J.T. & Margaret Talkington
College of Visual & Performing Arts
Welcomes
Dean Noel Zahler
College of Visual & Performing Arts Renamed After Talkingtons

The name change honors J.T. and Margaret Talkington for their legacy of generosity to the university and their passion for the arts.

A Texas Tech University theatre building is getting a renovation and expansion and a college is getting a new name, thanks to the legacy of generosity of two West Texans.

The first is due to a $10 million donation from the J.T. and Margaret Talkington Charitable Foundation, which, when combined with university matching funds, will pay for the first phase of renovation for the Charles E. Maedgen Jr. Theatre. It is the first major renovation in decades and will make it a state-of-the-art facility, including spaces for research and academic advancement.

The second is broader. The Talkington Foundation’s legacy of giving to Texas Tech began during the couple’s lifetime and has continued through the work of the foundation. In total, the couple has donated more than $66 million to Texas Tech. Many of these gifts created matching opportunities, resulting in a total philanthropic impact of more than $100 million to the Texas Tech University System for
investment in the arts, undergraduate scholarships, graduate fellowships, public art, student leadership opportunities and myriad educational ventures. To honor that legacy, system officials this weekend announced the naming of the J.T. and Margaret Talkington College of Visual and Performing Arts.

“It is only fitting that we honor in this way a couple who loved the arts and who have graced Texas Tech time and time again with their generosity,” Texas Tech University System Chancellor Robert Duncan said. “J.T. and Margaret Talkington believed, as we do, that the arts are essential to the human experience, the quality of life a community enjoys and the creativity and vision that keep a university like Texas Tech pushing new boundaries of knowledge and discovery.”

Home to more than 1,100 students and industry-leading faculty, the college is a dynamic and integral part of the arts community in Lubbock and the greater West Texas area.

“J.T. and Margaret understood the significance of the arts and Texas Tech in this community,” said Norton Baker, president of the J.T. & Margaret Talkington Charitable Foundation. “The arts and this university were their greatest passions, and they realized the inextricable bond between them that makes Lubbock a vibrant community. We are proud that J.T. and Margaret’s legacy will be associated with the thriving culture of the arts at this great university.”

The college was formed in 2002 and includes the School of Music, the School of Art and the School of Theatre & Dance, all of which have made significant contributions to the Lubbock and South Plains communities through performances, outreach, arts education and introducing artists to the community. Members of the college, including faculty, staff and students, are valuable members of many community arts organizations, including the Lubbock Symphony Orchestra, Lubbock Community Theatre, the Flatlands Dance Company and dozens of church choirs throughout the area.

“We are grateful to J.T. and Margaret Talkington and the Talkington Foundation for their generosity and investment in our university for many years,” said Texas Tech University President Lawrence Schovanec. “Their contributions not only reinforce the commitment to the arts at Texas Tech University but also enhance the success of our students.”

For Dean Noel Zahler, who has been in this position since Sept. 1, the donation and renaming demonstrate the college’s momentum as well as the vibrancy of arts education at Texas Tech. The kinds of forward-thinking research and academic facilities planned for the renovation and expansion of the Maedgen Theatre will create important opportunities for the college to deliver the types of facilities expected by top-tier students and faculty.

“Our students have come primarily for the excellence of our faculty, but that can only happen for so long,” he said. “Then we have to bite the bullet and realize that a world-class school has to have world-class facilities, and that’s what we’re trying to build.”

The mainstage and lab theatres will see improvements as part of the planned enhancements, which ultimately will impact the entire building. New research and teaching spaces will address the lack of dedicated facilities in the existing building, and facilities for set and wardrobe construction will see significant upgrades. When complete, the renovations will add much-needed academic space and increase the capacity of the School of Theatre & Dance to rehearse and producing the kinds of performances that draw thousands of patrons from the South Plains community every year.
I have almost completed a semester at Texas Tech University’s J. T. & Margaret Talkington College of Visual & Performing Arts, and it has been an exhilarating time! Having spent my previous appointments at Connecticut College, the University of Minnesota Twin Cities, Carnegie Mellon University and Long Island University, coming to TTU, has been our first foray into the southwest. My wife Clara (a professional violinist now teaching at the TTU School of Music) and I have found our migration south to be filled with the hospitality of everyone with whom we have made contact.

The College has been on a trajectory that fills those who know about it with respect and admiration. We began our appointment by attending events this summer. First, in Santa Fe, where we honored Susan Graham for her spectacular performance at the Santa Fe Opera and celebrated her birthday with the Chancellor and Mrs. Duncan, President Schovenec and his wife Patty, as well as the many friends of the College. We helped with the proposal to the J. T. & Margaret Talkington Foundation that brought the College its largest single gift of $10 million dollars. That gift, along with the almost $90M donated to the University by the J. T. & Margaret Talkington Foundation prompted the Administration to rename CVPA the J. T. & Margaret Talkington College of Visual & Performing Arts. On top of all this excitement, we were able to create a new national recruitment program for the College, criss-crossing the country and bringing the quality and success of our College to ten major cities across the nation! Programs can only go so long, before their facilities will no longer serve their students well. This is now the case in these two areas. We will break ground on the Maedgen Theater Building renovation next fall, but we only have enough funding for the first phase. All of your help and support in raising funds for completing this exciting venture is needed. Similarly, the ability to build a new music building and create a new arts corridor on campus looms large in providing the quality of education for all our students and successfully attracting our community to our campus.

We all want our voices to be heard, and the work of the University’s J. T. & Margaret Talkington College of Visual & Performing Arts goes on, and I’m very proud to be part of it. Our Theater Program performed in prestigious festivals in Prague and Provincetown, and will perform during February at the American University of Sharjah’s International Festival of Theater. Music will perform at the Texas Music Educators Association Conference in Austin this spring, as well as at New York’s Alice Tully Hall in May. The Opera Theatre Production, in collaboration with Moonlight Broadway, and our alumnus David Gaschen sold out the Civic Center! Our School of Art has continued to put on thought provoking shows both here at the Landmark Gallery (GUN SHOW!) and in Marfa, where faculty and students exhibited work together. We are truly becoming known locally and globally!

Most of all, we are thrilled to be moving forward on the Maedgen Theater Building renovation. It is the first of two major facilities renovations for the arts on our campus. Our faculty, staff and alumni have distinguished themselves and our University, yet our facilities, especially in Theater and Music, have not been upgraded in more than fifty years. Programs can only go so long, before their facilities will no longer serve their students well. This is now the case in these two areas. We will break ground on the Maedgen Theater Building renovation next fall, but we only have enough funding for the first phase. All of your help and support in raising funds for completing this exciting venture is needed. Similarly, the ability to build a new music building and create a new arts corridor on campus looms large in providing the quality of education for all our students and successfully attracting our community to our campus.

These are exciting times, with exciting challenges! I look forward to meeting as many of you as possible in the coming months and years. I hope you will take advantage of the more than eight hundred public events the J. T. & Margaret Talkington College of Visual & Performing Arts provides our campus and our community each year, and most of all, I hope to welcome you at one of those events!

Looking forward to working together for the future of the University’s J. T. & Margaret Talkington College of Visual & Performing Arts!

Dean Noel Zahler, DMA
The

Music Man
With a knowing smile and twinkling eyes, Voice Professor and Chair of the School of Music’s Opera Theatre Gerald Dolter approached an unassuming filing cabinet in his studio office with something akin to reverence. Reaching into the back of a drawer, he produced an otherwise normal-looking and unmarked folder. The twinkle intensified into near-incandescence as he removed a very hallowed antique from it: the letter, dated January 20, 2006, that designated Lubbock Moonlight Musicals a 501(c)(3) performing arts organization.

After Dolter received a vocal professorship at Texas Tech University in 1995, he was handed the keys to the kingdom in the form of the Opera Theatre program in 1998. Paying attention to what was happening around town and realizing that a niche for live musical theatre entertainment needed to be satisfied, he immediately asked the question: if there are audiences to build here, what do those audiences need?

