisfying gift that furnishes a fundamental enhancement to academic studies. We esteem donors who yearn to leave a concrete mark via scholarship support or facility construction. Much rarer, though, is one who desires to contribute to the intellectual growth of an entire degree program. Just such a visionary benefactor has sustained the Fine Arts Doctoral Program by founding the Maegene Nelson Visiting Scholar Program in Cross-Disciplinary Arts.

Approximately two years ago, representatives of the college met with family members who wished to honor Maegene Nelson’s pleasure in helping others as well as her interests in arts and humanities. A student of watercolor, piano, and viola, Nelson majored in Latin at Texas Tech and, at various stages in her life, taught languages, pursued graduate studies in Arizona and Angers (France), and embarked on a career in commercial banking that afforded her cultural opportunities in New York, Houston, and Chicago. Upon her return to Lubbock, she supported (among others) the Friends of Music and participated in numerous alumni, civic, and religious organizations. All of us could agree that a visiting scholar program would fittingly affirm Maegene’s manifold pursuits to the benefit of FADP, college, and community. We then partnered with university officials to convince the state coordinating board that performance-based scholarship merited consideration for the Texas Research Incentive Program (TRIP), which generated matching funds for the endowed visiting scholar program. Thus, State of Texas, TTU development officers, CVPA team, and family all worked together to finesse a generous gift into a structure that honors Maegene Nelson by bestowing the cultural capital of engaged scholarship embracing a multiplicity of specializations.

The Visiting Scholar Program underwrites guests whose research embodies varied and multifaceted involvement with arts and other disciplines. Such involvement includes (in current terminology) collaborative, interdisciplinary, multidisciplinary, cross-disciplinary, or transdisciplinary configurations. These diverse amalgamations of expertise offer case studies in engaging multiple disciplines at high levels of achievement for FADP students, who themselves incorporate coursework in art, music, theatre, and philosophical aesthetics with a specialization in one of the arts disciplines. In addition, Maegene Nelson Visiting Scholars will stimulate faculty members by integration of visiting scholarship within existing curricular offerings, and will enrich campus and community discourse by means of public presentations. The outcome of a cooperative enterprise that forged new relationships, the Maegene Nelson Visiting Scholar Program will present kaleidoscopic constellations of scholarship which, in turn, will foster yet other types of integrative research at Texas Tech...collaboration imparts ever-renewing formations that continue to engender still more. With this in mind, teamwork constitutes great pleasure: I have the satisfaction of reporting that we worked with the college’s friends to assist in configuring their benefaction as the Maegene Nelson Visiting Scholar Program in Cross-Disciplinary Arts.

More information: www.depts.ttu.edu/fadp/Endowments/MaegeneNelson.asp
Eric Fried, DMA, associate director and professor of musicology, collaborated with the Texas Tech College of Engineering in their summer program at the TTU Center in Sevilla, where he taught a Music of Spain course for engineering majors. Students visited various music-related sites in and around Sevilla, including the cigarette factory and the Plaza de Toros where Bizet's opera Carmen took place, locales related to the fictional character of Don Giovanni, portrayed in the Mozart opera and in Strauss's Don Juan, as well as other locations related to the music studied in class. The class also attended performances of flamenco and zarzuela.

Viva la Voz! The Texas Tech University voice faculty was recently featured as guest soloists in the opening concert of the 2010-2011 season of The Lubbock Chorale. The August 29th program at the Talkington Hall, Legacy, featured veteran faculty members Kathy McNeil, Karl Dent, and Gerald Dolter; and introduced to Lubbock two new voice faculty: Quinn Patrick Ankrum, and Carlos Conde. Lubbock Chorale director Dr. John Hollins, created the idea for this collaboration which included a variety of solos, duets, and two full ensemble pieces ranging from opera to novelty song. To open and close the program, the soloists collaborated with The Lubbock Chorale in two numbers - Leonard Bernstein's “Tonight” from West Side Story, and the “Brindisi” from Giuseppe Verdi’s LaTraviata. Dr. John Hollins provided piano accompaniment for the faculty, and the opening and closing selections with the Chorale were accompanied by Dr. Sigurd Øgaard.

School of Art will be collaborating with The Sculpture Network of Texas, a statewide organization for sculptors, in presenting the 2010 Texas Sculpture Symposium in Lubbock this November. This will be the first time that the annual Sculpture Symposium has been held in Lubbock. In addition, Landmark Arts in the School of Art has collaborated to present a retrospective exhibition of the sculpture of Danville Chadbourne at the Louise Hopkins Underwood Center for the Arts in downtown Lubbock in conjunction with the Symposium. Chadbourne is the featured artist of the Symposium and is also an alumnus of the School of Art’s MFA program in sculpture and ceramics.

Paul Whitfield Horn Professor William Westney continues his collaborative projects with Dr. Cynthia M. Grund, associate professor of philosophy at the University of Southern Denmark. Grund is research director of the Nordic Network for the Integration of Music Informatics, Performance and Aesthetics; and at their meeting at the University of Oslo in February 2010, Dr. Westney not only gave a piano recital and an “Un-Master Class” workshop, but also went into the university’s high-tech “Four M’s” laboratory to take part in their ongoing study of musical gesture. This meant donning a special suit and cap, equipped with light sensors, so that his performance could be recorded using motion-capture technology for later gestural analysis. Westney and Grund also presented some of their joint philosophical work in a presentation entitled “Embodying Music” at the meeting of the American Society for Aesthetics in Victoria, B.C. (Canada) in October 2010.

