
From Here, It’s Possible.
Front Cover
Dr. Eric Bruning, assistant professor of Geosciences and Tina Fuentes, professor of Art
Cover Photo by Neal Hinkle

Inside Front Cover
Alumnus Philip Monaghan’s Exhibition Entitled “Why are you Doing This to Me?”
Photo by Kimball Brown

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ampersand ‘15
Augment your reality.

We seem to hear the phrase “augmented reality” with increasing frequency, usually referring to the use of digital information to combine the actual and virtual worlds. Although it is truly exciting to consider the potential for digital technologies to add to our sense of what is real, it’s also an opportunity to consider that the Arts have always been about augmenting reality. The availability of highly sophisticated digital media and powerful electronic tools shouldn’t make us forget our innate ability to augment reality through our perception and imagination. In fact, it may be more important now than ever to appreciate more fundamental technologies, those revealed by drawing a bow across the strings of a violin, scumbling paint onto a canvas, or by the body itself as an instrument for creating an alternate reality on the stage.

Colleges like ours are often thought of first as purveyors of ‘culture,’ and although that is certainly an important role, I’d like to invite you to think of what we do as a more fundamental augmentation of our collective reality, provided through our many performances, exhibitions, and scholarly presentations every year. This fall, the School of Art is hosting Why Are You Doing This To Me?, an exhibition of collaborative work by painter Philip Monaghan and poet David Trinidad; the School of Music presented the world premier of J. Todd Frazier’s Breath of Life, an opera about the first successful heart transplant; and the School of Theatre featured one of our most successful alumni, Jaston Williams, in You Can’t Take it With You as well as in a fascinating glimpse of a new collection of his monologues titled I Saw the Lights. We are also particularly proud of our Goin’ Band from Raiderland, which is celebrating its 90th year of game and exhibition performances. It’s difficult to imagine the diminished spectacle of our football games if we didn’t have the Goin’ Band— theirs is a broadly appreciated augmentation of reality!

It’s a pleasure to share with you some of the less widely visible activities of our faculty and students featured in this edition of Ampersand, which exemplify the types of innovation and creative collaborations that our College pursues. Tina Fuentes, Professor of Art, is working with Assistant Professor of Geosciences Dr. Eric Bruning to apply an artist’s view to the textural and structural features that affect electrical discharges in clouds. Professor of Flute and professional yoga instructor Dr. Lisa Garner Santa combines music with yoga in order to teach a philosophy of performance that informs the whole person. The BurkTech players are a collaborative theatrical group formed by students in the School of Theatre & Dance and students in the Burkhart Autism Center who epitomize the interdisciplinary and community-oriented efforts of the College. We are also privileged to have Dr. Elizabeth Haley, Special Assistant to the Chancellor, share our Explore. Dream. Discover. philanthropic initiative, which seeks to provide the essential resources and facilities for the long-term future of the College. Augmenting reality takes effort, time, and a place to work! Dr. Haley is helping us advance this initiative, and she embodies an exciting new recognition of the Arts as an institutional priority for our Chancellor, President, and Provost.

Although we began the year looking back for a moment in appreciation for all the accomplishments of our Dean of the last eight years, Dr. Carol Edwards, we are looking forward to exciting new initiatives. Over the summer, faculty from across the college joined together to form the Arts Entrepreneurship Working Group. Led by faculty and facilitated by College staff, the Working Group has already brought to campus one of the top leaders in the field. Also, inspired by Todd Frazier’s work as Director of Performance Medicine for Houston Methodist Hospital, we are launching a new Arts Initiative in Medicine (AIM), which seeks to integrate the Arts and medicine through interdisciplinary collaborative projects in performance, exhibition, and research. This is a time of many changes in the CVPA, and many opportunities. Please share them with us, and let them be part of your augmented reality.
“The object of art is not to reproduce reality, but to create a reality of the same intensity.”

~Alberto Giacometti

By Allison Boroda
Photos by Neal Hinkle
In 2013, Dr. Eric Bruning, Assistant Professor of Geosciences received a $733,000 grant from the National Science Foundation to study lightning. To further the outreach and science objectives of the study, he and Tina Fuentes, Professor of Art, initiated a collaboration.

Dr. Bruning wanted to learn more about the pattern of the electrical discharges occurring within clouds, i.e., when clouds glow on and off or spider veins of light crawl across the underbelly of a cloud-cluster. Bruning has a theory that the number and strength of these singularities are related to the texture and size of the clouds. A turbulent cloud will have many pockets of electrical charge packed together (high texture) and more strikes in close proximity to each other. Conversely, larger expanses of less textured clouds with smoother motions will evidence fewer, larger sparks. To measure the turbulence in clouds, Bruning’s research team uses two mobile Doppler radar systems operated out of the National Wind Institute at TTU. Another part of the team launches weather balloons ahead of the storms to measure the temperature, humidity, and winds in clear skies. Later, these measurements are combined to create a multi-dimensional sense of storm conditions. Finally, the crackle made by lightning on AM radio is precisely detected by 12 radio receivers scattered in and around Lubbock County. These bursts of static are triangulated to

“Here we have a scientist and an artist starting as potential collaborators – very different worlds- and we’re using some similar vocabulary to discuss our research. Terms such as textures, lines, shapes, colors, movement, space, darks, lights came into play within our descriptions of our discourse.”
make a picture of the branched lightning channels inside the cloud.

Together, these measurements allow Bruning’s team to compare the size of the sparks to the turbulence in the clouds. He measures this information by partitioning a storm into different regions and averaging the size of the sparks for each region. In the lab, data looks similar to a series of progressively colored dots on a graph. This visual display demonstrates the movement of lightning channels through time and space, some densely clustered together and others farther apart.

Viewing these phenomena and reading about them within scientific textbooks provide very different experiences. Bruning believes that there is more to these phenomena and they can be described more effectively. That is why he has decided to involve Tina Fuentes and the School of Art. He wants to learn from artists how they talk about texture and relate information about visual appearance. They can provide Bruning with new techniques and insights. “In an era when science is the go-to for final answers, we are impoverished by not looking at other areas that have traditionally provided answers.” Science is designed to communicate with other scientists, whereas the arts allow opportunities to communicate within and across communities.