Part of the draw in Dolter’s mind toward the benefit of developing a serious, local, community-oriented musical theatre company was that, in ideal circumstances, shows “…cease to become shows…they’re ‘events.’ And you take your entire family. I remember going to Central Park, to see Pavarotti in a free outdoor concert. It was just incredible! I sat down next to this couple, and they had the little table and they had a covered tablecloth over it, and candles, and champagne. They really did it up right! And then, it’s an event.”

In April of 2005 Dolter reprised his Lubbock-specific tradition of singing a song on Arbor Day in commemoration of the planting of a tree in the Quest Memorial Grove. On this day he was afterward clued in to construction of the amphitheatre in McKenzie Park, which was apparently a hotbed of municipal financial debate and public outcry—a veritable ‘hot potato that was not worth picking up.’ Relating the tale of
his initial flight of fancy, Dolter remembers, as he looked upon the completion of only the bare stage and the grass terraces: “So I go up the top of the hill and I look down and I see the stage and the lake in the background…and I see big musical theatre productions, and I see an audience coming that consisted of families with their children, people coming on dates, retired people coming out to have a night out to see some of their favorite shows that they’ve seen in the movie theatres back in the day…And I thought, we can do big musical theatre out here.”

There would be a lot of work to do. The stage was little more than a husk, with only the barest essentials available to the fledgling idea in Dolter’s mind. Even with an empty cable conduit, a tech booth, and 3,000 amps of power, there remained the issues of lights, scaffolding, sound—and a roof over the stage itself.

After he “dreamt a dream,” Dolter asked Nancy Neill at Lubbock Parks & Recreation: “Okay, I could do big musicals out there. Who’s in line to be using this space?” She replied “You.” And so the process began, using skills that Dolter developed and honed from his studies in both Music and Business (specifically Arts Administration) at Indiana University. To get city support to move in favor of the fledgling musical theatre entity was initially an act of give-and-take. But, to riff on the celebrated adage of “You have to spend money in order to make money,” it takes an extant community to develop a new one. Emphasizing not only the importance but the necessity of a community’s wholehearted investment in a company like LMM, Dolter exhorted: “We have to get the local populace interested in what’s going on. We have to get them to accept musical theatre as a part of the quality of life. I’m talking about the advancement of humanity, the advancement of thought, entertaining yourselves.”

The initial contributions of the CH Foundation and the Talkington Foundation were instrumental in getting LMM off of the ground, and it was the establishment of this partnership that would lead to sizable grants merely two years later for the construction of a stage building, a roof for the stage, and a box office. This was a far cry from the humble beginnings of their first performance nights, which steadfastly occurred thanks to a portable speaker system, an unamplified orchestra, rented scaffolding, and unburied electrical cable on the bare ground. Notwithstanding growing pains, LMM has become a powerful and recognizable nexus for musical theatre activity and advancement on the South Plains.

In addition to the deep veins of collaboration that have been fostered between Lubbock Moonlight Musicals and Texas Tech University, several programs have been launched by the organization as a further means of extending the reach of the musical arts into the Lubbock community outright. The Lubbock Moonlight Arts Academy offers classes for a wide range of ages that focus on music, theatre, and dance, with teachers who

*The Phantom of the Opera, 2016*

*My Son Pinocchio, 2012*
have worked or performed extensively in LMM productions.

To further nurture and encourage aspiring local young artists who want to pro-actively improve their skills, the coaches in the Moonlight Directions ensemble use sets of popular stage music to reinforce all aspects of performing. The training that these rising stars receive from this youth performance program amply prepares them for casting in productions that are a part of Moonlight Children’s Theatre. A recent addition to and expansion of the performance possibilities of LMM, the Children’s Theatre has resulted in age-appropriate adaptations of timeless classics such as 2015’s “Beauty & The Beast Jr.” and 2016’s “Into the Woods Jr.”

Serving as musical and promotional ambassadors of the LMM family to audiences across the entire Lubbock area, the poised and seasoned professionals in the premier ensemble called ENCORE are a distilled essence of the mission and the caliber of artistry to be discovered in LMM productions. This group is representative of the “triple threat” moniker that can be applied to so many of the performers whom Dolter has taught, coached, and mentored through the LMM family, the three “threats” being acting, dancing, and singing. The unparalleled multi-medium flexibility of their casts and players has enabled the quality of their shows to stand toe-to-toe with the best professional productions in the country, and has additionally resulted in the

Madrigal Dinner 2012

Damn Yankees 2014.

The Pirates of Penzance 2016.
ability to corroboratively assist neighboring local productions with their operations.

The most salient recent example of this ability—to extend a warm and generous hand of cooperation in order to guarantee the highest possible expression of local musical theatre—was in the unprecedented production jointly mounted by the TTU School of Music's Opera Theatre program and by LMM of Andrew Lloyd Webber's cherished musical classic *The Phantom of the Opera*. The industry savvy and technical expertise of LMM, refined and polished through over a decade of steady growth and community support, yielded generous contributions toward the expensive, mechanically demanding, high-risk, and artistically challenging production of Phantom.

To further close the circle and emphasize the partnerships that LMM has cultivated and enjoyed during its successful lifetime, Texas Tech alumnus and Broadway veteran David Gaschen collaborated in November 2013 with friend and colleague Dolter for a smash production of *Les Misérables* that kicked off LMM’s new professional production series called Moonlight Broadway. As uncompromisingly intricate of a musical as it is, opportunities were seized to extend a collaborative hand to other local professional and academic luminaries. Notable involvement came from the Lubbock Symphony Orchestra for rendering the score and co-producing, a distinguished contingent of Texas Tech School of Music students and Lubbock Chorale singers, choreography by the Lubbock Ballet’s Yvonne Racz-Key, and TTU’s Director of Theatre Bill Gelber to provide acting and stage direction. LMM’s outreach strategy worked, and *Les Mis* enraptured audiences, with a particularly electrifying rapport between Dolter and Gaschen as Javert and Jean Valjean respectively. Coinciding with and bolstering the attendance of and donations to the Junior League of Lubbock’s annual “Holiday Happening” only deepened Lubbock’s awareness of how it could continue to benefit from LMM’s metropolitan presence. The initial show of Moonlight Broadway led to a progression of subsequent productions that proved, in Dolter’s words, that the young performers—the crux of LMM’s mission—“are learning about their art…they’re becoming strong, concentrated professional performers…and they’re taking care of each other. That’s a good thing. You want to have that.”

Make no mistake: with its memorable professional impact and community-minded outreach, Lubbock Moonlight Musicals is certainly a household name in the Hub City—with a name that they have undeniably earned since the opening day of *Oklahoma!* 10 years ago. &
Making Lubbock “Our Campus”:
Community Activism in the School of Theatre and Dance

by Mark Charney and Linda Donahue

Three years ago, the School of Theatre and Dance instituted a school-wide community engagement course that features after (and during)-school theatre/dance activities in under-served areas of Lubbock both on and off campus. When Dr. Charney, director of the School of Theatre and Dance, was hired to head the program, the faculty not only recognized the need, but also felt strongly that our students should understand the value of reaching out to Lubbock. Our faculty was convinced that simply producing plays and dance events was not true community activism: instead, we wanted to teach our students how to assess the needs of agencies, who, in turn, explained to us their specific needs, their constituents, and their ideas about incorporating art into their curriculum.

In record time, Dr. Norman Bert and dance professor Nicole Wesley put together a new syllabus, one for dance and one for theatre, while Dr. Linda Donahue worked on a graduate class that would meet simultaneously. Students in every program (BA, BFA, MA, MFA, PhD) would be asked to enroll in the required service-learning course. The graduate students would study the theoretical aspects of arts-based community outreach and mentor undergraduates in leading semester-long arts activities, while the undergraduates would learn how to best share their skills with others who have less opportunity. Our belief is that, while we appreciate service-learning components in the classroom, we want entire classes dedicated to “making Lubbock our campus,” and to prove to students the value of actually sharing their knowledge and affection of theatre and dance with the community.