The annual Caprock Celtic Christmas, now in its 10th year, is a collaborative event raising funds for the TTU Vernacular Music Center Scholarship, a unique scholarship amongst North American universities. The TTU Irish Set-Dancers (a registered student organization), the TTU Celtic Ensemble (led by VMC Director Dr. Christopher Smith), and friends from across the South Plains community, played Irish music for dancing, at the Talkington Great Hall in the Legacy Events Center. Singers, players, dancers, and storytellers who gather to perform in this event represent various community and TTU organizations, as well as nationally known musicians.
Quinn Patrick Ankrum, D.M.A., assistant professor of voice, recently delivered a lecture recital at the Eastman School of Music in Rochester, NY, focusing on the nature of collaboration, and comparing songs of Claude Debussy and Robert Schumann. The lecture dealt specifically with the origins of collaboration between pianists and singers, the development of collaborative relationships, and the nature of such relationships in the history of the song recital as an art form. Further, she delved into the harmonic concepts that tie words to music, investigating text-painting as a concept in the songs of Debussy.

The School of Art has allocated a $5,000 grant from the Ryla T. & John F. Lott Endowment for Excellence in the Visual Arts to support presentations by three visual artists during the 2011 Comparative Literature Conference in April. This collaboration marks the third year in which School of Art has collaborated with the Comparative Literature cadre (modern languages and English in the College of Arts & Sciences) to present artists speaking about their work as it relates to that year's conference theme. The theme for the conference is “Where Have All The Wild Things Gone: Eco-criticism and Comparative Literature.”

Associate Professor Andrea Bilkey and Assistant Professor Jim Bush collaborated with Andy Wilkinson on his original play with music My Cowboy’s Gift presented at the Ranching Heritage Center’s annual fundraising gala. Bush was videographer and editor for the event while Bilkey served as technical manager and lighting designer. Bilkey served in those capacities for another Andy Wilkinson original work, a one-man play entitled Charlie Goodnight’s Last Night, which was performed as a fundraiser for Texas Frontier Trails in Mineral Wells this past summer.

Associate Professor Linda Donahue presented a paper, A Case Study of the Interdisciplinary Doctoral Program at Texas Tech University: Best Practices for an Integrated Arts Curriculum, in Athens, Greece, with co-presenters College of Visual and Performing Arts Dean Carol Edwards and School of Music Professor Janice Killian.

Associate Professor Bill Gelber performed in The Seafarer at the Garza Theatre for which he received a best supporting actor award. He also directed Willy Wonka for the Lubbock Moonlight Musical this past summer, and taught a course on “Othello” for the Osher Lifelong Learning Institute.
Bill Ballenger, director of the Texas Tech University School of Music, has vowed to run 1,000 miles between September 1, 2010, and April 1, 2011 in order to raise money to save the Holtkamp pipe organ housed in Hemmle Recital Hall. The Holtkamp organ is the only performance pipe organ at Texas Tech University. Originally built by American organ builder Walter Holtkamp for a recital hall at Oberlin Conservatory of Music, this grand instrument was acquired by Texas Tech University through a generous gift from Tommie A. Moss of Odessa, Texas. It has served the music community very well for more than 33 years.

Today, the Holtkamp pipe organ is in need of serious renovation in order to save the instrument. In order to match a very generous challenge grant from the CH Foundation, the School of Music needs to raise at least $175,000 by April 1, 2011. Contact the TTU School of Music at 806-742-2295 or visit www.music.ttu.edu, and help save the Holtkamp Pipe Organ!

NEW DEVELOPMENT OFFICER
Micah Blake joined the College of Visual and Performing Arts as the new development officer in May. Blake holds a Bachelor’s Degree in business administration from Texas Tech University and is a currently working on his master’s degree in higher education administration.

After Blake earned his Bachelor’s Degree in 2005, he began working at General Electric Co. in sales in the Lubbock and then Dallas markets. In 2009, Blake began working for Texas Tech University as a research aide in the College of Education.

“It is a great privilege to represent the College of Visual and Performing Arts. I have the opportunity to meet so many alumni and friends of the College each and every day. I would like to express my thanks to all donors for their generosity!”

SEASON OF THE ARTS 2010
On September 20th, the College of Visual & Performing Arts hosted the third annual Season of the Arts which formally kicked off the CVPA performance/exhibition season for 2010-2011. The event featured art exhibitions and performances showcasing the talents of students from the college's three units: the School of Art, the School of Music and the Department of Theatre & Dance. This is the only event that brings students from all three units together to perform at one venue. Proceeds for this year’s event benefitted arts programming for the college.

RUN, BILL, RUN.

