

TEXAS TECH UNIVERSITY SCHOOL OF MUSIC

IGNITE



SCHOOL OF
MUSIC

TEXAS TECH
J.T. & Margaret Talkington
College of Visual & Performing Arts



PROGRAM

TRUMPET STUDIO

Bells of Scarlet

Tate Searcy

Julia Bell and Kevin Whalen, *directors*; Richard Zec, *conductor*

INTRODUCTION

IGNITE!

Hideki Isoda

Gerald Dolter, *narrator*; Hideki Isoda, *producer*

SYMPHONIC WIND ENSEMBLE

Hoedown

Aaron Copland,
trans. Mark Rogers

Sarah McKoin, *director*

HARP ENSEMBLE

Snow Daze

Cindy Horstman

Rachel Mazzucco, *director*

SCARLET VOCE

I Celebrate Myself

Michael John Trotta

Corey Sullivan, *director*

FLUTE CHOIR

Toccata, Op. 39

Cecile Chaminade,
arr. Nichola Buonanni

Lisa Garner Santa and Spencer Hartman, *directors*

VIOLIN ENSEMBLE

Gold Rush

Mark O'Connor

Annie Chalex Boyle, *director*

SYMPHONIC BAND

Esprit de Corps

Robert Jager

Eric Allen, *director*

BASS ENSEMBLE

Symphony No. 5, Mvt. 1

Ludwig van Beethoven,
arr. Martin Wind

Mark Morton, *director*; Jedrick Itugot, *conductor*

CAPROCK ENGLISH BAGPIPE CONSORT

Thugamar Féin an Samhradh Linn

Traditional Irish

Roger Landes, *director*

GRADUATE BRASS QUINTET

Jive for Five

Kevin Wass, *director*

Paul Nagle

OPERA THEATRE

Finale Part 1 & 2 from Speed Dating Tonight!

Emma Louise Steiner, *director*

Michael Ching

GRADUATE WOODWIND QUINTET

Six Bagatelles for Wind Quintet

III. Allegro Grazioso

IV. Presto RuvidoArne Running

Spencer Hartman, *director*

Gyorgy Ligeti

MATADOR SINGERS

Mouth Music

Dolores Keane/John Faulkner
Alan Zabriskie, *director*; Mark Bailey, *conductor*

SAMBA ENSEMBLE AND STEEL DRUM BAND "APOCALYPSO NOW"

Esquenta Carnaval 2025

Império Serrano Samba School,
arr. and adapted Fabio Augustinis

My Favorite Things

Rodgers & Hammerstein,
arr. C. J. Menge

Fabio Augustinis and Lisa Rogers, *directors*

INTERMISSION

HUB CITY BRASS

Music in the Lobby

Julia Bell and Andrew Stetson, *co-directors*

UNIVERSITY SYMPHONY ORCHESTRA

From the Symphony No. 3, Allegro Moderato and Presto Camille Saint-Saëns
Lanfranco Marcelletti Jr., *director*

SAXOPHONE ENSEMBLE

Vespers Op. 37 - To Thee, Victorious Leader
(Greek Chant)

David Dees, *director*

Sergei Rachmaninoff,
arr. Jay Pettit

ELECTRONIC ENSEMBLE

Undertow (2025)

Hideki Isoda, *director*

Silas Hughes

TUBA EUPHONIUM ENSEMBLE

Knights of the Round Table

Neil Innes/Graham Chapman/John Cleese
Kevin Wass, *director*

MARIACHI LOS MATADORES

La Negra

Traditional Son Jalisciense,
arr. Jesús “Chuy” Guzmán

Leonel Garza, *director*

HORN QUARTET

Fanfare for Barcs

Kerry Turner

Christopher M. Smith, *director*

JAZZ ORCHESTRA

A Night In Tunisia

Dizzy Gillespie,
arr. Michael Philip Mossmann

Stephen Jones, *director*; Kevin Whalen, *guest director*

CLARINET ENSEMBLE

Veracruz!

Jose Riojas

David Shea, *director*

UNIVERSITY CHOIR

Gather at the River

arr. Stacey Gibbs

Alan Zabriskie, *director*

TROMBONE CHOIR - RED RAIDER COLLECTIVE

Excursions Mvt. 1

David Wilborn

James T. Decker, *director*

BACH AT THE DOUBLE - STRINGS

Bach at the Double

Teddy Bor

Annie Chalex Boyle, *director*

MUSICAL THEATER

Too Darn Hot

Cole Porter/Mark Hayes

José Holland-Garcia and Lydia Wagner, *directors*; Kyla Olson, *choreographer*

GUITAR QUARTET

“Frevo” and “Ciranda” from Danças Populares Brasileiras

Celso Machado

Jason Mullen, *director*

ZIT

ZIT Tunes

Traditional

Benjamin Holmes, Kyle Buenetello, and Anthony Flores, *directors*

GOIN' BAND FROM RAIDERLAND

Crazy Little Thing Called Love

Freddie Mercury, arr. Scott Boerma

March Grandioso

Roland Seitz

Joel Pagán and Eric Allen, *director*

PERFORMERS

Kayla Abel
Alice Abendschan
Sydni Acosta
Michael Addonizio
Homero Aguilar-Vega
Gaven Aguirre
Noah Aguirre
Kianah Aldaco
Alana Alexander
Clark Allen
Landrie Almquist
Heather Alvarado
Jorge Alvarado
Mia Alvarado
Matthias Alvarado
Ariella Anaya
Jon Anaya
Alexandra Andrade
Preston Andrews
Walker Andrews
Jeffrey Angell
Ashton Aranda
Mason Archacki
Sebastian Archibald
Nishant Argekar
Aiden Armendariz
April Artho
Camellia Asadi
Parker Aviles
Alyssa Backlund
Ethan Bailey
Mark Bailey
Ryan Baker
Aamaur Balduc-Castro
Katie Ball
Jesse Bangalan
Isaiah Barnes
Sarah Barnes
Justin Barnwell
Lathen Barr
Nathan Barraza
Violet Barrientos
Lillian Barto
Gabriela Bascues Reyes
Lawson Bateman
Starlika Bauskar
Kayden Bawa
Owen Bayles
Justin Beamsley
Aubrie Bearden
William Bearden
Hunter Beasley
Corban Beauchamp
Dillon Bednarz
Andrew Beitel
Andrew Bell
Maya Bennett
Annabelle Benson
Gabberyale Benson
Camille Benton
Tyler Bergin
Jarrett Berridge
Ashley Beyer
Harrison Biggers