While Bruning and Fuentes were in the preliminary discussions of the art component of the grant, they both discovered some parallel vocabularies within their disciplinary research. “Here we have a scientist and an artist starting as potential collaborators – very different worlds—and we’re using some similar vocabulary to discuss our research. Terms such as textures, lines, shapes, colors, movement, space, darks, lights came into play within our descriptions of our discourse,” Fuentes said. “Although many people may think of the arts and sciences as very separate fields, we are very closely linked in many directions. If nothing else, they are both highly creative fields of research.”
In 2014, Fuentes traveled to Oklahoma City to attend the International Conference on Atmospheric Electricity where Dr. Bruning was presenting. Fuentes also attended the Seventh Conference on the Meteorological Applications of Lightning Data that was held in Phoenix, AZ this past spring. Stepping into the magnificent world of this scientific significance has been both challenging and exciting. It has provided extended proliferation within her dialogue of mark-making.

For the NSF grant, Fuentes’ process is multifaceted; she is exploring different media and techniques that she will be using to underscore the essence of cloud and storm formations. On her laptop screen, she has a video of captured brush strokes in bright red on a black background. As one of the installation works, she plans to project the video, larger-than-life, on a wall within a controlled environment. The lights will be off, the wall will be white, and raw puffs of cotton will be affixed to top portions of the wall via a wooden and chicken wire frame. Each element will combine to work in unison and create an organic experience of the work.

Fuentes’ captured brush strokes are mesmerizing. The video conveys a sense of tactile sensation, as if one could feel the softness of the paint brush’s bristles simply by touching the screen. The actual paintbrush is hidden from the viewers’ eyes. To accomplish this affect, Fuentes created an unassuming fort-like structure that stood in the center of her studio. It was held up by two privacy screens and a wooden frame with a clear glass window. A tripod stood inside the structure. The window looked out upon a green screen. Although it appeared to be some variation of a camera obscura, Fuentes showed the true purpose of the tent. Wearing a one-piece body suit and face covering similar in appearance to a beekeepers uniform except for the green color, Fuentes picked up a paintbrush attached to a three foot wooden rod (both also painted green) and showed how she experimented with capturing brush strokes. The glass window became the artist’s canvas with everything green except the paint on the bristles. While Fuentes painted on the glass, only the strokes of color as they moved across the surface were recorded.

Fuentes’ stance with the modified paintbrush, was reminiscent of Henri Matisse using a similar contraption to sketch out designs on the wall of his room in the Hotel Regina in Nice, France. Her incorporation of the window, camera, computer, video, and projector, as well as her use of the entire studio space, compliments the work of Dr. Bruning by underscoring the magnitude of each cloud’s materialization. In fact, viewers may imagine what it would be like to stand inside one of those tumultuous clouds.

The story doesn’t end with an exhibit and Dr. Bruning’s hard data. Tina and Eric will be traveling to public schools throughout the Panhandle Plains region. They will present their collaborative work to students within independent school districts. They will be providing the next generation with an extended model for arts and science, one in which the two go hand-in-hand. –And what if Bruning confirms his theory about texture predicting number and strength of lightening bursts within clouds? The research doesn’t stop there. Understanding these occurrences will allow researchers such as Bruning to relate to other events that happen within storm clouds, such as hail. However, being able to explain electrical discharges within clouds is the first step in understanding ground strikes.

“In an era when science is the go-to for final answers, we are impoverished by not looking at other areas that have traditionally provided answers.”
School of Music offers a new Yoga and the Creative Arts class that’s drawing attention from the rest of campus.

The sun rises to welcome a new school year at Texas Tech University. A cool morning breeze drifts over students moving into the residence halls and the Goin’ Band from Raiderland begins their annual summer band practice. You can sense the campus waking up.

Only this practice is different from years past. Yoga mats are laid out in circles around the painted Double T in the parking lot. Students stretch and form
poses as the instructor leads the full band in yoga practice.

The instructor is Lisa Garner Santa, artist-performer and professor of flute at the Texas Tech School of Music. She is also a Kripalu certified professional yoga instructor and member of the Yoga Alliance. In addition to teaching Yoga and the Creative Arts: Philosophy and Practice at Texas Tech, she leads yoga classes at Yoga Shala Lubbock. So when Duane Hill, director of the Goin’ Band, approached Garner Santa about doing daily

By James Hodgins
Photos by Tif Holmes
yoga classes during the week of summer band, she jumped at the opportunity.

“I thought it would be the experience of a lifetime – to lead yoga practice for more than 400 people,” she said.

This chance of a lifetime started almost 10 years previously, when Garner Santa attended yoga teacher training at the Kripalu Center for Yoga and Health in Massachusetts. There she met Stephen Cope, scholar-in-residence and then director of the Kripalu Institute for Extraordinary Living.

Cope was running a study on the impact of yoga on those in the performing arts utilizing control groups of students from the Tanglewood Music Institute. Results of the study were very positive, particularly in regard to the use of yoga as a means to manage high stress performance environments.

Garner Santa was inspired by her experiences at Kripalu, and when she came back, her relationship with performing and the way she approached teaching shifted to become more comprehensive.

“Rather than just teaching the music student, I began looking at music as a medium to teach and to guide the whole person,” she said. “We’re all unique individuals on our own journeys trying to figure out what our contribution to the world is, what our voice is going to be.”

She brought the idea of a Yoga for Musicians class to the director of the School of Music, William Ballenger, who was very supportive. So the once-a-week class began.

Garner Santa said this class was different from teaching in a yoga studio, since in a studio, the group changes with every class. Having the same students each week allowed her to teach yoga and all aspects of its practices in a more structured way.

“I could really see the transformation happening within the students,” she said. “They were able to move into places of more self-acceptance and overcome fears around performance anxiety. I knew we had a good thing going.”

With it growing in popularity and demand, Garner Santa wanted to expand the course to more days, more topics, and more students. So this fall, Yoga and the Creative Arts: Philosophy and Practice started as a new class offered through the College of Visual and Performing Arts.

The course, which counts towards the TTU core curriculum requirement for language, philosophy, and culture, is open to all majors, not just music students. Already this semester, there are 14 majors represented from 6 different colleges in the class, making it one of the most interdisciplinary classes offered in the School of Music.

The new class is very experiential, based on Garner Santa’s own experience at Kripalu, and it relies on the interaction between the students and their willingness to participate.

Some classes are very free-movement based, while others are structured more like a traditional yoga class. Still others are held in a lecture room where students study yoga history and philosophy using an academic textbook and relating the somewhat dense material back to their everyday experiences.

“We look at how these ideas and philosophies can help students in a variety of situations, on and off the mat, in and out of the classroom,” Garner Santa said.
The class attracts a diverse group of students because it is a seemingly fun way to fulfill a humanities credit. What the students don’t realize is the class deals with big concepts about existence and the way the world and the human mind, body, and spirit relate.

According to Garner Santa, one of the biggest misnomers about yoga is it’s purely a physical practice. Yoga tradition is less concerned about the appearance of the body and more with using the physical practice of yoga to keep the body in a healthy state so that we’re not distracted by discomfort or disease.