“This course is one-of-a kind,” says Dr. Donahue, who led the first graduate section: “We haven’t learned of another university which requires full participation from all students to a community-wide effort. We have 70 graduate students 130 undergrads who will participate in this course at some point during their time at TTU”. “We’ve actually found that the Theatre/Dance in the Community Class is widely popular with our present students and acts as a positive recruiting tool for all of our programs,” adds Mark Charney.

In its third year, the class generally enrolls 7-10 graduate students and 15-20 undergraduates that allows for an intimate ratio between the graduate “mentors” and the undergraduate “mentees.”

This is how the class works. Prior to the beginning of the semester, instructors make connections with Lubbock community agencies that seek after-school arts activities. Recent partners include the Burkhart Center for Autism Education and Research, Covenant Children’s Hospital, Boys and Girls Clubs, Dunbar College Preparatory Academy, Ervin Elementary, Hutchinson Jr. High,
and the Guadalupe and Parkway Centers. Once
the semester begins, the first month is dedicated
to training the graduates and undergraduates,
both separately and together, studying best
methods of community activism, and meeting the
leaders of each of the agencies. We spend that
time bonding and creating communities as well,
giving grads the opportunity to mentor their 4-5
person undergraduate groups. Each agency asks
us to share our talents in different ways. While the
Hospital may need our students to work one-on-
one with patients, Dunbar may want a featured
end-of-the-semester production and semester-long
instruction. While the grads are working with
teams of undergraduates, the professors float
between agencies to critique and give advice. We
learned quickly that we must be flexible in terms
of time and travel. As Dr. Donahue says, “We have
to balance the community need with the demands
of the students’ schedules, and that’s not always
easy.”

Lubbock so embraced the idea that the city asked
Dr. Charney to share how the School of Theatre
and Dance made Lubbock “its campus” in a TedX
talk held at LHUCA two years ago, and later
remarked that it was one reason he won the
William Kerns Award for Performing Arts in this
fourth year here.

“But it was far more than just me,” Charney
remarked: “Our entire theatre and dance faculty
embraced the idea of this class which was
originally proposed by Dr. Norman Bert. We
are committed to making a difference in the
community by doing what we do best—theatre
and dance. During the past three years, we have
realized that our efforts are changing lives through
the arts, and all our students are learning valuable
lessons about giving back to society and promoting
the restorative power of collaborative work.”

The success of the participating students has also
been remarkable. For example, Clay Martin, one
of the first graduate students who took the course
and helped establish the relationship between
our School and the Burkhart Center, just received
a grant of over 100,000 dollars from Theatre
Communications Group (one of the largest grants
given to a student in their Leadership Institute), to
further a similar program at Trinity Rep and study
leadership techniques. Martin began a professional
relationship with the students by creating an
organization called the BurkTech Players that
produces shows each semester and features
students on the spectrum and our own theatre and
dance students. Martin’s independent work with
Wesley Dotson, the director of the Burkhart Center
for Autism and Research, will lead to classes in
pedagogy for special audiences, to be taught by Dotson and Charney in the fall of 2017.

Maybe the students say it best. Recent participants anonymously wrote, “This class impacted me in teaching me how to step up and become a leader while overcoming certain aspects of my anxiety. I have intense public speaking anxiety, and working with a room full of kids is really great practice for me when I get into a room full of adults”; “I had fallen in love with all of these kids: the troublemakers, the quiet ones, the funny ones, all of them. They had become part of my life”; and finally, “I love these kids and I am so thankful that Tech gave me the opportunity to go and work with them. I think that this class out of all the classes I’ve taken so far in my schooling here at Tech has taught me the most and I will be forever grateful. Thank you.”

This unique program has evolved in the last three years into a signature event for the School. “At first this endeavor seemed daunting,” states Donahue, “but we are committed. Our go-to saying is ‘If this were easy, everyone would do it,’ and now we are promoting this program to other universities as a model for important service learning and impactful community engagement.” As the course evolves and the collaboration continues, we hope that we understand the city, while they learn about us. As Charney says, “When I first moved to Lubbock, I worried we were so far from major cities where our students would have access to professional theatres, but now our location almost works to our advantage. We can actually have access to this entire city. The more we reach out, the more our students learn, and that’s the best result of community activism: affecting change.”
Reaching Out

The School of Art and the Community

By Allison Boroda
The School of Art provides outreach through a variety of programs and initiatives. Examples include the Saturday Morning Art Project, Lubbock’s First Friday Art Trail, School of Art Community Open House, and the Summer Discovery Art Program.

The Saturday Morning Art Project (SMAP) is a program for talented high school art students from Lubbock and surrounding areas. Since its inception in 1980 there have been two program directors: Professor Terry Morrow from 1980 -2004, and Professor Robly Glover from 2005 to present. Beginning in 1980, the project has been presented by the School of Art at Texas Tech University, and for the last twenty-four years the project has been generously supported by the Helen Jones Foundation.

Former participants of this program have gone on to pursue successful professional art careers and have distinguished themselves as leaders in the art field as educators, studio artists, designers, and arts entrepreneurs, among others. One distinguished SMAP alumnus is Alex Ross, a Chicago based artist who contributes to Spiderman and Human Torch for Marvel Comics and Superman for DC Comics. He is a significant influence in the graphic novel and comic book world.

Twenty-one gifted and talented high school art students are chosen by the participating SMAP teachers annually. One SMAP student stated: “thank you so much for this amazing opportunity! Through this program, I have garnered an even deeper understanding of art careers; in fact, I am considering minoring in either Studio Art or Jewelry Making, thanks to the workshop on ring casting. This experience will prepare me for my future endeavors, only a select few are able to participate in such a spectacular program!”

The Saturday Morning Art Project with the support of the Helen Jones Foundation, has helped countless generations of talented students develop their appreciation for and encouraged support of the arts. The contribution of this program is immeasurable, but can be felt and seen in the growth of the arts community in the Lubbock and surrounding regions.

Lubbock’s First Friday Art Trail has similarly reached countless generations and helped them develop a deep appreciation for the arts. The First Friday Art Trail grew out of the annual Dia de Los Muertos Procession in 2004. Many of the...
members of that committee had been to Santa Fe and observed their Canyon Road Gallery Openings. Other committee members had also attended Abilene’s Second Thursday ArtWalks. The committee decided to do something similar in Lubbock. A grant proposal was submitted for the Lubbock Arts Alliance, Inc. and was approved. The First Friday Art Trail began as the Summer Lubbock Art Trail. Originally intended to occur quarterly (4 times a year). Soon afterwards, however, LHUCA took the lead and worked to make the Summer Lubbock Art Trail into a monthly event. The addition of trolleys, free wine, and a spirited art-loving crowd further grew the event. On any First Friday in Lubbock these days you can go downtown and see hundreds of men, women, and children gathered around the galleries and art exhibitions, people from all walks of life and points of view mingling to enter into discussion. Any cross section of the crowd is likely to review a mix of art students, children, blue collar workers, academicians, and stay at home parents. Since inception of Lubbock’s First Friday Art Trail, Landmark Arts and TTU School of Art have participated. Students and faculty exhibit work in the School of Art, at LHUCA, in the Art Annex, and at Art Satellite Gallery at CASP/LHUCA.

