

Service Narrative

Service to the School of Music, the College, the University, and the Profession are detailed in the CV. This narrative will consider some of the larger service engagements.

One of the highlights of my service started at the beginning my appointment in 2003, where I realized that for various reasons, a long-standing tradition of new music festivals had dissolved in the 1990's. I founded and became the coordinator and director of the Mary Jeanne van Appledorn Festival of New Music, named after TTU's famous and longstanding faculty member who ran the previous festivals for decades. The renewal of the festival began in March of 2005 and by 2006 had grown to a multi-concert, multiple day festival highlighting either headliner composers or performing groups. The festival ran ten times through 2016, and featured our major ensembles (orchestra, choir, wind ensemble), as well as important chamber concerts. The year 2011 saw the powerful collaboration between School of Music areas, featuring numerous faculty and students coming together in the presentation of Stravinsky's *Les Noces*. The work is a complex organizational feat with choir, percussion, the four grand pianos (needing two additional moved into the hall). Because of the complexity and forces, the work is rarely done, even in the larger-city venues—and we brought it to TTU. The festival events became a staple of the music year in West Texas, bringing new music and powerful contemporary standards to the stage.

TTU student composers were featured in every one of the festivals, either through a separate concert and/or through the invitation of a contemporary performing group where our students compose a work for the specified instrumentation in the fall and a live performance/recording session is part of the festival in the spring—Yarn/Wire was particularly successful in 2016.

Maintaining the Computer Music Lab was an ongoing service for my first 13 years (2003-2016). The Computer Music Lab originally was an old-school series of patch bays and floor-to-ceiling rack-units for all the hardware modules that were originally part of the lab. I rewired those several times before finally dismantling the array in the summer of 2010 as the technology shifted to software-based synthesis, sequencing, and effects units. As the evolution took place, I was responsible for installing, maintaining, and wiring the new equipment, and troubleshooting.

As an important service to the profession, I was invited be program director and curator for the *Sounds!* Chamber Music Series through the auspices of the Lubbock Symphony Orchestra. For three concerts over 1.5 years I was to develop a concept for each concert and suitable repertoire for two rehearsals and a performance, and to collaborate with community light and sound artist Scott Faris, whose crew provided film, design lighting, and sound reinforcement.

One of my adjudications of note was for the Texas Music Teachers Association Composition Contest, and involved a month-long process during February-March 2021 of judging 23 works in four categories, including two 40-page string ensemble works. Analyzation of each work was required and then written narratives of each comprised of six different categories.

Additional School of Music service of note include chairing the successful search committees and serving on successful search committees. Committee membership on the Primary Unit Evaluation Committee (PUEC—yearly) and the Formal Evaluation Committee (FEC—third year and tenure) for four of my colleagues and chair responsibility for two. TRAC-DAT, 2009-2016, for the composition part of the theory/composition area—for college/university accreditation database, yearly reports and data entry, area assessment and tracking of outcomes. I also served as tech-engineer for students and colleagues every semester through 2018 (15 years), including simple audio playback, but also microphone/audio mixing, multispeaker systems, and interactive live music mixing. Overview and restructuring of composition curriculum, several different times, but the most important is the one undertaken just this last year (2020-21), in collaboration with colleagues Jennifer Jolley and Hideki Isoda (also mentioned in the teaching narrative). A new flex undergraduate curriculum designed, and proposal sent to SOM administration in spring 2021. Master's and doctoral curriculum changes with the addition of new computer music courses, recording, informatics, and diversity/inclusivity examinations of contemporary composers. Finally, I ran to represent the Talkington College of Visual and Performing Arts in the Faculty Senate and was elected to a three-year term starting in the fall of 2021. Other service items are listed in the CV.