“Beyond that, it’s really about the process of calming the mind. For all the creative arts, whether it’s music, dance, writing, or visual arts, if the mind is constantly spinning thoughts, particularly those related to self-judgment, blocks can form that limit creative potential,” she said. “So the goal becomes getting the mind quiet enough to create space for possibility.”

These concepts are what Hill had in mind when he asked Garner Santa to lead the band in yoga practice. To prepare for this new experience, Garner Santa took a private marching lesson from one of her students, who was a drum major at the time. Her understanding of the marching techniques then informed the content of Goin’ Band yoga practice.

“I thought about ways to create a practice that would not only strengthen, but also energize and renew the students,” she said. “Summer band is fairly intensive, so I wanted to find a way to challenge them, but also keep them safe.”

She was delighted and surprised at how open the students were to the experience, saying that everyone from the front of the band to the back was participating and giving it their best. There was only one moment at the very end where she felt like she totally lost control, she recalled while laughing. It was during a free movement exercise – it morphed into a huge dance party.

Going forward, Garner Santa is working on a study abroad class in India that will focus on complete immersion in South Indian art, including music, art, dance and literature. She has also facilitated workshops for organizations within the local community such as the TTU Health Sciences Center Division of Integrative Medicine, and she continues to guide Yoga for Musicians at various music festivals throughout the country.

To her, teaching yoga is not only about the physical practice, but also about introducing its philosophy to all students.

“I think the study of yoga plays into our relationship with our art, whatever that may be. How can we nurture that relationship to be one of spontaneous, natural, and effortless expression?” she said. “I believe that yoga can not only make us better musicians and artists, but also better people.”

“I discovered yoga while attending Texas Tech University through a Yoga for Musicians course taught by the flute professor, Dr. Lisa Garner Santa. What college kid could deny the GPA-boosting appeal of a class devoted to ‘just stretching,’ right? Little did I know that a yoga class in West Texas would prove itself to be one of the most challenging, intriguing, and rewarding experiences of my life.”
More often than not, the best ideas begin by listening to students, for they not only celebrate spontaneity, but they also think intuitively and with great generosity. Such was the case when Clay Martin, a potential graduate student visiting the (now) School of Theatre & Dance in 2012, witnessed the construction of the Burkhart Center, the new Autism research and education complex that was being built in what once was a parking lot adjacent to the Maedgen Theatre. As Clay remembers it, “Although I do not necessarily believe in this concept, the only way to describe what I felt when I arrived was fate.” Clay chose to attend TTU’s MFA program in performance and pedagogy because of the School’s burgeoning reputation and his interest in directing, but he was especially excited by the faculty’s new community-based initiative—to creatively use the arts to impact the community, to make theatre and dance relevant in and around Lubbock, not just on the stage.

Clay came to Texas with a background sensitive to the study of autism. Working at the Lost Colony in 2005, one of the most famous outdoor dramas in the US, he met and worked with William Ivey
Long, the renowned multiple Tony Award-winning costume designer, whose sister Laura was on the spectrum. “Through working with her and learning about her life, especially how singing lessons and performances saved her from isolation and depression,” Clay explained, “I began to see the value of how the arts could impact the lives of those with ASD (Autism Spectrum Disorder).” Through Laura, and through his best friend PJ’s brother James—who found salvation from ASD through his work as a theatre critic—Clay began to understand autism, especially through its misconceptions. This new interest, combined with a life-altering book translated by David Cameron and written by a 13-year old Japanese boy with autism called *The Reason I Jump*, transformed Clay into what he termed, “an advocate for individuals with autism, who were often dismissed, disrespected, and patronized.”

As it turns out, Clay couldn’t have chosen to attend our graduate program at a better time. When I first arrived in 2012, the faculty voted unanimously to build a true community outreach course, one that asked its undergraduate theatre and dance
students to translate their love of their art forms to others who had less experience with the performing arts. This initiative wasn’t limited to the Burkhart Center; in fact, it involved a plethora of organizations, hospitals, schools, and transition centers. The faculty wanted the new course not only to introduce undergraduate students to the intricacies of true outreach, but also to train its graduate students to become community advocates and teachers, leading smaller groups of undergrads and acting as liaisons between the school and the organizations who desired art training. They wanted the course to be entirely devoted to service learning, not just a project in an otherwise insular classroom.

Because of his enthusiastic interest, Clay served as the original liaison with the Burkhart Center; in fact, the summer before the fall course was piloted, he and the co-director of the Burkhart Center, Dr. Wesley Dotson, worked together on an independent study to define the community class’s first target population and fine tune a curriculum that would better partner the two programs. Although the outcomes delineated during the summer are too numerous to elaborate here, a few major ones for Theatre and Dance included “increased and continuing engagement and empathy between the two programs; a deeper and more accurate understanding of ASD; a real understanding of how and why to advocate for ASD students; and proper training for furthering educational initiatives.” For Burkhart Transition Academy students, Clay and Dr. Dotson hoped “to decrease anxiety in starting conversations; to increase the desire and ability to join in group activities; to establish and maintain social connections; to reach positively towards adversity; and to increase self esteem,” among many others.

By all accounts, the community project was a huge success, and the Burkhart Center, possibly because of all the prior research, became the strongest partner with the community class. As Dr. Dotson wrote to Clay and his group of undergraduates during the first semester, “One of the hardest things for any teacher to do is establish positive
and meaningful rapport with his students. The social challenges faced by students with ASD make it even more difficult to build the kinds of relationships with them that lead to trust and a willingness to try new things in front of others…. This collaboration represents exactly the kind of partnership that we hope to build across campus and within the wider community. It clearly benefits everyone involved.”

One of our theatre undergraduates, Madison Weinhoffer, wrote from the perspective of someone working directly under Clay’s supervision: “These kids have shown less inhibition than full grown adults…Some of the non verbal students have been speaking out loud of their own accord, their ticks have calmed down, they are making friends and showing physical attention to each other….I would have to say every day this class continues to exceed my expectations beyond all belief.” Dr. Linda Donahue, the professor who taught the graduate section of the class remarked, “When Clay asked a very non-verbal student, one who hadn’t spoken at all during the last hour, if he would like to have a line in the upcoming play, the student astonishingly and simply replied, ‘Yes. I want my voice to be heard’—As Dr. Donahue put it, “That moment was one of the ‘most emotional moments of my life.”