School of Art undergraduate Heather Lusk has exhibited on First Friday for the past four years. Lusk began making art as a hobby. When asked about her experience with Lubbock First Friday, she said: “The first time I attended, I was really surprised by how big it was, you know how many artists there were, and how many people turned out.” She enjoyed receiving honest opinions about her work from the community. “My favorite thing is that anyone can open up and exhibit work. It’s open to everybody!” The School of Art’s participation in First Fridays also gives everyone an opportunity to delve into the creative process. Lusk described encountering another talented individual. Although Lusk was scheduled to exhibit that month, she relinquished her spot and encouraged her new friend to exhibit instead. Lusk’s new artist friend had a wonderful time, continues to make art, and exhibits regularly at the art trails.

Providing valuable cultural connections to the community in which we reside is one of the School of Art’s continuing objectives. The SOA began the Summer Discovery Art Program (SDAP) 3 years ago to further that objective. This came with the understanding that art appreciation begins with educating the community. The term “Discovery” was used to underscore the journey to self-discovery that each student traveled through during the week-long sessions. For some, that journey evidenced an abundance of emerging insight into self, for others the discovery was more about identifying and strengthening skills. The Summer Discovery Art Program was designed to provide middle and high school students from Lubbock and the surrounding regions with a taste of the college art experience.

Over the past 3 years a total of about 120 students have participated in the program; sixty of those students were in middle school and sixty were in high school. The majority of those students came from the City of Lubbock and the LISD school system. Additional students traveled from the Dallas, Houston, and San Antonio areas to participate in the program. Their responses and the responses of their parents on post-program questionnaires indicated that the program had opened the door to art as a future college major and career choice. One parent of a 12 year old camper was so pleased with the program, she wrote: “….my son wants to go to art college and after the first day of art camp I picked him up and asked him how it was, and he replied it was the best day of his life. Your art program made a big impression on my son. Thank you for providing
this experience for him to get a preview of his possible future.”

Each year the School of Art has also opened its doors to the public for the Annual Community Open House. This past March 4th, over 400 students, teachers, parents, and visitors from Lubbock, Canyon, Dallas, and Houston, TX and even Hobbs, New Mexico came together from 9 am through 4 pm for a day of demonstrations, workshops, and information sessions. Visitors had an opportunity to tour the residence halls and art facilities. There were demonstrations of traditional Chinese ink painting in the Art building, and molten aluminum pouring at the foundry and ceramics firing at the kilns, both at the 3-D Annex. Visitors also had an opportunity to become artists for the day, making their own special paper in the printmaking lab, trying their hands at drawing techniques in the drafting room, creating animations in the transmedia area, and exploring graphic design. Students even had an opportunity to get their individual portfolios reviewed! &
Mark Wood
A founding member of the Trans-Siberian Orchestra

On November 19th, amps will be turned up to 11 in the most orchestral way possible as TTU Director of Orchestral Studies DAVID E. BECKER collaborates with students in the University Symphony Orchestra to host Mark Wood, a founding member of the Trans-Siberian Orchestra, is a celebrated electric violinist and the visionary creator of the traveling Electrify Your Strings music education experience, which encourages and challenges young orchestral instrumentalists and choral singers by performing rock n’ roll music onstage.

And what sort of rock concert would this be without a screaming audience and an appropriate venue? The South Plains Fairground Coliseum, where the USO and Wood will be performing, frequently sees supercharged rock outfits, but where are the fans coming from?

Those fans will be the families of the almost 1,300 elementary, middle, and high school students from the entire Lubbock metropolitan area who will share the stage with Wood and the USO players. Student musicians from Lubbock ISD, the Youth Orchestras of Lubbock, All Saints Episcopal School, and the TTU String Project will all get the chance to work directly with Wood and members of his band during inspiring and engaging rehearsals from Wednesday, November 16th, through the culminating concert on the afternoon of Saturday, November 19th. Selections will include Wood’s arrangements of several recognizable hits for all to “shred,” including a closing number that will combine the forces of everybody who participated in the workshops—large-scale “arena” rock at its finest!

Emphasizing the cooperative, collaborative, and student-driven educational mission of Electrify Your Strings, Wood himself says: “We know that music has the power to change lives and with Electrify Your Strings, I have the opportunity to witness that at every workshop. You give a quiet string student an electric violin and they become a rock star before your eyes.” In only a few days, the next generation of orchestral musicians will see unprecedented possibilities unfold for them by plugging in and rocking out with Mark Wood.

Marfa, Texas. Have you ever heard of it? Some of you may know it’s where the Rock Hudson movie Giant was filmed; others may know of the Prada “facade” store that exists nearby; and finally, those X-Files aficionados may know of the mysterious Marfa Lights who many claim are signs of extraterrestrial visitors.

But those of us in the College of Visual and Performing Arts think of it as a second home where students from theatre and art thrive on adapting the environment into art. This past summer, 17 undergraduates and graduates met in Marfa to explore the intricacies of devised theatre, a performance challenge that begins with a hunch, not a text, and collaborative work writing, designing, dramatizing, and performing a new piece influenced heavily by the surroundings. This year the hunch was Marfa, the Artistic Director, Carnegie Professor of the Year RICH BROWN, and the Executive Director and originator of the Marfa Intensives MARK CHARNEY. Along with playwrights GARY GARRISON and JASTON WILLIAMS, and supported by designer SHANNON ROBERT, Charney and Brown collapsed a year long process into eleven days. Students in art and theatre explored all of Marfa, from the Judd and Chinati Foundation art holdings to the observatory to the music festivals to the people, and in a sheer act of dedication and bravado, put together a terrific piece of theatre called Marfa: From the Outside Looking In.

This dedication to experiential education and experimentation separates the College of Visual and Performing Arts from other colleges in the country. Not only do we look for opportunities to collaborate, but, in making Marfa part of our campus, we open our students to the creative catalysts that exist in the world around them.

Dr. Christopher J. Smith

The hurdy-gurdy is a rare enough instrument in west Texas, let alone having more than one of them in the same room. But what happens when three hurdy-gurdies (one of which is amplified) share a stage with fiddles, accordions, bagpipes, and flutes to play Euro-French folk music for an eager crowd of social dancers?

The result is a community that is brought more closely together by learning music and dance from each other, but more importantly with each other.

This past summer, DR. CHRISTOPHER J. SMITH, professor and chair of Musicology at the TTU School of Music, collaborated with Vernacular Music Center colleague and professor of practice Roger Landes to bring the exuberant western European folk music and dance phenomenon called “BalFolk” to the High Plains.

From July 29th to July 31st, two expert hurdy-gurdy performers and two seasoned French dance specialists were invited as guest teachers to engage community instrumentalists and dancers in learning the tunes and dances that are popularly associated with BalFolk. From fleet-footed bourrées to sprightly polkas, the musicians and dancers covered a great deal of stylistic ground in only a day’s worth of intensive workshops on Saturday, July 30th. Their efforts culminated in a “Grand Bal” on Saturday night, which was open to the public and hosted at the LHUCA’s Icehouse Theatre. An informal farewell dance closed the weekend on Sunday afternoon as a new family of BalFolk participants in the United States bade each other goodbye...at least until the next Bal!
In the 2015-2016 academic year, Landmark Arts in the Texas Tech School of Art hosted a public workshop series that focused on processes important to sharing artwork, engaging audiences, and financially supporting creative endeavors. Held on a series of Saturday afternoons at the School of Art Satellite Gallery in downtown Lubbock, Process Art: A Practicum for Working Artists had a dual aim: to support local artists by providing a resource in professional development, and to take a closer look at processes active in the contemporary art world. Processes such as those involved in the journey from artist studio to public sphere, from artwork as experiential to written about, in proposals, publicity, text panels, and histories, and making things happen while navigating fickle waves of acceptance, rejection, inquisition, and funds, were covered by the sessions.

Drawing on local expertise, the workshops were led by Lubbock-based professionals, including gallerist Charles Adams, School of Art senior grant writer Alisson Boroda, art historian and Professor Dr. Constance Cortez, Scotty Hensler, assistant director at Landmark Arts, and Chad Plunket, director at Charles Adams Studio Project. They covered topics including the relationship of an artwork to its environment (whether a gallery space, outdoor space, or other space), installation techniques and exhibition design, effective written and verbal communication, critique and rejection, and artist opportunities. “This kind of guidance is sorely lacking in the arts community in general; I was delighted to participate in this well-organized event,” said Adams.