Palmer Biggers
Miles Bintz
Madeline Blanchard
Matthew Blomstrom
Robert Blomstrom
Braden Boatright
James Boles
Robert Bolkcom
Nico Bononcini
Jared Boothe
Cori Borgstadt
Emma Borisevich
Andrea Borron
Trayce Boudreaux
Elyjah Boykins
Aiden Bradshaw
Bruno Brandalise
Zoey Bray Rodriguez
Hailey Brenem
Emi Brenner
Jacob Briggs
Rosie Brocato
Drew Broeckel
Joseph Brumfield
Abigail Bruton
Shawn Bryan
Amara Bryant
Jordan Bryant
Jackson Buckley
Kyle Buentello
Addyson Buescher
Olivia Burns
Hailey Burroughs
Kendra Burton
Stephanie Burton
Keith Busby
Robert Buss
James Butler
Jacob Calderon
Maria Calzada Rodriguez
Audrey Calzoncint
Kiley Campbell
Jose Campos
Maya Campuzano
Solomon Caraway
Sophie Carnes
Luke Carp
Jose Carreno
Joshua Carver
Rashaad Carter
Simon Carter
Dominick Casadonte
Jorge Castaño
Joshua Caster
Kristian Castillo
Tyler Castillo
Ari Castorena
Jacobo Cerda
Yoselin Cervantes
Aidan Chapleau
Brady Charrier
Esteban Chavez
Oliver Chiacchia
Joyce Chou

Isaac Cisneros
Martin Clapper
Ryland Clark
RJ Cleveland
Haley Cockrell
Cali Coiner
Kierstin Coley
Patrick Coman
Lauren Connell
Zachary Conner
Joseph Conzalez
Caitlyn Cooper
Jasper Cornett
Shay Cotton
Jacob Cougar
Mason Cox
Annika Coyle
Breanna Coyle
Taylor Craft
Anthony Craft
Haden Crawford
Ethan Cuevas
Caiden Cuevas
Tyler Curtice
John Dacon
Nathan Dahlberg
Ava Daigle
Garett Dalton
Alex Davila
Cameron Dawes
Myla Dawson
Jaxon Day
Fernando de Almeida
Anna de Socarraz
Natalie DeChaine
Isabelle Dees
Megan Dembroski
Caleb Dent
Skyler Devore
Molly DeWees
Pierson Dewitt
Daniel Diaz
Jacob Ditto
Samuel Ditto
Ethan Do
Jack Dobrott
Audra Dobson
Kamryn Dominguez
Lucia Dominguez Rohana
Jake Dossing
Emily Driggars
Logan Drum
Gabriella Duarte
Cameron Dunaway
Jackson Dunivan
Tolliver Durbin
Alexandra Durkin
Naomi Ehrenberg
Emily Eligio
Kristin Elliot
Haley Engebretson
William Engel
Wynn Engle
Everett Erickson

Anaili Esparza
Eva Espinosa
Nathan Estes
Julian Estrella
Christine Ewald
Gregory Faught
Careum Faughtenberry
Lauren Feltner
Jenna Ferguson
Sophia Figarelli
Colin Fink
Birt Finney
Bridget Fisher
Quentin Fisher
Zachary Fisher
Shawn Flatt
Oliver Fleming
William Fletcher
Mark-David Flores
Ricardo Flores
Jackson Fluck
James Fludd
Ranen Ford
Cassidy Forehand
Kaleb Fortenberry
Sage Foster
Bracken Foster
Taryn Fotjik
Conlan Fout
Sarah Fowler
Adrian Fowlkes
Dillan Francis
Reagan Frank
Jonathan Franklin
Zach Franklin
Haley Freeman
Carlos Funez
Angel Gallegos
Evan Galloway
Andrew Garcia
Anthony Garcia
Jacob Garcia
Jazael Garica
Marina Garcia
Sophia Garcia
Tristin Garcia
Cesar Garcia Trejo
Jacob Garza
Matt Gates
Kritika Gautam
Tyler George
Preston Geren
Joy Geria
Ashley Gertonson
Lydia Gesch
Kyle Giberson
Natalie Gilbreath
Alexander Gilliland
William Glenz
Justin Glosson
Gabriel Gomez
Joe Gonzales
Seth Gonzales
Seth Gonzalez
Diana Gonzalez
Jasha Gonzalez
Joseph Gonzalez

Natalia Gonzalez-Valdes
Nate Good
CJ Goodyear
Josh Graves
Holden Gray
Seth Grayson
Campbell Greenlees
Claire Grider
Ike Griffith
Stephen Griffith
Ash Groneman
Andrew Gruta
Kritika Guatam
Declan Guck
Annalea Gudino
Bianca Guerra
Jacob Guerra
Brenlee Guerrero
Greta Guilliams
William Guimbarda
Casey Gurley
Julia Gutierrez
Amanda Gutierrez
Jorge Guzman
Emerson Haagen
Jack Hampton
Patrick Hannigan
Jakob Hardy
Jaella Haredy
Riley Harkins
Kenneth Harris
Tyler Harrison
Taylor Hatfield
Jack Hays
Mason Heimke
Jake Hemmle
Daniel Hendrix
Ashlyn Henson
Teagan Henson
Ava Herbrandson
Gabriel Heredia
Abraham Hernandez
Alexander Hernandez
Caia Hernandez
Fabian Hernandez
Guillermo Hernandez
Ian Hernandez
Mario Hernandez
Sophia Hernandez
Libby Herring
Will Herrington
John Hewitt
David Hewitt
Jonathan Hewitt
Nora Hiemer
Justin Higgins
Lindi Hilborn
Adam Hill
D'Angelo Hinojosa
Amber Hitchcock
Addison Hitt
Preston Hitt
Trisha Hoang
Natalee Hoang
Emily Hodge
Jacob Hoffman-Norris
Mateo Holcombe Mustaros