Missy McInnes with graduate student/artist Grant Billingsley
Every attempt has been made to ensure accuracy of this list which contains contributions from September 1, 2009, through August 31, 2010. 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.
The CH Foundation

$200,000-$1,000,000
Dr. B. L. Allen
Mr. and Mrs. Randy Andrews
Ms. Joan S. Brown
Don-Kay-Cash Foundation
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$5,000-$19,999
Dr. Helen and Mr. AnthonyBrittin
Director's Choice Foundation
Goin' Band Association
Karen C. Savage Properties
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Mr. and Mrs. Real W. Musgrave
Dr. Mary Saathoff and Dr. Roger Saathoff
The Lubbock Chorale
UMC Health System

$1,000-$4,999
Ms. Karen W. Allison
Dr. and Mrs. G. Gordon Bellah, Jr.
Mr. and Mrs. William D. Boon
Mr. and Mrs. Vernon Bratcher
Mr. Keith H. Bryant
Mr. and Mrs. Karl D. Dent
Dr. Lora Deahl and Mr. Robert Deahl
Ms. Johnnie S. Dayton
Ms. Carol K. Daugherty

$200-$499
Mrs. Elizabeth A. Williams
Dr. and Mrs. William F. Westney
Ms. L. M. Victory
Ms. Christianna M. Vadovic
Owatha L. Tatum, Ph.D.
Dr. Julian Frederick Suppe

$100,000+ to $499
Mr. and Mrs. Robert J. Waugh
Dr. and Mrs. John V. Ward, Jr.
Mr. and Mrs. Peter Wagner
Mr. and Mrs. Loyd L. Turner
Mr. and Mrs. Jim Toliver
Mr. and Mrs. Christopher G. Tirey
Dr. and Mrs. James V. Taliaferro

Mr. and Mrs. Robert L. York
Mr. Reeves R. D. Winn
Mr. and Mrs. Jon D. Wink
Dr. Cole H. Welter
Mr. and Mrs. John L. Filippone
Dr. Carol Edwards and Mr. Joseph Edwards
Mr. and Mrs. Robert Cook
Mr. Keith E. Bryant
Mr. and Mrs. Vernon Bratcher
Mr. and Mrs. William and Judith Pesetski
Dr. R. Phillips and Ms. E. McNair

$200-$499
Mr. and Mrs. Douglas Sanford
Mr. and Mrs. Jack Schneider
Mr. and Mrs. Paul J. Scioli
Mr. Alan D. Shim
Mr. Stephen G. Shin
Dr. Julian Frederick Suppe
Owatha L. Tatum, Ph.D.
Ms. Christina M. Vadovic
Ms. L. M. Victory
Dr. and Mrs. Paul D. Walter
Dr. and Mrs. Robert A. Weninger
Dr. and Mrs. William F. Westney
Mrs. Elizabeth A. Williams

$250,000-$999
Mr. and Mrs. TRENT ADCOCK

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Dr. Judy S. Bowers
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Dr. and Mrs. James E. Brink
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Dr. Cindy L. and Mr. James A. Broderick
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Ms. Deborah L. Gallatin
Dr. Marsha Grace and Mr. Juan Granados
Mr. Don L. Graf
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Mr. and Mrs. William G. Hartwell, III
Mr. William Hase and Ms. Alice Young
Mr. and Mrs. Ron Hawkins
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Mr. Dale H. Johnson
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Mr. Ricky D. Neal
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Ms. Linda J. Sadler
Mr. and Mrs. Dwight M. Sanders
Dr. Scarborough and Mr. Tepe
Mr. and Mrs. George C. Sell
Mr. and Mrs. Donald E. Smith
Mr. Matthew J. Smith
Mr. and Mrs. Brian T. Starkey
Brian D. Steele, Ph.D.
Dr. and Mrs. James V. Taliaferro
Carolyn E. Tate, Ph.D.

Mr. and Mrs. Christopher G. Tirey
Mr. and Mrs. Jim Toliver
Mr. and Mrs. Loyd L. Turner
Mr. and Mrs. Peter Wagner
Terry E. Waldren, Ph.D.
Ms. Bree Walker
Dr. and Mrs. John V. Ward, Jr.
Mr. Robert J. Waugh
Dr. Cole H. Welter
Mr. and Mrs. Jon D. Wink
Mr. Reeves R. D. Winn
Mr. and Mrs. Robert L. York
SCHOOL OF ART

FACULTY

Christie Blizzard, assistant professor in painting, spent June in Iceland at the Nes Artist Residency in Skagaströnd, and August in Dallas at the Centraltrak Artist in Residence Program of UT-Dallas. She has had work juried into numerous national exhibitions over the past year.


Rick Dingus, professor in photography, presented papers at two interdisciplinary conferences in England in June and July about his upcoming 2012 Retrospective Exhibition that will open at the TTU Museum.

Stacy Elko, assistant professor in printmaking, had two artworks, and received First Place, in the Diamond National juried exhibition presented in August at the Fine Art Center, Hot Springs, AK. She has had work juried into numerous national exhibitions over the past year.

Carolyn Eler, Ph.D., assistant professor in visual studies, presented her article, “Memory and Erasure: Applying Visual Narrative Power Analysis to the Image War Between Dow Chemical Corporation and the International Campaign for Justice in Bhopal” at the Super Session on Art and Social Justice at the 2010 National Art Education Association convention in Baltimore in April.