The series was attended by number of artists, students, and educators. Concludes Jordann Davis, MA in Art History student and workshop series coordinator, “Sitting in these workshops, as people with passion for the arts discussed not only practical things, but their own projects and experiences, I was once again reminded – art matters…Making art, engaging with it, and allowing it to have its impact, matters, whatever processes that involves.”

TTU School of Art’s Fredericksburg summer studio art classes met during three weeks of July and provided students with a focused, supportive environment in which to learn a new medium or refine existing skills. This summer, the Fredericksburg campus hosted studio classes in Printmaking, Jewelry and Metalsmithing, and Painting. The faculty included Catherine Prose, an MFA from Texas Tech School of Art now an associate professor at Midwestern State in Wichita Falls, teaching printmaking; John Garrot, a BFA from SOA in Visual Studies now teaching at Allen High School in Allen Texas, leading jewelry and metalsmithing; and current TTU faculty David Lindsay and Ghi Fremaux guiding the painting class. Professor Prose noted that it was “a real gift to work with students in such an intimate and intensive atmosphere of creativity.”

The students, who came from all around Texas, were working on their MAE, BFA or MFA degrees. For three weeks, these students slept at the Fredericksburg Inn and Suites but spent most of their time at the Hill Country University Center where they attended classes, observed demonstrations, ate meals and worked until late in the night. The volume of production by these students was remarkable, as evidenced by their end-of-semester exhibition. Each student displayed an edited group of artworks at an event that was open to all of Fredericksburg. The approximately 150 attendees had the opportunity to talk to each of the artists while enjoying delicious catered snacks, and many Fredericksburg folks purchased original artworks at the show. After such a positive experience, the students, faculty and townsfolk are all looking forward to next summer’s Fredericksburg art classes.

The School of Theatre and Dance is proud to announce that Clay Martin was chosen as one of the 2016 Round 4 recipients of the Leadership U[niversity]—One-on-One program: As they specified in their press release: “Through support from The Andrew W. Mellon Foundation, grants of $75,000 have been awarded to eight exceptionally talented early-career leaders from all areas of theatre for professional development via mentorships at a TCG Member Theatre.”

As Clay Martin, writes, “Through this grant I will be mentored by Jordan Butterfield, education director and head of the Trinity Rep Active Imagination Network (TRAIN), and Tyler Dobrowsky, associate artistic director of Trinity Repertory Company (Providence, RI). Through this dual mentorship, I will build on TRAIN’s groundwork in K-12 autism outreach while developing my artistic and leadership experience with one of the premiere regional theatre’s in the nation. Most importantly, I will be able to focus in this mentorship to build on my own passion and experience, which was nurtured during my time as a graduate student in the Texas Tech School of Theatre and Dance, especially in allowing me to found a collaborative theatre initiative involving adults on the autism spectrum alongside neuro-typical artists and to develop a pilot program for professional theatre outreach and social engagement.”

Finally, Clay writes, “It is important to note that it was this institution (TTU) and particularly The School of Theatre and Dance as well as the Burkhart Center for Autism Education and Research, that not only allowed my initial project to take place but gave unbridled support and mentorship to my ideas. I truly believe that there is nowhere else that could have combined my love for theatre with my passion for community engagement to such amazing ends.”
SCHOOL OF ART

FACULTY

FUTURE AKINS-TILLETT and ED CHECK, PH.D., associate professors in visual studies, released the book *The Roads to Junction: Making Art, Teaching Art* through Kendall Hunt ebooks.

SHANNON CANNINGS, adjunct instructor in foundations, had her painting *Final Frontier* selected as a 2016 Hunting Prize Exhibition finalist.

WILLIAM CANNINGS, associate professor of sculpture, had a solo exhibition, Luster Cluster, at the Anya Tish Gallery, Houston, Texas. His piece, *Stacked*, was at the invitational Poydras Corridor Sculpture Exhibition presented by the Helis Foundation, a project of Sculpture For New Orleans (SFNO). Cannings also has a permanent installation of 6 wall mounted sculptures at William P Clements, Jr. Hospital, University of Southwestern Medical Center in Dallas, TX and 1 new outdoor sculpture in the Hall Sculpture Walk downtown Dallas, TX.

RICK DINGUS, professor of photography, had several pieces on display at The Getty, Los Angeles, CA as part of *The Thrill of the Chase: The Wagstaff Collection of Photographs* exhibition.

STACY ELKO, associate professor in printmaking, had her print *I Thought I stepped into a Tarantino Movie* accepted into the CAC Annual Juried Membership Exhibition at Mary Tomas Gallery, Dallas, TX. She also had 2 of her works accepted into Press Play at the Lincoln Center in Fort Collins, CO and her work, *Mirror Mirror*, in After Dark V 2016 National Juried Exhibition, at the Greg Moon Art gallery in Taos, NM.

GHISLAIN FREMAUX, assistant professor in art, had several pieces on display in June and July: *dis/embry [Kirsten]* at the It Figures juried exhibition, ARC Gallery, Chicago, IL; *Untitled [Aaron]* at the Works on Paper 2016 exhibition, Long Beach Island Foundation for the Arts and Sciences, Loveladies, NJ; *Agito [Conor]*, at the Flesh + Bone II exhibition, Hillyer Art Space, Washington, DC and is featured at the 2016 SECCAC Juried Exhibition at the Eleanor D. Wilson Museum at Hollins University, Roanoke, VA; Figuratively Speaking, Dab Art @ The HUD, Ventura, CA; and *Abapt* showing in Our Bodies Our Selves in the Martha Gault Gallery at Slippery Rock University in Slippery Rock, PA.

TINA FUENTES, professor in painting, was selected as the 2016 Paul Hanna Speaker at the 2016 TASA Conference in Alpine, TX and presented *Transformations through Art and Science*.

ROB GLOVER, professor of jewelry design and metalsmithing, was a 2016 Professing Excellence Honoree.

JIAWEI GONG, assistant professor of digital/transmedia arts, received the Gold Award at Perception and Vision: Chinese-American Art Faculty Exhibition & Symposium, the International Center Art Museum of Honglicheng, Guiyang, China for *Corn Field*.

JUAN GRANADOS, professor in ceramics, had his work featured in two solo exhibitions: *Juan Granados: In Time / En Tiempo*, invited by Sheila Stewart-Leach, Gallery Director at Averitt Center for the Arts, Statesboro, Georgia, and *Juan Granados*, invited by David Newman, Gallery Director at Brookhaven College, Dallas Texas. Granados’ work was also included in the 2016 Nami Island International Ceramics Exhibition, held at Naminara Republic Gallery of Art, South Korea and the 7th International Ceramic Exhibition / Festival Selsius 2016, held at Galeri Reka, National Visual Arts Gallery, Kuala Lumpur, Malaysia.

KRISTI HUMPHREYS, PH.D., assistant professor of critical studies and artistic practice and coordinator of the Fine Arts Doctoral Program in CASP published *Housework and Gender in American Television: Coming Clean, and Ads and Dads: TV Commercials and Contemporary Attitudes Toward Fatherhood*.

CAROLYN E. TATE, professor of art history, recently published two articles on Meso-American and Mayan Art History.

CARLA TEDESCHI, associate professor of graphic design, received an Award of Excellence during The University and Colleges Design Association (UCDA) Design Competition for Changing Places, Exhibition Catalog showcasing the photographic work of RICK DINGUS.

DENNIS SCHMICKLE, assistant professor, and CARLA TEDESCHI, associate professor, both in graphic design, were two of three designers featured in Part 22 of Emily Pott’s inspirational online Series in *How* Magazine’s *How Design Links*.