Anson Holder
Hollis Holleman
Keagan Hollemans
Ethan Homer
Kayla Hooker
Owen Horn
Anthony Horne
Elizabeth Howard
Liam Howell
Alex Hraha
Ziyan Hu
Angela Huaman
Morgan Huck
Mark Huffines
Barrick Hughes
Carter Hughes
Silas Hughes
Jeff Hunt
Graham Hutton
Jonathan Idemudia
Dean Iden
Dylan Iden
Caroline Ittis
Grace Isaacs
Hayden Ivie
Julianna Jackson
Mia Jacob
Alexis Jacobi
William Jamison
Lariezza Jean Lerios
Connor Jenkins
Logan Jennings
Norah Catherine Jewett
Alliza Jimenez
Allison Johnson
Aubrey Johnson
Jerome Johnson
Judith Johnson
Kyle Johnson
Sierra Johnson
Madeline Johnston
Troy Johnston
Caitlyn Jones
Emma Jones
Elijah Jones
Kamyryn Jones
Kate Jones
Kathryn Jordan
Matthew Jourdan
Thomas Jowers
Jack Juenke
Zach Jung
Josenir Junior
Ishmael Kabore
Naehyeog Kang
Patrick Karis
Madeline Kath
Abbigayle Keesee
Sean Kelliher
Declan Kelly
Elizabeth Kennedy
Braedon Kennedy
Mary Kerr
Katherine Kimberlin
Lawson Kisner
Carson Knight
Hogan Kniss

Will Koch
 Meirah Koenig
 Nadia Korfe
 Daniel Kravetz
 Kelly Kuhn
 Sean Kyhm
 Paige LaBarge
 Kendall Lagerstrom
 Ryan Lam
 Connor Lambert
 Lizzie Lambert
 Emily Lambert
 Roger Landes*
 Skylia Landor
 Andrew Lanigan
 George Lannan
 Erik Larsen
 Nathan Latiolais
 Austin Lavery
 Brinley Lawrence
 Bryant Le
 Hannah Ledbetter
 Reilly Ledbetter
 Addison Lee
 Katie Lee
 Madeline Leibman
 Aivry Lemons
 Hannah Lenert
 Lariezza Leros
 Alyssa Lewallen
 Hayden Lewallen
 Malachi Liebl
 Marissa Liebl
 Anna Lilie
 Kassie Lindamood Smith
 Ian Lochbaum
 Arianna Long
 Andrew Lopez
 Patricia Lopez
 Matias Lopez Penailillo
 Meredith Lowe
 Alvaro Loza
 Laisha Lozano
 Rebekah Luce
 Aron Maczak
 Fransisco Magaña
 Maxwell Maldonado
 Sean Mallory
 Morgan Maloney
 Marisol Manzanares
 Johany Marin
 Christopher Markgraf
 Clayton Martin
 Tyler Martin
 Noah Martin
 Izaak Martin
 Meredith Martin
 Zaylee Martinez
 Abigail Mason
 Natalie Mata
 Hannah Mather
 Raven Matthews
 Woodrow Mau
 Kylie McAdams
 Rose McAllister-Ou
 Samantha McCabe
 Corbin McCall

Porter McClellan
 Felicity McDade
 Jessica McDonald
 Landon McDowell
 Laurie Jane McElya
 Robert McElya
 Emma McGlasson
 Orion McKenzie
 Patrick McLaurin
 Shemar McLean
 Cooper McMullan
 John McWilliams
 Matthew Meador
 Gavin Meador
 Isabella Medrano
 Ava Melancon
 Trinity Melcher
 Jesus Melchor
 Josephine Mendoza
 Allison Meredith
 Madylyn Merendon
 Destini Michum
 Elise Milburn
 Hudson Miley
 Xavier Moncada
 Lorenzo Montes Martinez
 Tyler Moore
 Halea Moore
 Jacob Moore
 Angelika Moreland
 Abigail Morelock
 Anthony Moreno
 Jada Moreno
 Nathan Moreno
 Eduardo Mortero
 Jason Mullen*
 Nate Mullins
 Trinity Mullins
 Morgan Munoz
 Mikayla Munson
 Juan Murillo Mendoza
 Ariya Murphy
 Naomi Murphy
 Rylan Murray
 Or Natan
 Alex Neal
 Karessa Nelka
 Abigail Nelson
 Presley Nettles
 Janiel Nevarez
 Ben Newcomb
 Bailey Newton
 Taylon Nguyen
 Amanda Nguyen
 Lillian Nove
 Madison Nowak
 Tonny Nsubuga
 Isaac Nuño
 Addison O'Brien
 Scott O'Brien
 Quinn O'Hagan Lopez
 Annant Odell
 Olivia Oglesby
 Sofia Ojeda
 Nestor Olguin
 Angel Olivas
 Hailey Oliver