This initial collaboration blossomed into three sections of the community class held at the Burkhart Center that first semester. Graduate students William Sinclair and Trevor Wise led the other two sections, and together with Clay, they decided that mentoring these students within the classroom was not enough. Students at the Burkhart wanted more, a real theatrical event. Thus, the BurkTech Players were invented, a true collaboration between students in the School of Theatre & Dance and those from the Autism Center. At the end of each semester, the BurkTech Players take over a theatre or dance space, and perform—from plays they’ve written to dances they’ve choreographed, from puppets they’ve created, to talk show formats they’ve realized—and what a success it’s been not only for the students, but also for audiences and parents who are fortunate enough to see dreams come true. The arts can heal, and these young people committed to collaboration and sharing their affection for theatre and dance, prove it every day. &
Texas Tech University has been steeped in art from its founding. The administration building is a work of art, and the campus provides spacious vistas that add beauty. We want our students to take pride in TTU and to graduate feeling prepared for living and working in a fast-paced, rapidly-changing world that requires problem-solving and inventiveness. On a campus filled with public art, Spanish Renaissance beauty and arts experiences, we believe that everyone can be inspired to think creatively and to understand their own journey in life.

Many TTU programs encourage originality, but nowhere is there a greater opportunity to spark creativity than through College of Visual and Performing Arts (CVPA) courses or attendance at a selection of more than 800 campus performances and exhibits annually. As the only public university in Texas that is accredited in art, music, theatre and dance, the array of offerings is amazing.

During the last several months, I have interacted with talented CVPA faculty who are known internationally for their achievements and talents. Our faculty members are dedicated to providing growth experiences for our students in the community, but they also encourage their presentations at professional meetings and facilitate internships in the foremost theatres and national entertainment centers. Faculty researchers have shared their passion for multidisciplinary problem solving, exploring the Arts in Medicine and engaging autism spectrum students and youth-at-risk in arts programs that give hope and create new opportunities.

Additionally, CVPA alumni are exhibiting their talents in professional arenas around the world and bringing us pride in their achievements and credibility through their success. I have also been impressed by enthusiastic alumni and guests who have visited TTU to share their professional experiences with classes further augmenting our dynamic and exciting learning environments!

In our quest to emerge as a recognized national research university, TTU has focused on scientific research and creative scholarship across every discipline, including the arts. However, most great research universities are also known for their arts programs that are housed in world-class facilities. The great university to which we aspire must also be known and acknowledged for our stellar arts programs that provide the artists, musicians, actors and dancers who provide the creativity and inspiration for living.

Chancellor Robert L. Duncan and President M. Duane Nellis have identified the College of Visual and Performing Arts as a priority at Texas Tech, and a master facilities plan has outlined the renovations and expansions necessary to adequately house our programs. Investment in these classroom and laboratories is required to sustain and grow the arts. In addition to enhancing our buildings, we must also generate funding for talent-based scholarships, graduate fellowships and endowments for our faculty.

The vision of Chancellor Duncan and President Nellis is to create an environment where every person who steps on the TTU campus will experience the powerful presence of the Arts and the creative process. We are thankful for the support of loyal TTU alumni and friends, and we are asking you to rally around our top administrators and their bold ideas for advancing the Arts at TTU. Your enthusiasm and financial support are paramount to our university vision and to the Explore. Dream. Discover. initiative.
“Terri and I had an incredible time during our trip to New York. It was especially enjoyable seeing Texas Tech graduates performing in Broadway plays and meeting other Red Raiders who have made their mark in the world of entertainment. We are amazed but certainly not surprised by the quality of graduates the College of Visual and Performing Arts is producing. We have a long and distinguished history of greatness when it comes to visual and performing arts, and it is gratifying to see our reputation in these high-profile areas continue to grow.”

–Robert L. Duncan, Chancellor
Texas Tech University System
The Lubbock Moonlight Musicals, under the direction of Gerald Dolter, director of TTU Music Theatre, celebrated its 10th anniversary this past year. Moonlight Musicals works in collaboration with Texas Tech School of Theatre and Dance recently worked with Texas Tech music students gain experience, yet more than 200 community members auditioned for the most recent season. Moonlight Musicals debuted in August 2006 with Rodgers & Hammerstein's Oklahoma. Since then, Dolter has overseen 27 summer Moonlight Musicals, three Moonlight Broadway shows and 13 Moonlight Dinner Theater productions.

Professor Elko has stepped out of the lab to form collaborations that will not only aid in this research but will also further her interdisciplinary artistic goals. She is working with Sean Kennedy, Fine Arts Doctoral student at the School of Music, to incorporate the 3D technology along with the physical sculptures, music, performance, and improvisation. Ken Serrano of the TTU media lab will be joining forces with Sean and Stacy to actualize 3D video of the work.

In April 2015, John Poch, professor of English (creative writing), and Jiawei Gong, assistant professor of digital/transmedia arts, received a $5,000 grant from the Lott Endowment to host two video/poetry artists, Todd Boss and Jem Alan Cohen, and one musician/video artist, Alex Henery. Boss, Cohen, and Henery will be guest lecturers in the Spring of 2016 for a course collaboration taught by Poch and Gong. They will be sharing their own work, collaborating with the professors and students, and generating ideas and processes toward the finished collaborations.

In May 2015, Dr. Lindy Donahue, School of Theatre and Dance, believes that “the chemistry students most enjoyed the scene work. Texas Tech even made a video of chemistry students acting and theatre students working with test tubes. In the future, we hope to include other departments in this unique interdisciplinary training.” Donahue notes that the benefit of actor training has been successful in many fields, including business, medicine and law.

Acting lessons for chemists? Graduate students from the School of Theatre and Dance recently worked with teaching assistants in the Department of Chemistry and Biochemistry to improve lab safety through the use of acting techniques.

The acting methods used included use of voice, body, and status in order to address various situations that might lead to accidents in the science labs. The sessions ran for either six weeks or one full-day, using not only theatre games but also role-playing scenarios. The chemistry graduate students, who supervise over two-thousand undergraduates in the labs, were able to participate in a variety of ways. The goal of the partnership was to provide the chemistry TAs with tools to manage classroom behavior and teaching techniques which lead to enhanced safety in the laboratories.