VON VENHUIZEN, associate professor in ceramics, has work in the Southern Mississippi University Ceramics National Exhibition and 10 pieces in the 2016 Cedar Valley College Ceramics Invitational Exhibition.

SANG-MI YOO, associate professor in art, had her work in the Variable States: Prints Now exhibit held at Upfor Gallery in Portland. Associate Professor Yoo was also in a group exhibition, *Secrets*, at The Faculty Club at The Ohio State University, Columbus, OH; Worldbuilding, Atrium at Pacific Northwest College of Art, Portland, OR.; and Trans-Dimensional, Collaborative Design Lab at Pacific Northwest College of Art, Portland, OR.

STUDENTS

VICTORIA MARIE BEE, MFA student with an emphasis in photography, was awarded an SPE (Society for Photographic Education) Student Award for Innovations in Imaging.

ASHLEY BUSBY, MFA candidate with an emphasis in painting and drawing, was selected for a summer 2016 internship at The Shumla Archaeological Research and Education Center located in Comstock, Texas.

ALLISON GAUGHAN, senior student in visual studies, spent her summer 2016 at the Virginia Museum of Fine Arts in Richmond as a studio education intern.

AMY KIM, second year MFA candidate with an emphasis in photography, had her work *Trifles* selected for the exhibitions Imagined Realities at Photo Place Gallery in Middlebury VT, and Art Through the Lens at the Paducah Art Center in KY.

NICOLLE LAMERE, 3rd year MFA student with an emphasis in ceramics, was awarded a studio assistantship for summer 2016 from Arrowmont School of Arts and Crafts located in Gatlinburg, TN.

ALEXIS MCGREGG, MFA candidate with emphasis in painting along with Amy Kim, (photography) and Nicolle LaMere (ceramics) were selected to represent School of Art in The Marfa Theatre Intensive and a collaborative project with TTU’s School of Theatre and Dance.

KRISTEN SWARTZ, MFA student with an emphasis in photography, had work in What Comes Through the Dog Door (online), and in the gallery exhibition, Taco Tuesday!, during the Imagined Realities exhibition at The Photo Place Gallery, Middlebury, VT.
CHRISTOPHER J. SMITH, professor of musicology, directed the West Texas Children’s Chorus with TTU percussion and vocal Music Education students at the Organization of American Kodaly Educators (OAKE) National Conference. The Chorus was featured in a session called Heartbeat and Harmony, presented by DR. LISA ROGERS, professor of percussion, and DR. JANICE KILLIAN, professor and chair of music education.

DAVID DEES, professor of saxophone, and DR. DAVID FORREST, assistant professor of music theory, have been elected to membership in the Texas Tech University Teaching Academy due to their “demonstrated dedication to excellence in teaching and efforts toward furthering the development of the scholarship of teaching and learning.”

JEFFREY LASTRAPES, associate professor of cello and string department chair, published his edition of Johann Sebastian Bach’s Suites for Solo Cello as the culmination of thirty years of study and organization, completed during his development leave.

DR. ANGELA MARIANI, associate professor of musicology and director of the Texas Tech Early Music Ensemble, received a College-Level Ensemble Development Grant from Early Music America. The grant will support an appearance by prominent guest clinician Bob Wiemken (from the ensemble Piffaro) to conduct a start-up workshop for Early Music Ensemble students working with the ensemble’s new Renaissance wind instruments.

DR. ANGELA MARIANI, associate professor of musicology, and DR. CHRISTOPHER J. SMITH, professor of musicology and director of the Vernacular Music Center, led the tenth Study Abroad field trip for the annual iteration of Dr. Smith’s seminar Music, Folklore, and Tradition in Irish Cultural History, taking ten students to dances, concerts, archaeological sites, and other cultural events in Clare, Galway, Mayo, and the Aran Islands.

DR. MARK MORTON, associate professor of double bass, performed Giovanni Bottesini’s Elegy & Tarantella with the Pacific Region International Music Academy Orchestra in Powell River, British Columbia. This was the first performance of Bottesini’s original orchestration that Dr. Morton recreated from Bottesini’s own manuscript and parts that he photographed and catalogued at the Biblioteca Palatina in Parma, Italy.

DR. CHRISTOPHER J. SMITH, professor of musicology and director of the Vernacular Music Center, hosted the inaugural Vernacular Music Center “BalFolk” music and dance weekend, bringing together the Vernacular Music Center, hosted the inaugural Vernacular DR. CHRISTOPHER J. SMITH, professor of horn, received the Graduate School’s inaugural Nancy J. Bell Faculty Excellence in Mentoring award, which was officially presented on April 6 by Vice Provost and Graduate School Dean Dr. Mark Sheridan.

DR. KIMBERLY SPARR, assistant professor of viola, received the TTU Alumni Association’s New Faculty Award.

DR. ANDREW STETSON, assistant professor of trumpet, received the Hemphill Wells New Professor Excellence in Teaching Award.

DR. WILLIAM WESTNEY, Paul Whitfield Horn professor of piano and Eva Browning artist-in-residence, returned to teach and perform at the InterHarmony Festival in Arcidosso (Tuscany), Italy. He was also on the faculty of the Festival Filarmónico Juvenil, a musical mission in El Chaco, Argentina, funded by the Youth Orchestra of the Americas and the Fundación Pradier.

STUDENTS

DEREK AKERS, DMA student in horn performance, won the principal horn position with the Shen Yun Symphony Orchestra in New York, NY.

CHARLES OLIVIER, MM student in musicology and founding member of Double T Tango, successfully hosted the TTU Tango Camp, featuring guest bandoneon artist Ben Bogart.

JACLYN PAUL, Ph.D. candidate in fine arts for music education, presented at the International Society for Music Educators (ISME) pre-conference commission for special music education and music therapy in Edinburgh, Scotland and at the World Congress for ISME in Glasgow, Scotland. Ms. Paul was also the recipient of the competitive ISME Steve Dillon Conference Award, a scholarship to attend the ISME conference.

ORYANA RACINES, DMA student in violin performance, received a Don & Kay Cash Research Grant to travel to Panama City, Panama in order to perform with the Camerata Alfredo de Saint Malo at the Alfredo de Saint Malo International Music Festival of Panama. Ms. Racines is a student of Annie Chalex Boyle, assistant professor of violin.

FAGNER MAGRINELLI ROCHA, DMA student in violin performance, received a Grant-In-Aid award in support of his DMA project entitled Analysis of Violin Sound Spectrums with Different Shoulder Rests.

MARC SUTTON, DMA student in trumpet performance, was one of four finalists at the Ellsworth Smith International Trumpet Solo Competition, one of the most prestigious trumpet competitions in the world.

ERIN WEBER, MM student in violin performance, successfully auditioned into the second violin chair of the Permian Basin String Quartet and into the principal second violin chair of the Midland-Odessa Symphony Orchestra.