Kyla Olson
 William Olufsen
 Julius Orona
 Mia Orozco
 Maddison Ortega
 Peyton Ortega
 Alex Ortiz
 Cody Otis
 Bryson Owens
 Trenton Ownby
 Anthony Pacheco
 Jordan Padilla
 Sofia Pagan
 Isaac Palacios
 Amanda Panes
 Tyler Parks
 Rylan Partin
 Allie Patricio
 Stephen Pearson
 Mia Perez
 Miranda Perez
 Jae Perez
 Andi Perez
 Cheyenne Perez
 Gavin Perez
 Austin Perry
 Brandon Petrino
 Jay Pettit
 Henry Pierce
 Alyson Pierson
 Kylie Pinchak
 Melanie Pinkerton
 Alan Pizano
 Bernardo Plascencia
 Caleb Poppenger
 Emma Porter
 Malachi Porter
 Grant Potts
 Ryan Pound
 Dylan Pratt
 Jacob Prentice
 Christopher Price
 Roberto Puga-Zarate
 Bethany Pulot
 Ky'ren Quigley
 Rafael Quilpas
 Edgar Quintanilla
 Brett Ramirez
 James Ramirez
 Josue Ramirez
 Poncho Ramos
 Ruben Ramos
 Radman Rasti
 Hayden Ratermann
 JonDavid Rawls
 Ethan Reaves
 Ahmad Reddie
 Charlie Redding
 Emilee Reed
 Kaitlyn Reeves
 Matthew Rendon
 Gianni Reyes
 Meliza Reyes Carrasco
 Luke Reyna
 Andrew Reynolds
 Graham Rhoades
 Andres Rico

Jacob Riding
 Ashleigh Rigtrup
 Regan Ritthaler
 Apolline Rivera
 Addison Rives
 Jonah Roach
 Peyton Robbins
 Abigail Roberts
 Nellie Robledo
 Lucas Rocha
 Alejandro Rodriguez
 Alex Rodriguez
 Christian Rodriguez
 Christopher Rodriguez
 Lauren Rodriguez
 Xavier Rodriguez
 Zuleika Rodriguez
 Jackson Rogers
 Madeleine Rogers
 Sarah Rogers
 Sofia Rogers
 Hayley Rohr
 Jose Roman
 Bella Romero
 Joshua Rose
 Michael Rosero
 Asher Rove
 Thomas Rupsis
 Bryleigh Rushing
 Keeley Rust
 Brooke Ryan
 Hudson Saban
 George Saenz
 Carter Sallee
 Madilyn Sallee
 Owen Sallee
 Michael Salter
 Diego Salyer
 Ariana Sanchez
 Melody Sanchez
 Ysenia Sanchez
 Alice Sanders
 Joshua Sanders
 Kayci Sandon
 Davian Sansom
 Acillies Santos
 Alexander Santos
 Xavier Saucedo
 Julian Sawe
 Jacob Saylors
 Jake Schafer
 Kyle Schledwitz
 Andrew Schofield
 Ella Scholl
 Kiana Schraufnagel
 Aiden Schubbach
 Xavier Scott
 Tate Searcy
 Robert Sebastian
 Sadie Sebastian
 Yoon Seo Lee
 Tristan Serna
 Brayden Sero
 Hamed Shadad
 Dhyan Shah
 Stephen Shaji
 Courtney Shaw

Taylor Shelton
 Alexis Shepard
 Nolan Sheridan
 Jared Sherman
 Samantha Siegel
 Dasa Silhova
 Gabrielle Silva
 Indiana Silva Patino
 Angelina Silvas
 Ian Sims
 Ria Singh
 Mary Skiba
 Kaderek Smith
 Cassidy Smith
 Cayden Smith
 Cora-Grace Smith
 Jaelynn Smith
 Jonathan Smith
 Kate Smith
 Lucas Smith
 Ricky Soliz
 Noah Solomon
 Daniel Sory
 Itzel Soto
 Ace Soto
 Charli Spivey
 Madison Springer
 Avery Stangl
 Jack Starbuck
 Ryne Starkey
 Karena Starks
 Tatum Stephenson
 Kaylen Stewart
 William Stokan
 Sabrina Stovall
 Kohen Stuck
 McKenna Swearingen
 Jasmine Syler
 Christine Tao
 Brenna Tarbay
 Joshua Taylor
 Landon Taylor
 Naomi Taylor
 Quentin Tekus
 Itzel Terrero Chaljub
 Aidan Thames
 Grace Toney
 James Toomey
 Analicia Torres
 Arianna Torres
 Dylan Torres
 Edward Torres
 Nykolas Torres
 Michael Torrez
 Kylie Tosi
 Seth Townsend
 Mia Tremmel
 Tyler Trent
 Libny Trujillo
 Carson Tucker
 Ryken Tucker
 Gavin Tworek
 Georgia Upshaw
 Guillermo Uribe
 Avery Valadez
 Erick Valle
 Alyzia Vallejo

Edna Valles Chavez
 Luke Van Arum
 Fransisco Vargas
 Landen Vasquez
 Sam Vazquez
 Evan Velasquez
 Logan Venner
 Em Verhagen
 Antonio Villarreal
 Oscar Villarreal
 Sergio Villarreal Bañuelos
 Jack Vongsamphanh
 George Wade
 Olivia Wade
 Jahe Wadya
 Peyton Walker
 Skyler Walsh
 Kannon Ward
 Caitlyn Watkins
 Marshall Watson
 Ana Waughtal
 Madison Weaston
 Joshua Weaver
 Carson Webb
 Ann Weigle
 Simon Welch
 Sommer Wermes
 Randa Westbrook
 Robert White
 Jenna Whitelaw
 Abreal Whitman
 Tanner Whitney
 Benjamin Wick
 Amelia Wilde
 Zachary Wilkinson
 Lacie Williams
 Charlie Williams
 Orlando Williams
 Abby Williamson
 Luke Willis
 Alyssa Wilson
 Destiny Wilson
 Emma Wilson
 Natalie Wilson
 Malik Winston
 Reuben Wolf
 Ellie Wolfe
 Taylor Wollenburg
 Addison Wood
 Kaelyn Wood
 Jessica Woolam
 Justin Wooten
 Madison Wootton
 Logan Wyatt
 Vincent Ybarra
 Abby York
 Cameron Young
 Isaac Young
 Delaney Zalman
 Camila Zanetti
 Andy Zavala
 Lauren Ziegenhorn
 Luis Ziga III

*Texas Tech Faculty

STUDENT RESEARCH SHOWCASE

Supporting Novice Music Educators

Candace Beyer, PhD in Music Education

Novice teachers of every subject face a myriad of challenges as they find their way from learning about teaching to applying the knowledge and taking ownership of their own classroom. The differences between head-knowledge and application are vast and take time to sort through. For this reason, many school districts have programs in place that are meant to provide support as new teachers begin this journey. As may be expected, not every program designed to help these teachers is as effective as the next. Likewise, not every program is equally helpful for teachers of all subjects. Music teachers, in particular, face unique challenges because they typically do not have multiple teachers on their campus that teach what they are teaching and have the proper knowledge to aptly serve as mentors. This lack of consistency in the support of novice music teachers calls for an in-depth look into what is being done and what methods of support prove most effective. This paper will highlight some of these teacher-support programs, their differences, and the challenges that may be faced by music teachers specifically.