William Ballenger, director of the School of Music, said, “The quality of musical performance and overall production has evolved in truly magical ways.” James Bush, who helped the Old Globe Theatre in San Diego move from community to professional status, is now working with Moonlight Musicals to accomplish the same thing. “The community is starting to recognize what a true gem Moonlight is, and is starting to see it as not only a community asset, but a regional attraction garnering national attention,” Bush said.
The College of Visual and Performing Arts is collaborating with other TTU colleges on campus in Study Abroad programs throughout the world. This past summer faculty-led programs directed by Dr. Eric Fried of the School of Music (music of Spain) and Dr. Linda Donahue of the School of Theatre and Dance (theatre appreciation), were taught at the TTU Center in Seville, Spain. Both programs experienced more than double the enrollment numbers of previous years. These CVPA Study Abroad programs attracted students from across the TTU campus with majors in such diverse areas as Engineering, Sociology, Biochemistry, Chemistry, and Psychology. Some students specifically pursued a CVPA course as their study abroad experience, while others enrolled alongside their studies in their major areas. In both cases the Music and Theatre courses led to a cultural, artistic, and historical understanding that is imperative for a fully meaningful educational experience in a foreign culture.

In addition to daily classes over a 5-week period, the programs provided out-of-town and local field trips to major historical sites and cultural events. Students experienced World Heritage sites such as the Alhambra in Granada and the Mezquita in Cordoba, attended concerts of music of Spain’s three major cultures (Christian, Muslim, and Jewish) in Los Jardines del Real Alcázar (Gardens of the Royal Palace) in Seville. They visited and listened to on-site lectures at the ruins of the ancient Roman city of Itálica, as well as taking walking tours of the numerous musical, operatic, and theatrical sites in Seville. The spirit of collaboration is also highlighted as students in the CVPA courses have joined with engineering majors to visit one of the world’s largest solar energy farms, the Puerto de Sevilla and its museum, a goat cheese farm, area bodegas (wineries), and olive oil producers.

When Texas Tech decided to produce Mother Courage and Her Children by Bertolt Brecht in a translation by Tony Kushner, one of the issues was—what music would be used? Brecht had included 12 songs which were not to be seamlessly introduced as part of the story, but to comment on what was happening. Janine Tesori, recent Tony-award winning composer of Fun Home, and Duke Special, a pop musician from Ireland, had composed music for the New York Shakespeare in the Park production with Meryl Streep, and the National Theatre of Great Britain’s production with Fiona Shaw, respectively. These artists created compositions for specific actors, so this was problematic in terms of what we were trying to do. Dr. Bill Gelber, head of acting/directing asked musicologist Dr. Chris Smith, professor and chair of Musicology at Tech, if he would be interested in working on Brecht’s piece. (Smith’s wife had just put together a Renaissance consort for the production of Twelfth Night.) Smith was enthusiastic and said, “Yes” immediately. He then went away for the winter break and composed all of the music for the show. He also suggested that we perform those songs as a cabaret for a selective audience, before the play’s opening night. The actors did these songs at a wine bar with Smith’s musicians. Ultimately his idea was that we were creating a kind of Junkyard Cabaret, an epithet Brecht would have appreciated. In the production, actors stepped out of the frame, were handed microphones, and brazenly addressed the audience with their tunes.

The Texas Tech Percussion Ensemble partnered with Ballet Lubbock to perform Percussion Pointe in April of this year. This performance featured a variety of musical tastes, from drumline to Caribbean style steel drums. Included in the program was Adagio for Strings by Samuel Barber played by Texas Tech percussion faculty Lisa Rogers and Alan Shinn and choreographed by Genevieve DeCesaro, former head of dance and associate chair of the Department of Theatre and Dance, and Nicole Wesley, associate professor of dance.

Ballet Lubbock executive director Nicholas Dragga said, “The ballet-percussion collaboration was the idea of William (Bill) Ballenger, director of the Texas Tech School of Music. Ballenger planted the seed about three years ago. Alan Shinn and Lisa Rogers did the heavy lifting, sending us great music options. From their list, the various choreographers chose their favorites.”

Texas Tech percussion was been working with Texas Tech dance as far back as 1978. Shinn said, “I’ve always enjoyed working with dancers. This also is a very educational, professional experience for our percussion students.”

“Arts collaboration is incredibly important for communities because of increased exposure,” said Shinn. “Both entities are working toward a common expressive goal through mutual respect and mutual work.” Key stated, “Any time dancers can collaborate with live music, it is a benefit. More than that, it is a privilege, an honor, a rare experience.”
FACULTY/STAFF

FUTURE AKINS, associate professor of art, had two bead and sequin banners that celebrate aging exhibited in the 2015 Kaohsiung International Women’s Art Exhibition presented in the Taiwan Kaohsiung Center, Taiwan from May 1–30. The exhibition then travelled to galerie chez Robert, életrones libres, in Paris, France August 3–17 and finally to Japan.

HANNAH DEAN, adjunct instructor and instructor of the Summer Discovery Art Program, was in the Perpetual Insight exhibition at The Galleries in Concord, NC, June 1–July 25.


STACY ELKO, associate professor of printmaking, had her intaglio print, Tower View, accepted for the Art at the Center 2015 Juried Exhibition in Overland Park, KS, April 3–June 13. She had a solo exhibition, Dreaming of Trees, at the Fort Worth Community Art Center, Fort Worth, TX, July 10–30. She had an artist’s book accepted into The Book as Art v3.0: no jacket required at the Decatur Arts Alliance, Decatur Georgia, July 24–September 18. In June, Elko launched a successful crowdfunding campaign through Indiegogo to support the production of Wander, a short film.

DIRK FOWLER, associate professor of communication design, exhibited It Is A Beautiful Day at {neighborhood} in Dallas, August 1–31. Dirk had his work included in The Right to Decide: International Poster Invitational at the Abroms-Engel Institute for the Visual Arts in Birmingham, Alabama, August 6–November 14.

GHISLAINE FREMAUX, assistant professor of painting, was selected into the 17th Annual Works on Paper exhibition at the Whitney Museum of American Art. Ghi’s painting, Agito [Conor], received 2nd Place at the Long Beach Island Foundation of the Arts and Sciences, Loveladies, NJ, July 4–24. Her drawing, Take, was published in Dialogist, Vol. II, Issue IV. Her work was selected into Fragments: The Art of College and Assemblage at Arts Benicia, Benicia, CA, July 29–September 9, and Third Coast National 2015 at K Space Contemporary, Corpus Christi, TX, August 7–September 18.

ROBIN DRU GERMANY, associate professor of photography, was in a group exhibition, Edge, at the Fitton Center for Creative Arts in Hamilton, OH in June 13–July 31.

SCOTTY HENSLER, assistant director of Landmark Arts, had a solo exhibition at Clamp Light Artist Studios and Gallery in San Antonio, TX, July 1–31.

JORGELINA ORFILA, Ph.D., associate professor of art history, presented Disney in the 1930s: Between High Art and Popular Culture (co-authored with DR. FRANCISCO ORTEGA, associate professor in communication design) at The International Studies Institute of Florence, The Umbra Institute, and Washington & Jefferson College’s conference: Bridges Across Cultures in Florence, Italy, July 2–5.