Janis Elliott, Ph.D., assistant professor in art history, had Art and Architecture in Naples, 1266-1713: New Approaches, which she co-edited with Cordelia Ware of University of Manchester, published by Oxford: Wiley-Blackwell (March 2010). In April she received an Outstanding Faculty Mentor Award from the TTU Center for Undergraduate Research.

Carol Flueckiger, associate professor in art and foundations coordinator, had two images from her painting series entitled Solar Powered Paper Dolls published in Volume 12 (September) of Studio Vista, an international art magazine. Artwork from Flueckiger’s Solar Powered Paper Dolls series were featured in a solo exhibition in September at St. Edwards University, Austin, TX. She also had five works juried into and presented in the exhibition Historical Prints Fact and Fiction at Worcester Center for Crafts, Worcester, MA in October.

Dirk Fowler, associate professor in communication design, was artist in residence at the Levi’s Print Studio in San Francisco in July. He is author of a chapter in the book, James Bond in World and Popular Culture: The Films are Not Enough (edited by Robert G. Weiner, et. al.) published in September. His gig posters were curated into numerous national and international exhibitions.

Tina Fuentes, professor in painting, had a solo exhibition of twenty-three paintings and drawings at the McCormick Gallery at Midland College in September. Midland College acquired one of the paintings for their collection.

Robin Germany, associate professor in photography, was included in the exhibition titled Gulf sponsored by the New Orleans Photo Alliance and held in New Orleans. The show was juried by Clint Willour, Director of the Galveston Arts Center. The Minneapolis Photo Center included one photograph by Germany in their September Black and White exhibit juried by George Slade.

Juan Granados, associate professor in ceramics, had his artwork reviewed by Matthew Kangas in the summer issue of international magazine, Ceramica: Revista Internacional (Journal No. 117, pp 87-89, 2010). He was an invited artist at the Steep Invitational held at the Red Dot Gallery in Birmingham, Al. in August.

David Lindsay, assistant professor in Foundations, had one of his large constructed artworks included in the ArtPrize exhibition in Grand Rapids, MI, presented September - October at the Western Michigan Center for Arts and Technology.

Andrew Martin, associate professor in painting and drawing, had a solo exhibition of his mixed media paintings and drawings exhibited at South Plains College of Fine Arts in September.

Jorgelina Orfila, Ph.D., assistant professor in art history, presented the paper “The Paris 1937 van Gogh Exhibition: Modern Art through Words and Images,” at the 5th International Association of Word and Image Studies Focus Conference at the University of Ulster, Belfast, U.K in April.

Carolyn Tate, Ph.D., professor in art history, presented her research, “Regalia and individual identity at La Venta Tomb C: the first known female ruler of the Olmec” at the 75th Annual Meeting of the Society for American Archaeology in Saint Louis in April. She and assistant professor Janis Elliott, Ph.D. have received approval for their proposal to institute a Master of Arts in Art History at the School of Art at Texas Tech.

Frank Tierney, assistant professor in communication design, was accepted, in July, to present at the 2011 (Fifth) Annual International Design Principles and Practices Conference at Sapienza University of Rome, one of Europe’s oldest universities. The paper is entitled “Teaching Kinetic Typography: Dan Friedman’s Weather Report” and is the continuation of a research thread that examines successful teachers of design and typography. The paper will be published in Volume 5 of the Design Principles and Practices Journal.

Sang-Mi Yoo, assistant professor in foundations, was awarded a grant from the Puffin Foundation in support of her curatorial project, Convergence: Korean Prints Now, a traveling exhibition, presented at Williams Tower Gallery in Houston in September and at Landmark Arts at Texas Tech in November. One of her site-specific installations was curated into the Plastic Poem exhibition at KiMi Art in Seoul, Korea, held in August-September.
SCHOOL OF MUSIC

FACULTY

Sigurd Øgaard, adjunct instructor of organ, had a performance selection featured on National Public Radio’s “Pipedreams” on Sunday, September 5. The recording featured the Holtkamp organ in Hemmle Recital Hall. It was recorded live in 2004 for organ and orchestra. The late Kent Stalker conducted a pick-up orchestra for this performance.

Mark Morton, professor of double bass, substituted as principal bass in the National Arts Centre Orchestra (Ottawa, Canada) early last May for one concert series week. The series was conducted by Hans Graf, artistic director of the Houston Symphony. The National Arts Centre Orchestra is Canada’s most elite orchestra.

Thomas M. Cimarusti, assistant professor of musicology, completed an edition of the Piano Quartet in F# minor by Hungarian composer Ernst von Dohnányi (1877-1960) for the noted Viennese publishing house Doblinger Musikverlag. Doblinger included the edition in its Spring 2010 Catalogue.

In September 2010, Danish public television broadcast the official lecture given by Horn professor William Westney during his tenure as the Hans Christian Andersen Guest Professorial Fellow at the University of Southern Denmark (Odense). Entitled “Experience and Inquiry: A Musical Journey,” it includes brief performances of Danish and American piano music, and interweaves themes of music, philosophy, pedagogy, and the artistic relevance of Hans Christian Andersen. The lecture can be viewed on Dr. Westney’s website, williamwestney.com.