Teacher attrition and retention have become a major focus in the world of education. In an effort to keep teachers from leaving the profession, most schools have put induction programs in place. Ingersoll and Strong (2011) compare research from 15 different sources on the effectiveness of such programs. Their findings showed various levels of effectiveness in three different areas: commitment and retention, classroom instruction, and student achievement. Madsen and Hancock (2002) take a more detailed look at this phenomenon as it relates to the field of music education and find that there is a concerning number of teachers leaving within the first 10 years of service at 34.4%. Overall, the studies agree that induction programs have a positive impact in all three of these major areas. However, there were some interesting discrepancies, such as the lack of impact induction programs had in schools with high levels of poverty. It is important to have evidence of the effectiveness of these programs as schools look for the best ways to support novice teachers.

Gallo (2018) and Krueger (1999) both studied the quality of mentorship and supports provided to first-year music teachers in comparison to first-year teachers of other subjects. The research showed that overall, music educators are provided with the least amount of mentorship and support when compared to all other subjects. Because of the nature of their positions, many music educators struggle with feelings of isolation and lack of support.

Although it is common for school districts to sponsor mentor programs for novice teachers, these programs are not all created equal. Conway (2003) looked at the similarities and differences in district mentor programs as well as what made a mentor/mentee relationship most effective. The research of Conway and Zerman (2004) showed the positive impact one mentor seemed to have for their first-year music teacher mentee. And for those who may not receive quality mentorship, Greene, Koerner, and Wilson (2019) examined several state Music Educator Associations that organized online mentor programs that proved to have a positive outcome for novice music teachers.

According to the known research in this area, there are certain gaps left that should be explored for the support of novice music teachers. The main question that stands out is how the support of novice music teachers should differ from that of core subject teachers. I plan to analyze the research to determine what factors show up across the research that impact novice music teachers in positive or negative ways. More research should be done in the area of music teacher PLCs, or professional learning communities, to determine the degree to which these groups might benefit new teachers in particular. These new music teachers deserve to have quality support as they begin their careers.

Generative Space: Reviewing AI-Driven Spatialization in Electroacoustic Soundscapes

Ali Balighi, DMA in Composition

This research examines how artificial intelligence (AI) and machine learning (ML) are transforming the spatialization of electroacoustic soundscapes. Through integration with creative coding environments such as Max/MSP and SuperCollider, and toolkits including the Fluid Corpus Manipulation (FluCoMa) library, composers can design adaptive, data-driven spatial sound environments in real time. The article surveys technical foundations, spatial rendering techniques, and neural audio synthesis models such as RAVE and DDSP. It further explores practical workflows for both offline and real-time systems and highlights artistic case studies that employ algorithmic and culturally informed approaches to spatial design. The perceptual and cognitive impacts of AI-driven spatialization are discussed, alongside ethical considerations including authorship, data bias, and sustainability. This study contributes to the current discourse by framing spatialization as an active compositional parameter shaped by machine learning and perceptual modeling.

I Remember That: Spheres of Influence on Memories of Childhood Song

Kimberly T. Carter, MA in Music Education

Joel E. Pagán, Assistant Professor of Music

Many factors may contribute to our memories of songs from childhood. Do we remember songs because they were taught to us by family members, or do songs from popular media have a bigger influence? In this study, the authors examined what factors might lead to the recall of childhood songs through interviews with ten participants of varying ages, ethnicities, and backgrounds. The memories of childhood songs reported by the participants were coded into five spheres of influence: familial, media, peer, religious, and school. The data show that the most frequently reported influences were familial and religious, though all categories were represented in the interviews.

Ambiguous Song Forms: An Analysis of Popular Songs of *Sleep Token*

Edith Frank, MM in Musicology

Song form is one of the most interesting ways to analyze modern popular music. Two of the most popular song forms for pop songs are AABA and verse/chorus form. The way that musicians and songwriters manipulate these forms is one way to make a song stand out and highlight certain sections of a song. This is especially true for the popular metal band Sleep Token. In this paper, I examine selections of Sleep Tokens' most famous songs that manipulate song form and contribute to ambiguity in popular music form. The techniques and discoveries I will talk about are the use of terminal climax, chorus delays, a new signature section I label "ambience", and shuffling sections. I will highlight these changes in song form by analyzing the sections of the four selected songs, identify these sections, and encourage possible further research.