CARLA TEO DESCHL, associate professor of communication design, received an Award of Excellence from the 45th Annual University and College Designers Association Design Competition for her exhibition catalogue design for LINE UP: Pattern – Type – Taxonomy. The selected work appeared in the 2015 UCDA Design Show, October 3–6 in Orlando, Florida.

HEATHER WARREN-CROW, assistant professor of interdisciplinary arts in the College of Visual & Performing Arts, published her monologue, Leash, in the Summer 2015 issue of Women & Performance: A Journal of Feminist Theory. Her collaborative work with assistant professor Seth Warren-Crow was included in the exhibition: Objects at the Prague (Czech Republic) Quadrennial of Performance Design and Space in June.

SANG-MI YOO, associate professor of art, had a solo exhibition, Capriccio, presented at REDUX Contemporary Art Center in Charleston, SC from May 15–June 13. In August, Yoo set up her first public space exhibition, Hello House, at dtc Gallery at Daegeon Terminal Complex in South Korea.

STUDENTS

HOLLEY BAKER, MAE candidate had her film exploring different perspectives of victims of sexual violence accepted by the Women UP! Independent Film Festival. A film screening took place in Lubbock on October 27th and the official festival screening took place on November 4th.

VICTOR BECKMANN, MFA student with an emphasis in jewelry design and metalsmithing, had Diatomic Compound (2014, porcelain and embroidery string) accepted into the Society of North American Goldsmiths sponsored Annual Juried Student Exhibition: Momentum, in Boston, MA in May

ALBERTO CAREAGA, MFA candidate in studio art, exhibited recent paintings and drawings at 107 Gallery curated by The Lullwood Group, an artist collective in San Antonio, TX July 11.

BRANDY GONZÁLEZ, MFA candidate with a specialization in printmaking, had artwork selected into Print’TX 2015 presented at the Nicole Longnecker Gallery, Houston, TX June 3–July 3. Her print, Made With Love, was selected into Printers of Tomorrow at BLUeOrange Contemporary in Houston from July 10–August 1 and received Best of Show.

AMY KIM, MFA student with a specialization in photography, had two photographs selected into the exhibition FEAST: Pleasure + Hunger + Ritual at the Lexington Art League in Lexington, Kentucky in August.


YASAMAN MOUSSAVI, recent graduate of the MFA program with a specialization in painting and current MFA candidate with a specialization in printmaking, had her multimedia artwork installation Shadow Facing the Light published by Paint Pulse Magazine, Issue #3, August.

MAX UPP and NIKKI GHOULSON, senior BFA students with emphases in communication design, had their poster designs selected into The Right to Decide: International Poster Invitational at the Abroms-Engel Institute for the Visual Arts in Birmingham, Alabama, August 6–November 14.
FACULTY/STAFF

The Texas Tech School of Music hosted its first Mariachi Camp, featuring instruction by JESUS “CHUY” GUZMAN. High school students from across West Texas attended the week-long camp under the direction of LAURYN SALAZAR, director of Mariachi Los Matadores at Texas Tech. The camp drew attention of Univision, who featured it in a national story about mariachi.

The University Symphony Orchestra, under the direction of DAVID E. BECKER, performed at the 2015 Texas Music Educators Association (TMEA) Convention in San Antonio. The University Choir, under the direction of RICHARD BJELLA, was invited to perform at the 2016 TMEA Convention in February.

In January, QUINN PATRICK ANKRUM, assistant professor of voice and DR. GREGORY BROOKES, assistant professor of voice participated in a multi-faceted, cross-institutional collaborative project. They traveled to France, where they presented recitals in performance as well as presented material in an academic forum.

RICHARD BJELLA, director of choral studies, was the conductor of the New York City Chamber Players and Masterworks Festival Chorus on Mozart VESPERs in Carnegie Hall on April 13.

CARLA CASH, associate professor of piano and piano pedagogy, received the annual Chancellor’s Council Distinguished Research Award. This award recognizes excellence in research and represents the most prestigious honors granted to faculty members throughout the Texas Tech University System.

DAVID FORREST, assistant professor of music theory, was awarded a 2015 spotlight award from The Teaching, Learning, and Professional Development Center. This annual award features faculty members nominated by the TLPDC staff and highlights individuals for their “above and beyond” efforts to connect with and engage students, and for their service to the TLPDC.

JOHN H. GILBERT, professor of violin, was the recipient of the 2015 Phyllis Young Studio Teacher Award from TexASTA (Texas division of the American String Teacher’s Association).

DUANE HILL, director of the Goin’ Band from Raiderland and School of Music concert band, was one of five faculty members at Texas Tech University to receive the faculty recognition award for 2014. This award is given by Omicron Delta Kappa Honor Society and Mortar Board National Honor Society and is the only student-selected faculty recognition award at Texas Tech.

JANICE KILLIAN, professor and chair of music education, has been selected as an Integrated Scholar for 2014-2015.

DR. CHRISTOPHER J. SMITH’s monograph The Creolization of American Culture: William Sidney Mount and the Roots of Blackface Minstrelsy was formally awarded the Irvin Lowens prize for Best Book on an American Music Topic by the Society for American Music, in Sacramento California

DR. CHRISTOPHER J. SMITH was recognized with a national meritorious achievement award from the Kennedy Center American Theater Festival for his original compositions (score) for the TTU School of Theatre and Dance’s production of Mother Courage.

STUDENTS

Texas Tech University’s premier saxophone quartet won a gold medal at the Fischoff National Chamber Music Competition at Notre Dame University in May. The Mirasol Quartet, composed of JAMES BARGER, a doctoral student from Carrollton; BEN STILL, a master’s student from Raleigh, North Carolina; ANDREW REINHART, a senior from Lewisville; and BEN DONNELL, a senior from Levelland, won the gold medal in the wind division of the Fischoff competition.

For the third year in a row, the Texas Tech University Twirlers earned a national championship title at America’s Youth on Parade National Baton Twirling Championships at the University of Notre Dame in South Bend, Indiana. This year, the seven twirlers—LYNDZIE ALLBRIGHT, ADRIANNA CHAVEZ, CAMILLE CRAWFORD, CLAUDIA HERNANDEZ, ALYSSON PADRON, SYDNEY WEBSTER and RACHEL WHITE – won the National College half-time championship for the first time ever, besting teams from more than 70 universities throughout the nation.

The Texas Tech trumpet ensemble qualified for the National Trumpet Competition. Junior ANDREW PACHECO, junior BENJAMIN POST, freshman PIERCE ELLISON, junior JOSHUA DOLNEY and sophomore ELISABETH WISEMAN traveled to Messiah, Pennsylvania, for the competition. A soloist, senior LUCAS MEADE, also qualified.