CHARLES WHITEHEAD, Ph.D. candidate in piano performance, gave a recital at the Edinburgh Fringe Festival in Scotland. He is also the most recent recipient of the Bertie Ketner Scholarship for interdisciplinary projects in the PhD in Fine Arts at Texas Tech. The percussion studio’s top steel drum ensemble, Apocalypso Now, traveled to Glasgow, Scotland for the ISME World Congress. The band consisted of senior VICTORIA BOERNER, senior BEN CORDELL, senior TONY GARCIA, senior JOY HARRIS, MM student SARAH HARRIS, senior DEONNE HEARON, junior CODY HOLMES, freshman JACOB NALLE, senior JON ORTIZ, DMA student JAMES PENDELL, senior AVERY TURNER, and TTU MM alumnus LEE WILLIS.
COMM featured session of the Groves Conference on Marriage and Family. Presented their trans-disciplinary project, Associate Professor was also awarded a Service Learning Faculty Fellowship and a into the third cohort of the President’s Leadership Institute and perform at the TTU Arts Practice Conference. She was invited with Wasatch Dance Company in Utah; and was invited to of choreography at the 2016 Groves Conference on Marriage Education conference in Chicago. Chansky presented a paper at the , Volume II, released in March. This summer she returned to Penn State for continued work in their Lighting Archives. Director of the School of Theatre and Dance/Professor of Playwriting DR. MARK CHARNESKY’s play Shooting Blanks was featured in the Prague International Fringe Festival, and his adaptation of Antigone, Dangling Modifiers, premiered at the New Works Festival in Santa Clarita. Charnesky served as Associate Director of the O’Neill National Critics Institute, and he created a new experiential educational experience in Marfa Texas, The Marfa Intensive. Charnesky continues his work on the Board of Directors for NAST, as National Coordinator of the Kennedy Center’s Institute for Theatre Journalism and Advocacy, and Dramaturgy Initiative, and will head the first international Playwriting Slam at the American University of Sharjah Theatre Festival this year.

Associate Professor of History, Theory, and Criticism DOROTHY CHANSKY was Outstanding Researcher of the year and the Barnie Rushing, Jr. Award nominee for the College. She published Kitchen Sink Realisms: Domestic Labor, Dining, and Drama in American Theatre. Chansky presented a paper at the International Federation for Theatre Research conference in Stockholm and another at the Association for Theatre in Higher Education conference in Chicago.

Professor of Arts Administration LINDA DONAHUE led a month-long Study the Arts in Prague program and directed a play by Mark Charney for the Prague Fringe Festival. She presented a lecture at the University of Leeds (England), and presented at the Association of Higher Education in Chicago.

Associate Professor of Dance ALI DUFFY directed two professional productions for Flatlands Dance Theatre; presented two works of choreography at the 2016 Groves Conference on Marriage and Family in Denver; published an article in the Journal of Emerging Dance Scholarship; was invited to teach master classes with Wasatch Dance Company in Utah; and was invited to perform at the TTU Arts Practice Conference. She was invited into the third cohort of the President’s Leadership Institute and was also awarded a Service Learning Faculty Fellowship and a Mortar Board Apple Polishing Award.

Associate Professor GENEVIEVE DURHAM DECESARO and her co-author Elizabeth A. Sharp won the 2016 Anselm Strauss Award for innovation in family qualitative research. DeCesaro and Sharp presented their trans-disciplinary project, Ordinary Wars, at a featured session of the Groves Conference on Marriage and Family. Associate Professor BILL GELBER presented his paper, Engaging with Brecht: Producing Mother Courage in Higher Education as a Test of His Methodology at Oxford University for the International Brecht Symposium.

Assistant Professor of History/Theory/Criticism ANDREW GIBB had work published in Theatre History Studies, Theatre Symposium, and Texas Theatre Journal. He was appointed Associate Editor of Theatre Symposium, and continued his service as co-chair of the Pedagogy Symposium at the Mid-America Theatre Conference.

Assistant Professor of Voice and Speech RACHEL HIRSHORN was dialect coach at DC’s Fords Theatre and ATMTC. She led workshops at SETC, Vasta, in Dublin, Ireland, and Ghent, Belgium, and locally with the Komen Foundation. She toured an original production that performed in LA, Dublin, and at the Edinburgh Fringe Festival to sold-out houses.

Assistant Professor of Musical Theatre ADAM HOWARD helped begin the new BFA musical theatre program at TTU, spearheaded by PROFESSOR DEAN NOLEN. He presented singing workshops at several national conferences, including SETC, published a book review in the Texas Theatre Journal, and read for the National Playwriting Conference at the O’Neill Theatre Center.

Visiting Assistant Professor of Directing JESSE JOU was the 2015-16 Artist-in-Residence in Montclair State University’s New Works Initiative. He directed multiple new play workshops and readings in NYC, including at the Lark Play Development Center, and assistant-directed the world premiere of Anne Washburn’s 10 out of 12.

Visiting Professor of Dance NICOLE MCCLAM’S accomplishments from the past year include choreographing Holding Stasis for the American University Dance Company, costume design for the Howard Community College Dance Company Concert and premiering the Forgiveness Project: Forgiving the Personal with B3W Performance Group at the Tribeca Performing Arts Center. The Art and Practice of Costume Design, published by Routledge, and released August 2016, was edited and co-written by Assistant Professor of Costuming MELISSA MERZ.

KYLA OLSON, assistant professor of practice in dance, choreographed a local production of The Pirates of Penzance. Her choreography was also performed in Flatlands Dance Theatre’s 2015-2016 season and at the Groves Conference on Marriage and Family in Denver, CO. She attended the American Ballet Theatre’s Teacher Training Program in NYC.

Assistant Professor of Practice in Cinema Studies, DR. PAUL N. REINSCH published an essay on film manifestos, an essay published on Tyler Perry, a book review published, and presented at international conferences on Flash Gordon in New York and on humor in business training in Seattle.

Assistant Professor of Sound SETH WARREN-CROW was the sound designer for TTU’s production of Kirche, Küche, Kinder for the Provincetown Tennessee Williams Theatre Festival; a guest sound designer at West Texas A&M for their production of Hamlet; a performer in the multi-media event Day For Night in Houston Texas; and creator of the score (with Natalie Mayo) for the dance Only Stars Are Perfect by Nicole Wesley, performed at the COCO Dance Festival (Trinidad and Tobago) and iMERGE (Texas State University).
The J.T. & Margaret Talkington College of Visual and Performing Arts (TCVPA) has consistently shown a commitment to innovative and interdisciplinary arts programs and practice as reflected, among other things, in its unique interdisciplinary Fine Arts Doctoral Program and the Maegene Nelson Visiting Scholar Program in Cross-Disciplinary Arts. On December 2, 2015, the College took its commitment to a new level at a luncheon organized by the Chancellor, Robert L. Duncan and his wife, Terri Duncan, at which the College introduced its exciting new program, the Arts Initiative in Medicine (AIM).

AIM reflects TCVPA’s vision of a potential intersection between the arts and medicine on the Tech campus and the need to foster interdisciplinary connections between TCVPA faculty and faculty at the Texas Tech University Health Sciences Center (TTUHSC) as a means for the arts to engage and provide outreach to new communities.

The Arts Initiative in Medicine focuses on the College’s acknowledgement of the importance of encouraging research and practice collaborations in three major areas: arts in the medical environment; arts and medicine collaborative research; and arts and medicine/curriculum development. To facilitate collaboration in these areas, the College hosted a number of AIM events allowing interaction between faculty from TCVPA and TTUHSC. TCVPA’s efforts to catalyze collaborative efforts has seen steady progress and has been bolstered by the recent receipt of a CH Foundation grant of $100,000 in seed funding for AIM. Some highlights of recent collaborations include:

- A collaboration between the School of Theatre and Dance and Houston Methodist Hospital to develop arts-based curriculum for special populations, including those on the autism spectrum
- A research collaboration between the School of Theatre and Dance and Psychological Sciences utilizing fMRI technology to study neural and cognitive effects of Fitzmaurice Voicework®
- A research collaboration between the School of Theatre and Dance and the School of Nursing studying the effectiveness of utilizing acting methodologies with nursing students designed to enhance their communication skills and decrease nervousness prior to taking their OSCE exams (involving interactions with live patients)
- A research project representing a collaboration between faculty from the College of Human Sciences and the School of Art to study the effects of the arts on hospital design with a focus on wayfinding
- A collaboration this past summer between graduate students from the School of Theatre and Dance and faculty from the Speech, Language, and Hearing Research at TTUHSC to work with participants in the Stroke/Aphasia Recovery (STAR) Summer Arts Program, a TTUHSC community outreach program.
- A performance of the School of Music’s Flute Choir in TTUHSC on November 9, 2016 which represents the first major arts performance from TCVPA faculty and students in a medical space under AIM

The eventual success of Arts Initiative in Medicine (AIM) depends on the efforts of visionary and innovative faculty. Rachel Hirshorn, assistant professor of voice and speech at the School of Theatre and Dance, is an example of the kind of faculty that will be a key to the success of AIM. Dr. Hirshorn notes that work she is doing through AIM “has the potential to build an essential and very unique relationship between the arts and sciences, providing perspective and sharing methodologies that for years - in BOTH fields - have been known to heal and support human endeavors and human story-telling.”