"Tha Crossroads": Defining Melodic Rap

Devin Guerrero, PhD in Fine Arts – Music Theory

"Tha Crossroads" by Bone Thugs-N-Harmony represents the first widely known instance of a common conceptual problem in rap scholarship: are these performers singing or rapping? Mitchell Ohriner distinguishes between the two practices by labeling such examples as those which "sound very much like singing to me" (Ohriner 2024). To bring greater specificity to the distinction between rapping and singing, this paper employs both close readings and mini-corpus methodologies to examine the differences along six parameters: intonation, melismas, vibrato, syllables per measure, rhymes per phrase, and inter-verse melodic repetition/variation. Furthermore, this paper argues for the recognition of a hybrid type of delivery, melodic rap, that exhibits characteristics of both rapping and singing. By establishing norms for these distinct modes of delivery, this paper provides analysts with tools for tracking trends and novelty in each. For clarity, this paper is concerned with rapping as an activity rather than a genre label and focuses exclusively on verses rather than choruses or hooks. This project charts the six parameters across 99 verses of singing, rapping, and melodic rapping. There is some overlap and variability between practices and their parameters, but the difference in ranges for each parameter across each practice is significant: syllable count for sung verses range 2.13 to 7 per measure, melodic-rapped verses range 4 to 16.13, and rapped verses range 6.88 to 17.75. Rhymes per phrase are also noteworthy, with song verses range .5 to 3, melodic-rapped verse range 1 to 11.5, and rapped verses range 2.5 to 27. Melismas are not a consistent element of sung verses but their presence, along with vibrato, signifies singing. Another parameter that sets singing apart from rapping and melodic rapping concerns the music's relationship between verses. Consistent with common practice, each of the verses of a song follow the same melodic pattern (Covach 2005). By contrast, each verse in rapped and melodic-rapped tracks present unique melodic patterns, preserving the improvisatory nature of rap. This paper will also examine verses where the vocal practice utilizes a unique mixture of parametric norms as well as instances of melodic rapping outside of rap music.

The Status of Collegiate Mariachi Programs in Texas

Julia Gutierrez, PhD in Music Education

The purpose of this study was to examine the status of mariachi programs at the collegiate level in the state of Texas. Given the growth and popularity of mariachi programs in secondary education in Texas, I conducted an analysis of collegiate programs to determine if there was similar enthusiasm in higher education. Data was collected from the websites of 2 year and 4 year liberal arts colleges and universities under the lens of the following questions: (a) Does this school have an active mariachi program as evident by course listing and web presence? (b) Is it student-led or by a professional practitioner? (c) Does the school offer a mariachi certificate or degree plan? (d) Is it a club or a class? and (e) Is information about the program easily accessible on the school website? Results indicate that students who wish to pursue mariachi at the collegiate level will have more options at a 4 year institution as opposed to a 2 year institution, however they will have trouble finding a program with a certificate or degree plan.

What does ChatGPT See When it Reads *Scivias*? (Spoiler: It's Wild!)

Vaughan Hennen, PhD in Fine Arts – Interdisciplinary Arts

This poster presents a case study in speculative medievalism that utilizes artificial intelligence to generate new visual cosmologies based on Hildegard von Bingen's *Scivias*. After struggling to visualize Hildegard's semantically dense descriptions myself, I turned to AI platforms—DALL-E, MidJourney, and Gemini—as creative collaborators, feeding them passages from Hart and Bishop's translation to see what visual interpretations would emerge. Drawing on Haraway's concept of speculative fabulation, my project treats Hildegard's medieval visions and AI's computational visualizations as partners in constructing new ways of seeing her multi-layered cosmology. Where AI "fails" to accurately render her complex visions, these glitches become important points of focus for discussion and deconstruction of Hildegard's semantically thick descriptions, revealing the radical possibilities embedded in her theological imagination.

Building from my experimental findings, I propose a pedagogical application that invites students into this creative practice. Students keep notebooks documenting their visual creation process and their iterative rewording of *Scivias*—deconstructing Hildegard's imagery layer by layer. Through this careful deconstruction and reconstruction, students discover how Hildegard's complex visual language resists simple, pictorial visualization, requiring critical reimaginings that reveal new dimensions of her intricately layered cosmology.

This interdisciplinary approach enriches medievalist scholarship by demonstrating how creative practice generates rigorous insights through play, iteration, and emerging technology. AI's inability to render Hildegard's "living light" illuminates medieval metaphysics more effectively than traditional analysis—the glitches themselves become data about cosmological difference.

The project culminates in a public-facing digital exhibition and downloadable zine featuring these experimental notebooks as creative-scholarly artifacts, making complex medieval visions accessible by embracing what resists translation, thereby expanding both scholarly methodology and audience engagement with medieval texts.

Re-instating the Past: Sound Repatriation Through Performance

Aloysius Migadde, PhD in Fine Arts – Musicology

This study provides a critical examination of sound repatriation through performance—that is, the recovery of archival sounds and their reintroduction to listening audiences—as a practical and effective means for enriching communities' shared sense of cultural identity. I argue that performance-based sound repatriation provides unique solutions to the challenges of recovering and transmitting intangible cultural heritage. Having archival recordings sealed in archives is like having them in a dormant state, while their transmission to performance has multiple benefits. It can re-activate cultural music techniques and practices that might otherwise be inaccessible except in the medium of old recordings. Employing a multidisciplinary methodology that includes archival research & analysis, autoethnography and case study analysis, this study compares three cases of sound repatriation that utilized performance, one of which I actively participated. Autoethnography not only enabled me to reflect and document my personal experience of engaging with repatriated sounds, but as an analytical tool for understanding their impact. Artists can use these sounds as a source of inspiration to create lasting music that specifically identifies their country. Such a practice however necessitates paying attention to cultural, ethical, and legal issues (Nannyonga and Weintraub, 2012). This research proposes a best practices model for sound repatriation through performance, seeking culturally sensitive and ethically responsible approaches to engaging with archival recordings.

From Touch to Technology: A Tactile Feedback Device as a Pedagogical Tool in Piano Education

Miri Park, DMA in Piano Pedagogy

Tactile feedback has long been central to piano teaching with teachers often relying on physical touch to adjust posture and guide technical coordination in ways that words or demonstrations alone cannot fully convey. Despite its importance, this aspect of teaching is absent in technology-mediated education and has received little attention in mainstream pedagogy outside of accessibility settings. To address this gap, I developed and tested a tactile feedback device designed for piano education, aiming to replicate some of the immediacy and clarity of teacher touch.

This talk will summarize this culminating doctoral project, which involved testing the tactile feedback device, which delivered vibration cues to the student's finger in real time, on an adult student who participated in six in-person lessons. Lessons were structured to allow a direct comparison between instruction without touch and instruction supported by the device. Lesson observations and post-lesson surveys were used to capture the student's and teacher's experiences and learning outcomes.