WENLING CHUA, a current DMA student in piano pedagogy, won the 2014 Collegiate Writing Contest sponsored by one of the most prestigious magazines of piano pedagogy in the U.S., Clavier Companion.

Several School of Music students won awards at the National Association of Teachers singing competition. ALEX CORDERO placed first and won a scholarship to attend the AIMS institute in Graz, Austria next summer.

TREY DAVIS, doctoral student in the School of Music, won the 2013 Julius Herford dissertation prize from the National Research and Publications committee of the American Choral Directors Association.

Over the summer, School of Music doctoral students JOYCE HSU and REX NOVAK toured Thailand, China, and Taiwan. Rex Novak was invited to participate in the annual South Asia Pacific Saxophone Academy’s jazz workshop and masterclass at Kasetarts University.

Three music students were recognized as nominees for the President’s Excellence in Diversity and Equity Awards. CHARLES OLIVIER, a music undergrad student, was the recipient of the award. The other nominees from the School of Music were ROBIN A. ALDANA CENTENO and CATHERINE BURRIS.

Graduate student DAN SMITH was awarded certification as an associate of the American Guild of Organists (AAGO). He also won the AAGO prize for the highest overall score and the S. Lewis Elmer Award for the highest score at any level of AGO exam.
Associate Professor Andrea Bilkey served as the Lighting Commission’s Vice Commissioner for Programming at the annual United States Institute for Theatre Technology’s national conference in Cincinnati, OH. She was invited to create the Vice Commissioner for Lighting History role for the USITT Lighting Commission.

Associate Professor Dorothy Chansky’s co-edited anthology, Food and Theatre on the World Stage, was published by Routledge in July, 2015. In November, 2014, Dr. Chansky was honored by Mortar Board Omicron Delta Kappa with a faculty recognition award. In March, 2015, she was made a lifetime fellow of the Mid-America Theatre Conference.

Mark J. Charney helped to transition the Department of Theatre & Dance to the School of Theatre & Dance, of which he now serves as Director. His play, Incline/Decline, had its world premiere in Austin by a new theatre company called Two Beards, after which he was named Playwright-in-Residence. Charney continued serving as: national coordinator of the Institute of Theatre Journalism and Advocacy and dramaturgy coordinator for the Kennedy Center American College Theatre Festival; as associate director of the National Critics Institute at the O’Neill Theatre Center; and as focus group leader of the Institute of Theatre Journalism and Advocacy and of the Institute of Theatre Lighting Commission.

Genevieve Durham Decesaro was appointed associate vice provost for academic affairs. She also hosted, with the dance faculty, the South-Central American College Dance Association Conference in March, an event that brought to TTU more than 350 faculty and students in dance.

Associate Professor Bill Gelber received the 2015 President’s mid-career award. Gelber also received the meritorious achievement award from the Kennedy Center American College Theatre Festival for his direction of Mother Courage and Her Children.

Assistant Professor Andrew Gibb had an article accepted for publication in Theatre Symposium, and presented work at the Mid-America and Southeastern Theatre Conferences. He was selected to become a member of Texas Tech’s Institute for Inclusive Excellence.

Adam Howard became a member of the editorial board of the new theatre peer-reviewed journal Etudes; continued writing new musical works; designed and directed A Funny Thing Happened on the Way to the Forum at Salem CT in Salem, Ohio; and was hired as Visiting Professor of Musical Theatre at Texas Tech!

Visiting Assistant Professor Elizabeth Johnson produced two Milwaukee concerts for her company, Your Mother Dances; presented research on touch in dance pedagogy and Alexander Technique at NDEO; taught at Myrtle Beach AT workshop; and taught Laban Movement analysis for UW-Milwaukee dance graduate students.

Professor Jonathan Marks resumed his acting after two decades. He appeared as the arch-villain Cardinal Barducc in the film Germaphobia, directed by Vicky Sutton and served as Casting Director for another Sutton film. Marks played Sidney in the WildWind reading of Brian Bauman’s Rosebud.

Assistant Professor Ronald Dein Nolen spent June 15 in NYC at The Actors Center’s acting teacher development intensive conducted by five of the nation’s leading master teachers; was elected Irene Ryan Award vice-coordinator for KCACTF Region 6; named an elector for the Theatre Hall of Fame and the Actor’s Hall of Fame; directed a production of John Logan’s Red; and coached Irene Ryan scenes for TTU School of Theatre and Dance.

Professor of Practice Kyla Olson had the opportunity to choreograph TTU’s production of Avenue Q and Lubbock Moonlight Musicals’ productions of Shrek and Oklahoma. She also choreographed and performed in Flatlands Dance Theatre’s productions of Encore: The Best of FDT, Wanderlust and Ordinary Wars.

Dr. Paul N. Reinsch, Professor of Practice, presented at the 2015 National Popular Cultural Association conference in New Orleans on The Running Man as "Documentary from the Future." Dr. Reinsch also had an essay and book review accepted for publication.

Assistant Professor Matthew Schlieff, assistant professor of scenic design designed the scenery for In the Next Room or The Vibrator Play at Texas Tech University. He was awarded a KCACTF meritorious achievement award for excellence. He also designed the scenery and lighting for Waiting for Johnny Depp at TUTS Underground in Houston, TX, as well as lighting for the Houston Shakespeare Festival: Macbeth and Merchant of Venice.

Professor Luc Vanier traveled to Argentina, Uruguay and Ireland to present his research and finally moved to Lubbock to become the new Head of Dance where he is looking forward to connecting people with movement as a primary motivation for living.

Associate Professor Seth Warren-Crow won two meritorious achievement awards from the Kennedy Center American College Theatre Festival for his sound design of the Texas Tech productions Avenue Q and Mother Courage and her Children.
The vision for a new doctoral core in Fine Arts has evolved to implementation! As of Fall 2015, all revised classes, many team-taught, bear VPA prefixes to identify them as college-program courses. Some 14 to 17 entering FADP students annually engage as a cohort a VPA Colloquium that introduces them to distinguishing multimodal, multidisciplinary, and interdisciplinary practices. Suggested as a continued cohort experience are two required, fully integrated multi-arts courses: Arts Histories, and Arts in a Contemporary Context. Topics courses offer interdisciplinary options including Popular Culture & Fine Arts; Visual Cultures & Domesticity; Technology & the Arts; Music/Video; and the Arts in Prague. Many of these result from new collaborations among faculty members, and thus engender fresh approaches to thinking about arts, culture, media, critical strategies, practice, and research. One of two courses in Philosophy continues to provide required multidisciplinary content. Already core examination topics are changing, and evaluation of individual courses and the entire core will proceed as we strive to develop a wholly interdisciplinary arts core experience for the Fine Arts Doctoral Program.