Christopher J. Smith, associate professor of musicology and director of The Vernaicular Center, was the keynote speaker at the Center for Undergraduate Research Annual Banquet, received the President’s Excellence in Teaching Award and served as coach for Wall-Gates Fine Arts Learning Community arts competition.

Dr. Sarah McKoin is guest conducting the Southeast Asian Honor Band Festival in Taipei, Taiwan at the end of October. The students are from cities throughout Southeast Asia - Hong Kong, Singapore, Kuala Lumpur, etc. It is being held at the Taipei American School.

ENSEMBLES

Lubbock Moonlight Musicals, founded and directed by Gerald Dolter, received a Headliner Award from the Lubbock Women In Communications.

The Symphonic Wind Ensemble was featured as the final performing ensemble at the College Band Director’s National Association conference in Las Cruces, NM in April. They performed the world premiere of Namaskar by Narong Prangcharoen, as well as featured faculty member James Decker, trombone, on John Mackey’s Harvest: Concerto for Trombone and Wind Ensemble. Both composers were in attendance and the ensemble was rewarded with several call backs and a standing ovation!

The Texas Tech University Percussion Ensemble, under the direction of the School of Music associate director for undergraduate studies and professor of percussion studies

Alan Shinn and professor of percussion studies Lisa Rogers, was invited to and performed at the 2010 International Society for Music Education Conference in Beijing, China. The ensemble performed two concerts at the conference, one on August 2, 2010 and the other on August 4, 2010. Featured guest artist with the ensemble was professor of trumpet studies Will Strieder.

At the 2010 International Tuba-Euphonium Conference in Tucson, Arizona, the Tuba-Euphonium Ensemble (3rd consecutive ITEC invitation) placed as follows:
- The Quartet received Honorable Mention in the Tuba-Euphonium Quartet Competition.
- Two current students advanced to the semifinal round of the Mock Euphonium Audition, which was won by Chris McGinty (MUTC 2009, currently master of music student at the University of North Texas).

STUDENTS

Danny Coalwell, DMA candidate in vocal performance, attended the 2010 Oregon Bach Festival as singing artist, and was selected to perform as soloist under Maestro Helmut Rilling in two noted events, singing a J.S. Bach solo in the conducting masterclass and a Mendelssohn solo in the ELIJAH sing-a-long. Coalwell is a student of Karl Dent.

Eric Posada, DMA candidate–choral conducting, was awarded the Texas Choral Directors Association (TCDA) Abbott IPCO Professional Scholarship. Posada was presented with the scholarship at the TCDA convention in late July. He is a student of Richard Bjella.

Elizabeth Hott, a student at the American Institute of Musical Studies (AIMS) summer vocal program in Graz, Austria, placed first in the Meistersinger Vocal Competition sponsored by the Institute. An international panel of judges adjudicated the semi-final and final rounds of the challenging competition. Hott was the youngest winner in the competition. The other finalists were from Ukraine, Russia, South Africa, Canada, Australia, and the U.S. Hott studied with Kathy McNeil.

Jackson Guillen, a second-year MM Violin Performance major, won the principal second violin position with Lubbock Symphony Orchestra for the 2010-2011 season. Mr. Guillen studies with Dr. Kirsten Yon and is also one of the current concermtasters of the Texas Tech Symphony Orchestra.

Ji Yang (DMA in piano pedagogy) won a $10,000 P.E.O. International Scholarship for the 2010-11 academic year.

Andy Smith, Senior MUTC/MUPE won the Mock Orchestral Audition. He was awarded a new tuba from the Meinl-Westin company (valued at over $11,000) and performed in a master class for former New York Philharmonic tubist Warren Deck. TTU had four of the 15 semifinalists in the competition.

Ben Hackett (MUCP 2010, composition student of Dr. Peter Fischer) was a finalist for the Harvey G. Phillips Award for Excellence in Composition for his piece “Quartet No. 1.” He was the only student composer to be named a finalist.

Alex Kovaling, sophomore BM-born performance (sophomore) was accepted by audition to two internationally recognized music festivals this past summer 2010: Symphony Orchestra Academy of the Pacific (Canada), and the National Orchestral Institute in Maryland.
Spring 2010, professor Norman Bert had two readings of his new play for young audiences, Pedrito’s Road—one in Texas Tech’s Maedgen Laboratory Theatre and one at Sul Ross State University. This past spring he worked as an extra and a stand-in on the Paramount Pictures re-make of True Grit.

Associate professor Andrea Bilkey was recently appointed Vice Commissioner for Communication for the United States Institute for Theatre Technology’s (USITT) Lighting Commission. In the spring of 2010, she was the curator of the 50 years of Lighting History museum exhibit at the annual USITT conference and designed lights for Andy Wilkinson’s Hang and Battle project for the Southern Plains Conference. Bilkey also submitted designs to the Faculty Academic Contributions Exhibit (FACE) 2010. She served as the technical manager and lighting designer for Andy Wilkinson’s works: Charlie Goodnight’s Last Night for Texas Frontier Trails and My Cowboy’s Gift for the National Ranching Heritage Center’s gala fundraiser.