Results indicate that tactile feedback through the device provides more immediate and intuitive guidance than verbal or visual cues alone, with the student responding more quickly to corrections and showing greater accuracy in making adjustments. The device also supports nonverbal communication between teacher and student, creating a more efficient feedback loop.

This study offers an early step toward integrating tactile technology into piano pedagogy. The findings highlight its potential to enrich technology-mediated music instruction across diverse learning environments, in particular, distance/online teaching.

Initiating the Development of Modern Ballet Through the Ballets Russes Production of *L'Après-midi d'un Faune*

Dasa Silhova, PhD in Fine Arts – Arts Administration

At the turn of the twentieth century, ballet stood at the intersection of refinement and stagnation. Under Marius Petipa's direction, the Russian Imperial Ballet had reached technical and artistic excellence, however its strict adherence to rigid structures and traditions left it vulnerable to cultural and institutional developments. It was a Russian impresario with a background in art criticism and exhibition curation who critically recognized the potential for ballet to evolve into a modern, interdisciplinary art form. As founder of the Ballets Russes, Sergei Diaghilev brought together known leaders in choreography, music, and visual design, fostering a creative environment which challenged established norms. This paper focuses on the 1912 Ballets Russes production of *L'Après-midi d'un Faune* as the project through which Diaghilev's dual role as artistic connoisseur and strategic manager is examined. Employing the perspectives of both ballet and management studies, the analysis considers how Diaghilev facilitated collaboration among choreographer Vaslav Nijinsky, composer Claude Debussy, and designer Léon Bakst, enabling each to contribute their distinct artistic perspectives. Ballet literature places *L'Après-midi d'un Faune* within the avant-garde movement, citing its controversial erotic content, radical two-dimensional choreography, and divergence from musical expectation. These new elements broke from the classical ballet tradition and redefined the expressive language of the discipline. Management scholarship illustrates how Sergei Diaghilev's entrepreneurial leadership through interdisciplinary project coordination was able to support such innovation. His strategic methods included recruiting top talent across all fields, mediating conflicts between complex personalities, and finding creative ways to leverage controversy for cultural capital. Such approaches align with contemporary theories of adaptive, knowledge-based management. Diaghilev's leadership ensured that *L'Après-midi d'un Faune* was both a groundbreaking artistic achievement and a carefully executed act of institutional entrepreneurship. The findings presented in this paper underscore how the modernist transformation of ballet was as much a managerial accomplishment as it was an artistic one. Through his ability to unite artistic disciplines under a cohesive vision, Diaghilev established a model for arts leadership that remains relevant today. This interdisciplinary case study therefore contributes to arts management scholarship by identifying historically grounded strategies for managing artistic risk to drive cultural innovation.

Connecting the Cornetto – Recreating an Iconography Database in Virtual Reality

Ryan Reed, MA in Musicology

Music iconography is the visual representation of musical performances or objects within artwork and allows us to get an artistic ideas of music making from the past. These works of art can act as primary source material that aid in our understandings of a music's performance practice, aesthetics, semiotics, or cultural significance. Despite the usefulness of music iconography, discovering and investigating these images can be difficult without the proper tools and research strategies, especially for lesser known instruments such as the cornetto. Through this project, I have established my own database of cornetto iconography and created a virtual reality gallery so viewers can gain a more immersive experience investigating these images to aid in their research.

Comparative Analysis Over Contemporary and Traditional Jazz Guitarist's Solo Improvisation

Addison Wood, BA in Jazz Performance and Music Education

This study examines solo improvisation in jazz guitar through transcriptions of recorded solos and musician accounts, comparing traditional and contemporary approaches. Using a 12-bar blues as a consistent framework, solos from five prominent guitarists from each era were analyzed for tone selection, tempo, and structural patterns. Solos were segmented and categorized into nine classes - lick, line, melody, theme, rhythm, expressive, fragment, arpeggio, and void - allowing comparative quantitative analysis. Results indicate that traditional guitarists emphasize thematic development, melodic emulation of horn instruments, and chord tones, while contemporary players favor rhythmic complexity, fragmentation, and extensive use of altered tones to create tension. Major chords are largely omitted in contemporary solos, reflecting modern harmonic trends, whereas minor and dominant chord approaches show greater use of alterations among modern players. These findings highlight stylistic evolution in jazz guitar improvisation and provide a framework for music educators to integrate both traditional and contemporary improvisational techniques into teaching, emphasizing rhythmic variation, thematic awareness, and harmonic exploration.

IMPACT IN ACTION

The IGNITE! Gala is all about our students. Thanks to your generosity in attending tonight, we are able to supplement the costs of travel to assist our students in attending hundreds of annual events. From individual accomplishments to chamber music competitions to featured international performances from our large ensembles, our students are in high demand on the global stage. Your financial support helps ensure they are able to remain active and have access to these significant opportunities. Last year, the IGNITE! Gala brought more than \$50,000 to assist with student travel. Below are just a few highlights from the vast array of opportunities our students are engaged in each year:

Voice Students

November 2025 | Waco, TX

The Voice Area faculty will each take selected students from their studios to compete in the National Student Auditions at the National Association of Teachers of Singing Texoma Regional Conference. The Texoma Region is one of the largest and most competitive in the country. Students compete against other singers of their same level for monetary awards and advancement to the National level of the competition.

Balkan Ensemble

January 2026 | New York, NY

Our 2025 guest artists from Bulgaria, Nikolay Kolev and Lubomir Smilenov, performed a concert with our Balkan Ensemble. The Balkan Ensemble, led by Roger Landes, then received an invitation to perform at the 40th annual Zlatne Uste Golden Festival in Astoria, NY. The TTU Balkan Ensemble will be the first university ensemble to perform at this long-running festival.

Double Reed Ensemble

February 2026 | San Antonio, TX

The Double Reed Ensemble, led by Susie Rockett, has been selected to perform a showcase concert at the 2026 Texas Music Educators Association Annual Conference.