AIM is in its infancy but given the dedication of the directors of the schools that make up TCVPA, the talent and energy of our faculty and faculty at TTUHSC, the commitment of TCVPA leadership and upper administration to the goals of AIM, there is an undeniable potential for an exciting and productive future for this important program.
Last year, I wrote in this column about the value of partnerships, and in keeping with this year’s focus on community involvement, I’d like to return to that concept by spotlighting just three of many important partnerships the CVPA and East Lubbock Promise Neighborhood (ELPN) Grant have made with local schools, institutions, and artists.

Much of ELPN’s efforts are focused on serving East Lubbock schools like Ervin Elementary, which was only a year old when ELPN began offering its students an extensive after-school program that includes arts, physical education, disciplinary intervention, and tutoring. Today, that program is among the most popular and successful services ELPN offers. A great deal of this comes down to the support of the Ervin faculty and leadership, who have graciously allowed us to use their spaces, communicated with us clearly and considerately, and, most importantly, trusted us to instruct their students at a level consistent with their own standards. Ervin has always aimed high, which is why it should come as no surprise that last year, the school met state performance expectations for the first time, after being the worst-performing elementary school in Lubbock just two years earlier. After-school programming plays a small but critical part in that success, and we humbly share in the joy of such a great achievement.

Though our work is primarily in East Lubbock schools, we also collaborate with independent arts groups like the West Texas Dancing Raiderettes. Under the leadership of Treva Ellison, this small but vibrant dance troupe has become a staple of artistic and cultural events in the community and has even traveled to participate in state-level competitions. Not only do the Raiderettes offer quality dance instruction to girls of all ages, they also take an active role in the lives of their girls to help them grow as students and community members. It has been a pleasure to support their development by bringing them to a variety of events, including student dance recitals here at TTU, where they’ve gotten to bond with top-notch dancers only a few years older than them. Their chicken and catfish fundraisers are also a pleasure, it should be said!

Last but not least, I must give a shout out to the Louise Hopkins Underwood Center for the Arts (LHUCA). LHUCA is the beating heart of the Lubbock arts scene, which made it a natural location for our student showcase during last year’s first annual East Side Arts Camp. They were so generous in hosting us for a few activities and allowing us to use their gallery and square spaces for our presentation that I simply had to ask if we could come back the following year for the full five days of the program. Not only did they welcome me, my staff, and forty elementary students back for the first week of August, they gave us the use of two of their top-notch spaces for free, which is no small gift from an institution of their quality. This speaks of their commitment to serving the community and ensuring young people, no matter where they come from, have access to the Lubbock arts scene.

Speaking of the East Side Arts Camp, I’d like to close by drawing attention to the featured photograph. The Campers and I created this mural at ELPN’s offices on Parkway Drive, and it seems especially appropriate for this piece. Not only is it the result of a fun – and pleasantly messy – collaboration, it focuses on what makes so many partnerships work: Hope. Hope is what keeps partners going even when the task seems impossible. Eventually, ELPN funds will dry up, but we have high hopes that the work this fine College is doing in the community will not only continue, but grow ever stronger as we move forward, hand in hand with our partners.
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<td>Symphonic Band Concert</td>
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<td>Maedgen Mainstage Theatre</td>
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<td>Carol Concert</td>
<td>Hemmle Recital Hall</td>
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<td>2-21</td>
<td>Kristen Swartz</td>
<td>Satellite Gallery at CASP</td>
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<td>3</td>
<td>Medici Circle: Soup &amp; Champagne</td>
<td>Location TBA</td>
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<td>6</td>
<td>Symphonic Wind Ensemble Concert</td>
<td>Hemmle Recital Hall</td>
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<td>The Sixteenth Annual Celtic Christmas</td>
<td>Maedgen Theatre</td>
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**DECEMBER**

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<td>1/19</td>
<td>Andrew K. Thompson</td>
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<td>Medici Circle 5x7 Art Scholarship Fund raiser</td>
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**JANUARY**

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<td>University Choir Concert</td>
<td>Hemmle Recital Hall</td>
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<td><em>Clybourne Park</em></td>
<td>Maedgen Mainstage Theatre</td>
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<td>10th Annual Community Open House</td>
<td>School of Art</td>
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<td>3/3-4/9</td>
<td>30th Annual Juried Art Student Exhibition</td>
<td>Studio, South + Folio Galleries</td>
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<td>7</td>
<td>University Symphony Orchestra Concert</td>
<td>Hemmle Recital Hall</td>
</tr>
<tr>
<td>3/25-4/23</td>
<td>Beyond Printmaking 5</td>
<td>Landmark Gallery</td>
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<tr>
<td>27</td>
<td>Concert Band Concert</td>
<td>Hemmle Recital Hall</td>
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<tr>
<td>3/30-4/1</td>
<td><em>DanceTech: Triggered</em></td>
<td>Maedgen Mainstage Theatre</td>
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<tr>
<td>3/31 &amp; 4/1</td>
<td>Spring Opera: <em>Fidelio</em></td>
<td>Allen Theatre</td>
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**FEBRUARY**

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<tr>
<th>Date</th>
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<tbody>
<tr>
<td>2</td>
<td>University Symphony Orchestra Concert</td>
<td>Hemmle Recital Hall</td>
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<tr>
<td>18</td>
<td>Jazz Ensemble I Concert</td>
<td>Hemmle Recital Hall</td>
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<tr>
<td>19</td>
<td>University Symphony Orchestra Concert</td>
<td>Hemmle Recital Hall</td>
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<tr>
<td>20</td>
<td>Concert Band Concert</td>
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<tr>
<td>21</td>
<td>Jazz Ensemble II Concert</td>
<td>Hemmle Recital Hall</td>
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<tr>
<td>22-3/26</td>
<td>Lindsey Wohlman</td>
<td>SRO Photo Gallery</td>
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**MARCH**

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<tr>
<td>1</td>
<td>Concert Band Concert</td>
<td>Hemmle Recital Hall</td>
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<tr>
<td>2</td>
<td>Symphonic Band Concert</td>
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<tr>
<td>4</td>
<td>Symphonic Wind Ensemble Concert</td>
<td>Hemmle Recital Hall</td>
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<tr>
<td>4-7</td>
<td><em>Our Country’s Good</em></td>
<td>Maedgen Mainstage Theatre</td>
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<tr>
<td>8-21</td>
<td>Graphic Design Senior Portfolio Exhibition</td>
<td>Landmark Gallery</td>
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**MAY**

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<tbody>
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</tr>
<tr>
<td>2</td>
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**School of Art**
Landmark Arts Gallery  
www.landmarkarts.org  
806.742.1947

**School of Music**
Tickets: Select-A-Seat  
806.770.2000

**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

ampersand 2016
The School of Theatre & Dance's October production of *Heathers: The Musical* was a peppy, upbeat musical about high school and all you remember so fondly about being seventeen: the cafeteria, the pep rally, cheerleaders, hunky halfbacks, hot girls in killer clothes, hot killers in girls' clothes, kick the nerds in the nose, humiliate the fat girl, Lugers, poison, the romantic loner, the bomb in the boiler room, debauchery in the cemetery, the choir concert, ghosts, nooses, suicide, croquet, bullying, bulimia, despair, destruction, and puppy love: a wild mash-up of raging hormones in a society gone just a little off.