Assistant professor Jim Bush received the William D. Kerns Award for the Performing Arts in 2010. Jim was videographer and editor for Andy Wilkinson’s play with music My Cowboy’s Gift as well as for The String Project for the School of Music. He completed his second consecutive year as the president of The Lubbock Community Theatre.

Associate professor Dorothy Chansky published book reviews in both Theatre Journal and TDR. She delivered a paper entitled “Food and Dystopia in William Inge’s The Dark at the Top of the Stairs” at the Food Representation in Literature, Film and the Other Arts Conference in February 2010. In March she presented her paper “Burns Mantle and the American Theatregoing Audience” at the Mid-America Theatre Conference. In July she was part of the translation working group at the International Federation for Theatre Research Conference in Munich, Germany, where she delivered her paper entitled “From Graphic Novel to Downtown Stage: Transmogrifying Diary of a Teenage Girl.” She continued to serve on the Executive Committee of the American Society for Theatre Research (ASTR), for which she is also director of fellowships and awards. In addition, she co-chaired the ASTR working group on Food and Performance at the November conference in San Juan, Puerto Rico.

In April 2010, associate professor Genevieve Durham DeCesaro attended the South Central Region’s American College Dance Festival (ACDF) at Northwestern State University in Natchitoches, LA. Durham also sits on the Board of Directors of the ACDF, and attended the annual May meeting in Washington, DC. In May, Durham co-produced the Flatlands Dance Festival at Louise Hopkins Underwood Center for the Arts (LHUCA) in Lubbock, Texas. In early June, she was commissioned by Ballet Lubbock to set an original dance work for a formal performance in September.

Associate professor Linda Donahue led a group of students on a study abroad experience to Prague, Czech Republic to study arts and education policies in Central Europe. She continues to provide consultation services with the Prague Playhouse, and was appointed this year to the board of the Texans for the Arts, as well as the Flatlands Dance Theatre. In July, she presented a paper, “A Case Study of the Interdisciplinary Doctoral Program at Texas Tech University: Best Practices for an Integrated Arts Curriculum,” in Athens, Greece, with co-presenters College of Visual and Performing Arts dean Carol Edwards and School of Music professor Janice Killian.

Assistant professor Ali Duffy was elected to the National Board of Directors of the Dance Critics Association. She delivered a paper at the International Conference on the Arts in Society in Sydney, Australia entitled “The Brush Off: Missing Links in the Critical Discourse of Contemporary Dance.” She delivered a paper at the Hawaii International Conference on Arts and Humanities in Honolulu entitled “All About the Showing: A Comparison of Choreographic Approaches Before and After Academia.” Duffy was a recipient of the Gloria Lyerla Memorial Research Travel Grant to research the works of choreographer Jerome Bel. In addition she attended the American Dance Festival at Duke University and reviewed professional concerts for World Dance Reviews. Duffy co-produced the first annual Flatlands Dance Festival in May and soon after, founded Flatlands Dance Theatre, Lubbock’s first professional dance company.

Associate professor Bill Gelber taught a course on Othello for the Osher Lifelong Learning Institute, and he directed the musical Willy Wonka in summer 2010 for Lubbock Moonlight Musicals. Dr. Gelber received a Best Supporting Actor award for portraying Mr. Lockhart in The Seafarer at the Garza Theatre.

Assistant professor Bruce Hermann directed the world premiere of fig.1, a one-woman play adapted from The Kiss, a short-story by Anton Chekhov, and starring Sue Ott Rowlands, dean of the College of Visual Arts and Human Sciences at Virginia Tech. It was presented by commission at the International Women’s Conference on Gender, Bodies, and Technology in Roanoke, VA in April and later performed at the Prague Fringe Theatre Festival.

Professor Jonathan Marks returns to full-time faculty status within the department after leading the University’s Quality Enhancement Plan from conception to completion, serving for the last five years as director of the Ethics Initiative, based in the Office of the Provost. One of its major accomplishments was the creation of the Texas Tech Ethics Center, which he will continue to serve in an advisory capacity.

In August 2010 associate professor Melissa Merz attended a meeting at the USITT headquarters in Syracuse, NY for the first time as an officer for the Costume Commission of USITT. She officially begins the role of Vice Commissioner of Programming in March 2011.
Outstanding Performances

Presidential Lecture & Performance Series

Creative collaboration is foundational to the success of the distinguished Presidential Lecture & Performance Series. Texas Tech University's academic and cultural experience is enriched by bringing leading intellectuals, authors, artists and performers together with our own distinguished faculty, students, staff and community members for an enlivened exchange of ideas, research and talent.

Notable this spring are partnerships with TTU's Black Faculty & Staff Association and the School of Music, where master classes for Lubbock area high school students and music majors alike will be taught by North America’s premier wind quintet, Imani Winds, “a wind quintet whose stylish grace and charm match the high quality of sound produced from their instruments…” declares the San Francisco Classical Voice.