Graduate Brass Quintet

February 2026 | San Antonio, TX

The Graduate Brass Quintet, led by Kevin Wass, has been invited via competitive submission to perform in the Showcase Area at the Texas Music Educators Association Annual Convention.

Trombone Choir

February 2026 | San Antonio, TX

The TTU Trombone Choir, led by James Decker, have been invited to be one of the featured musical performing ensembles at the Texas Music Educators Association Annual Convention.

Undergraduate Brass Quintet

February 2026 | San Antonio, TX

The Undergraduate Brass Quintet, led by Eric Allen, has been invited to perform at the Texas Music Educators Association Annual Conference.

Horn Studio

March 2026 | Nacogdoches, TX

Students in Christopher M. Smith's horn studio will compete in solo competitions, mock orchestral auditions, mock military band auditions, quartet competitions, and small ensemble competitions at the Midsouth Horn Workshop.

Trumpet Ensemble and Soloists

March 2026 | Iowa City, IA

The TTU Trumpet Ensemble and soloists who are invited to the live rounds of the National Trumpet Competition will attend and perform at the event. In addition, the students will participate in performance exchanges with members of other university trumpet studios

Tuba Euphonium Ensemble

May 2026 | Kansas City, MO

The TTU Tuba Euphonium Ensemble, led by Kevin Wass, will be performing at the Great Plains Regional Tuba Euphonium Conference hosted by the UMKC Conservatory of music. Students will also compete in solo and quartet competitions and orchestral and military band mock auditions.

Tech Folk Orchestra

June 2026 | London, Southampton, and Somerset, UK

The Tech Folk Orchestra, led by Christopher J. Smith, will tour the UK for ten days, providing students the opportunity to interact with fellow folkloric and classical musicians, study with internationally-known folkloric teachers, and participate in festival and theater performances where they will share the stage with master musicians.

Steel Drum Band

July 2026 | Montreal, Canada

The TTU Steel Drum Band, led by Lisa Rogers, has been invited to perform at the International Society for Music Education Conference. They are the only performing group in the organization's history that has been selected to perform four times.

Flute Choir

August 2026 | Portland, OR

The TTU Flute choir, led by Lisa Garner-Santa and Spencer Hartman, has been invited to perform at the National Flute Association Convention.



Jazz Orchestra performing at the Festival EuroJazz in Mexico City, Mexico.

FACULTY

Eric Allen: Associate Director of Bands | Associate Professor of Music

John Allgeyer: Part-Time Instructor

Fabio Augustinis: Assistant Professor of Practice in Commercial Music and Drum Set

William Averill: Associate Professor of Practice in Vocal Coaching

Jeannie Barrick: Senior Lecturer of Music Theory

Julia Bell: Assistant Professor of Trumpet

Heather Bolin: Coordinator for Arts Education | Lecturer in Music Education

John Boyle: Assistant Professor of Practice | Composition and Music Theory

Sarai Brinker: Associate Director for Academic Studies & Affairs |

Assistant Professor of Practice, Musicology and Music Humanities

Gregory Brookes: Associate Professor of Voice

Susan Brumfield: Professor of Music Education

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Carla Davis Cash: Professor of Piano Pedagogy

Annie Chalex Boyle: Professor of Violin

Philippe Chao: Assistant Professor of Viola

Elizabeth Chappell: Assistant Professor of String Music Education

Seth Davis: Lecturer of Music

James T. Decker: Associate Professor of Trombone

David Dees: Professor of Saxophone

Jenny Dees: Senior Lecturer of Music Education

Daniel del Pino: Eva Browning Artist-in-Residence | Associate Professor of Piano

Katie DeVet: Part-Time Instructor

Robert DeVet: Part-Time Instructor

Amy Faris: Assistant Professor of Practice in Commercial Music and Songwriting

David Forrest: Associate Professor of Music Theory

Lisa Garner Santa: Professor of Flute

Leonel Garza: Part-Time Instructor

John Haspel Gilbert: Professor of Violin

Leobardo Guerrero: Lecturer

Spencer Hartman: Assistant Professor of Flute

Ben Haugland: Associate Professor of Jazz Studies | Composition/Commercial Music/Jazz
Division Head

Jacqueline Henninger: Associate Professor of Music Education | Senior Division
Head of Music Education

José (Joey) Holland-Garcia: Assistant Professor of Practice in Voice - Musical Theatre
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Grace Marin: Part-Time Instructor

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Ivy Walz: Associate Dean for Faculty, Research, Creativity, and Outreach
Kevin Wass: Professor of Tuba and Euphonium
Kevin Whalen: Associate Professor of Trumpet and Jazz Studies
Alan Zabriskie: Director of Choral Studies | Associate Professor of Music
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The annual IGNITE! Event is a chance to see all of the School of Music's talent in one place. The evening includes a sampling of our performing groups as well as a poster session featuring our student researchers. To celebrate and support our talented students, this event was preceded by a benefit gala dinner, the proceeds of which will be used to support the School of Music and, more specifically, provide assistance for student travel opportunities. While the School of Music and many other offices on campus provide funding toward these opportunities, the sheer number of activities makes it challenging to support everything in full. The list of supporters below represents those who provided the highest level of financial support through a "Flame" gala sponsorship. This support will help us bear our banners even further. The School of Music is proud to be a leader in showcasing Texas Tech across the globe, and we are grateful to all of the individuals and organizations who helped to make this possible.

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Your generous financial contributions contribute to a first-rate arts education for the hundreds of student performers and researchers you've seen here today. If you enjoyed the performance, we invite you to consider a donation to one of several funds within the School of Music. Please scan the QR code or visit <https://www.depts.ttu.edu/music/alumni-give/give.php>. If you would like to discuss ways to have a larger impact, please contact Robin Phillips, Senior Director of Development in the J.T. & Margaret Talkington College of Visual & Performing Arts at robin.phillips@ttu.edu or 806.834.7353.