Instrumental in this process are the energy and expertise interjected by our Maegene Nelson Visiting Scholars in Cross-Disciplinary Arts, some of whom have come to us through collaboration with the President’s Lecture and Performance series. Recent Maegene Nelson Visiting Scholars include Cheech Marin (yes, of Cheech and Chong fame), whose career has spanned recording, television, film, art collecting, and national service on boards of cultural organizations. Another is avant-garde filmmaker and master of cutout and collage animation techniques, Lawrence Jordan, whose films have been screened at the Whitney Museum, Cannes and Toronto International Film Festivals, the Centre Pompidou, and the National Gallery of Art. Slated for visits in 2016 are Christopher Jones, Theatre critic for the Chicago Tribune, whose interests have broadened to address criticism of contemporary creative culture; and Harry Belafonte, recording artist, performer, and advocate employing the arts, who received the 2014 Jean Hersholt Humanitarian Award recognizing such contributions as helping to organize the Grammy-winning song “We Are the World,” a multi-artist effort to raise funds for Africa.

Collaborations enrich our opportunities and capabilities – whether engaging junior faculty members or reconfiguring groupings of established ones with interdisciplinary coursework, connecting with other campus entities in productive synergetic activities, or drawing upon dynamic ideas that Maegene Nelson Visiting Scholars stimulate in our students, faculty, and programs. We hope to continue such collaborative energies in order to enhance our unique Fine Arts Doctoral Program.
Promising Partnerships

“The point of ELPN is not to compete with what is already in the community, or to dictate terms and priorities, but rather to collaborate towards a better future; only then can we really keep the promise in Promise Neighborhood.”

By Jared Strange

I wrote the above quote in last year’s Ampersand having just taken over as the Arts Coordinator for the East Lubbock Promise Neighborhood (ELPN) Grant, a $24.5 million grant given to the University by the U.S. Department of Education. The CVPA already had a fine record of service with ELPN, having previously established successful programs at Ervin Elementary and Dunbar Prep and contributed to numerous other ventures. Since I came on, we have established a relationship with the faculty and administration at Estacado High School, which has led to two after-school programs, several fieldtrips, and the opportunity to serve pre-existing programs, such as last spring’s production of the musical Hairspray. We also established the East Side Arts Camp for elementary students in East Lubbock, which culminated in the painting of a large mural at the Bridge of Lubbock, designed and supervised by renowned local artist Joey Martinez, and a gallery and performance showcase during First Friday Art Trail. We continue to partner with our colleagues from across the campus, whether in connecting the School of Theatre and Dance with the Read Aloud program for small children at Patterson Library, or collaborating with faculty and staff from Estacado and LISD to provide an intensive writing workshop. This is only a fraction of what ELPN accomplishes in a given year, which is part of the reason why the whole project was recently a finalist for the prestigious C. Peter Magrath Community Engagement Scholarship Award. Representatives from across the ELPN spectrum contributed to a video that summarized the efforts of the Grant and formed the centerpiece of a presentation given at a national conference by a team of representatives from TTU and the community, a team that included our own students.

While the video and presentation were meant for an award (and awards are not what the Grant is really about), they did provide an excellent showcase for two concepts that tie the whole apparatus together: “collaboration” and “partnership.” We in the CVPA have a keen understanding of these concepts as they pertain to our work, whether it be in the classroom, the studio, or the recital hall. Collaboration sees multiple parties coming together to assess challenges, identify goals, and devise solutions. A partnership comes when the collaboration is good in and of itself, when all parties see the capacity for a long-term relationship. We have our fair share of partners to thank for our success, including the College of Education, which operates the bulk of the Grant and has generously increased the investment in our efforts; the East Lubbock Community Alliance, a frequent collaborator on events and initiatives; and the faculty, staff, and administrators of schools like Ervin Elementary, which has been so welcoming to us and our programs. This is one of the key goals of the Grant: to cultivate partnerships with the potential for growth, the capacity to effect positive change, and the commitment to keep going long after the money is gone. In that regard, our work so far is showing plenty of promise.
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### JANUARY

- **1 January**: Carol Concert
  - Venue: Hemmle Recital Hall

- **5 January**: 2nd Medici Circle Soup & Champagne Supper
  - Venue: Venue TBA

- **15 January**: 18th Annual Dean Killion Scholarship Concert
  - Venue: Hemmle Recital Hall

### FEBRUARY

- **2/15-3/27 February**: Leslie Hall Brown: *Cirque du Psyche*
  - Venue: SRO Photo Gallery

- **19 February**: Sound Encounters Concert
  - Venue: Hemmle Recital Hall

- **25-27 February**: DanceTech: *Capture*
  - Venue: Maedgen Mainstage Theatre

- **2/27 March**: American Shino:
  - Venue: Art Landmark Gallery

### MARCH

- **1 March**: University Band Concert
  - Venue: Hemmle Recital Hall

- **2-6 March**: The Pinsky Project
  - Venue: Firehouse Theatre, LHUCA

- **3 March**: Spring Choral Concert
  - Venue: Hemmle Recital Hall

- **6 March**: Symphonic Band Concert
  - Venue: Hemmle Recital Hall

- **7 March**: University Symphony Orchestra Concert
  - Venue: Hemmle Recital Hall

- **10 March**: North America Saxophone Alliance Conference
  - Venue: Featured Concert
  - Venue: Hemmle Recital Hall

- **3/28-4/24 April**: David Pace: *Sur la Route*
  - Venue: SRO Photo Gallery

### APRIL

- **2 April**: Concert Band Concert
  - Venue: Hemmle Recital Hall

- **4 April**: Symphonic Band Concert
  - Venue: Hemmle Recital Hall

- **5 April**: Symphonic Wind Ensemble Concert
  - Venue: Hemmle Recital Hall

- **9-21 April**: Communication Design Senior Portfolio Exhibition
  - Venue: Art Landmark Gallery

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

School of Music

School 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
The School of Theatre and Dance's October 8-11 production of Moss Hart and George S. Kaufman's American classic You Can't Take It with You featured Jaston Williams and three other local alumni actors, Kim Ansolabehere, Sylvia Ashby and Richard Privitt. Directed by Dr. Jonathan Marks, both professional and non-professional graduate and undergraduate students joined the alumni actors; cast members ranged in age from 17-88. The production was a resounding success.

Photo by Andrea Bilkey