Imani Winds
GRAMMY® Award-nominee Wind Quintet
Friday, February 18 – 7:00pm
TTU Allen Theatre

Engaging students from the Department of Theatre and Dance will be Chicago’s legendary comedy theater, The Second City, offering a workshop exploring the art of comedic improvisation. The New York Times exclaims “The entire tradition of American satire can be summed up in three words: The Second City. Legendary!”

The Second City
Fair & Unbalanced
Friday, March 4 – 7:00pm
TTU Allen Theatre

“Solas has electrified crowds everywhere it has played; it’s an Irish traditional band bearing all the marks of greatness,” states the The Wall Street Journal. Further enlivening the spirit of this acclaimed Irish band will be student participation from the School of Music's Vernacular Music Center and TTU Celtic Ensemble.

Solas
Celtic Folk Music Ensemble
Friday, April 8 – 7:00 pm
TTU Allen Theatre

The Santa Fe Opera Spring Tour rounds out the spring season with its eighth annual visit to Texas Tech and third year of educational outreach with students grades 1 through 12 at the Lubbock-Cooper Performing Arts Center.

Santa Fe Opera Spring Tour
Sunday, April 17 – 7:00 pm
Hemmle Recital Hall
Free General Admission

Brilliant minds, dazzling performers and a campus life enriched for all time. For event and ticket information, visit www.presidentialseries.ttu.edu
CALEB BENNETT (2005 BFA communication design) has recently been hired as Designer for the New York Times Magazine. He was previously Associate Art Director at Texas Monthly.

CACKY BRAWLEY (1990 MFA ceramics) has received a commission from the Texas Tech University Public Art Collection (UTPC) to create a sculpture installation in the courtyard of the Sim/Life Building on the Health Sciences campus. She currently lives in San Antonio and is on the faculty at Palo Alto College.

Design alumni, BRETT STALLINGS (2005), JONATHAN KING (2006), and STEVE SMOTHERS (2002), have been hired to teach in the Communication Design area at Texas Tech starting spring 2011.

MICHAEL FRELS (2007 BFA visual studies with minor in photography) returned to the United States in December 2009 after completing two years of volunteer work with the Peace Core in Morocco. Since then he has completed artist in residence programs at the Colorado Art Ranch in Salida, Colorado in April and the Kimmel Harding Nelson Center for the Arts in Nebraska City, Nebraska in September-October. His recent photographic artwork has been juried into two national exhibitions in 2010.

GILBERT JONES (2010 BA art history) entered the Florence Graduate Program of Syracuse University with a full scholarship in fall. Jones completed his fellowship at the TTU Center for Undergraduate Research and was selected to represent TTU at the 24th National Center for Undergraduate Research Conference in Missoula, Montana in April and in May he presented his undergraduate senior thesis at the 45th International Congress on Medieval Studies at Western Michigan University.

CHISUM PIERCE (2010 MFA photography) had five of his photographs selected in to the permanent collection of the Kiyosato Museum of Photographic Arts (Japan) in May. He is currently residing in Taylor, Texas.


DJ STOUT (communication design alumnus and partner at Pentagram, Austin) received the 2010 AIGA Fellow Award. The Fellow award program is a means of recognizing mature designers who have made a significant contribution to raising the standards of excellence in practice and conduct within their local or regional design community as well as in their local AIGA chapter. The areas of education, writing, leadership and reputation, as well as the practice of design are given equal consideration in measuring significant contribution.

JEFFREY LARSON (2001 BM) was hired as an artist representative/manager with Columbia Artists Management in New York. Texas Tech Percussion alumnus RICH REDMOND (1992 BM with teacher certification) won #1 Country Drummer, #1 Clinician and #1 Recorded Performance (for Jason Aldean’s “Wide Open”) in the 2010 Modern Drummer Magazine’s Reader Polls.

STEVEN KNIGHT (2009 MM conducting student of Dr. Sarah McKoin) was recently appointed assistant director of bands at Henderson State University in Arkadelphia, Arkansas.

LEE JARZEMBA (2010 MUFF) was admitted to the master of music program in tuba performance at the Juilliard School, and has enrolled there on scholarship. He was also accepted and offered a fellowship at the University of Cincinnati College-Conservatory of Music.


REYNALDO PATIÑO (2008 BM violin performance) has become the first Baroque violinist to be admitted into the Graduate Artist Certificate in Music Performance program at the University of North Texas. He is studying at UNT with internationally-known Baroque violinist Cynthia Roberts. Patiño was a student of Dr. Kirsten Yong at TTU.

REBECCA RHoades (December 2009 BM in violin performance) has just begun her first year of her MM studies at the prestigious Cleveland Institute of Music. Rhoades was admitted with a merit scholarship award and is studying with Bill Preucil, who is the concertmaster of the Cleveland Orchestra and one of the premiere violinists in the world.

FAGNER ROCHA (2010 violin performance MM graduate) recently moved back to his home country of Brazil where he won auditions for the Orquesta UNIVERSOS, Orquesta Sinfónica da Universidad de Caxias do Sul (OSUCS) and the Orquesta Sinfónica de Porto Alegre (OSPA). As a member of all three ensembles, he presents an average of nine to ten concert programs per month plus regular orchestral tours and outreach events.

EVERALDO MARTINEZ (MM, 2010 DMA) has been appointed concertmaster of the Bismarck (ND) Symphony and Adjunct Professor of Violin at St. Mary’s College. Martinez is a former student of professor John Gilbert.

KAREN DUE (2009 BM) lives in Grand Forks, ND where she is currently a finalist for the position of concertmaster with the Grand Forks Symphony. Due is a former student of professor John Gilbert.

KATY BAKER (2009 BFA acting) just a year after graduating has moved to Queens, NYC where she landed a job as a nanny in Manhattan. She joined the Improv group at the Upright Citizens Brigade and took dance classes at Steps on Broadway. Katy auditioned and was cast in Urinetown, the Musical for the limited Off-Broadway revival. She has since quit her job as nanny and will be directing the NYC premiere of Through the Lookingglass which performs in September. She is writing an original script to submit to the NYC Fringe Festival.

ALEX KRUS (2010 BFA acting) reprised the role of “Davey” in The Full Monty at Theatre Arlington in September and October, 2010. This is the same role he played in the TTU production in 2009 on the Maedgen Theatre Mainstage.

After completing his second season as the resident lighting and sound designer for Lubbock Community Theatre JASON WITCH (2009 BFA design/tech) moved to Forestburgh, NY where he served as the electrics/sound intern for the 2010 summer season at Forestburgh Playhouse. He now resides in Syracuse, NY and works on the Syracuse Stage and Syracuse University Electrics staff as the Electrics Apprentice. Syracuse Stage is a LORT-D theatre and is the premiere professional theatre of central New York.

ANGELA GANT (ABD) and Richard Massey have completed Buckpoge The Movie, an exciting new mockumentary based on the “questionable” back page ads from weekly rags. Three Dames Make a Queen, a new musical by Angela Gant (book) and Meryl Leppard (composer and lyricist) was most recently seen January 2009 on the New York Stage at Don’t Tell Mama in midtown New York. Their new musical Fat Chicks will be premiering this fall in NYC.

RYAN BARBE (2005 BFA acting) has written a collection of autobiographical stories entitled The Life and Times of a Transitional Boyfriend, Vol. 1. In it he “explores the open highway of life with a variety of friends, stopping long enough to take in the local scenery and enjoy what the eateries have to offer before moving on to his next journey.”

JOE PEW (1993 BFA in design/tech) is an associate art director for the CBS series Rules of Engagement and was nominated for an 2009 Emmy Award for Excellence in Production Design for a multi-camera series.

ROBERT VUKASOVICH (1993 BA) is an associate art director for the ABC series Modern Family and won the 2010 Emmy Award for Excellence in Production Design for a single-camera series.

JOE ALDRIDGE (1972 BA theatre arts) was elected president of the United States Institute for Theatre Technology, Inc. (USITT).
DECEMBER

Anton in Show Business
December 2 – 5 | Maedgen Theatre

Madrigal Dinners
December 2, 4 – 6
Student Union Ballroom

Carol Concert
December 3 | Hemmle Recital Hall

Celtic Christmas
December 14 & 16 | The Legacy

CONVERGENCE: Korean Prints Now through December 18
Landmark Gallery

FEBRUARY

Neal Cox: Regular Polyhedra: Cameras and Images
February 7 – March 6
SRO Photo Gallery

Revolutionaries!
University Symphony Orchestra
February 7 | Hemmle Recital Hall

Sonia Flew
February 14 – 20 | Lab Theatre

Imani Winds
February 18 | Allen Theatre

Sound Encounters
February 25
Hemmle Recital Hall

MARCH

The Rimers of Eldritch
March 3 – 6 | Maedgen Theatre

The Second City
March 4 | Allen Theatre

24th Annual Juried Undergraduate Art Student Exhibition
March 21 – April 3 | Landmark Gallery

Candide
March 25 & 26 | Allen Theatre

RAider Red's One-Act Play Spectacular
March 28-April 3 | Lab Theatre

APRIL

Jazz Festival Concerts
April 1 & 2 | Allen Theatre

Hildegard's Ordo Virtutum
Medieval Drama Fest
April 4 | The Legacy

RAider Red's Awesome Dance Spectacular
April 7-10 | Lab Theatre

Solas
April 8 | Allen Theatre

Lori Hepner: Status Symbols: A Study in Tweets
April 11 – May 8 | SRO Photo Gallery

Santa Fe Opera Spring Tour
April 17 | Hemmle Recital Hall

Footloose
April 21 – 24 & April 28-May 1
Maedgen Theatre

35th Annual Scholarship Concert
April 29 & 30 | Hemmle Recital Hall

MAY

Commencement
May 13 & 14

School of Art
Landmark Arts Gallery
www.landmarkarts.org
806.742.1947

School of Music
Tickets: Select-A-Seat
806.770.2000

Department of Theatre and Dance
Charles E. Maedgen, Jr.
Theatre and Box office are located on 18th Street between Boston and Flint.
Information and Reservations
806.742.3603

Presidential Lecture & Performance Series
www.presidentialseries.ttu.edu
806.742.0700
Earthbound Moon Site 001: Bledsoe, Texas.
Welcome by artist Heidi Hove is part of the artwork Earthbound Moon, by artist collaborative 23E Studios, 2010.