

College of Fine Arts

Front Row

Vol. 14, Fall 2006
Ball State University

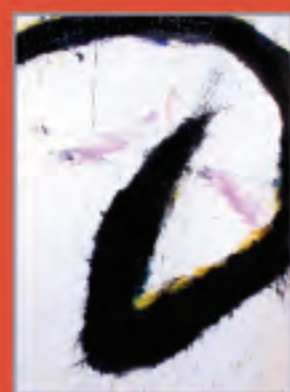


Magnificent Pipes

Soon the School of Music will again benefit from the generosity of David and Mary Jane Sursa—a magnificent three-manual concert pipe organ will be installed in Sursa Performance Hall this fall. The Sursa Family Concert Organ will be used for instruction, student practice, solo recitals, organ concertos, and concert accompaniment....



ART



MUSEUM



THEATRE
& DANCE



Lightpainting

Also slated for a fall installation in Sursa Performance Hall is a stunning art commission being developed by contemporary artist Stephen Knapp....

SCHOOL OF MUSIC





College of Fine Arts DEAN'S PERSPECTIVE

by Robert A. Kvam

Greetings to alumni near and far! This year has been an exceptionally busy one for the College of Fine Arts, with a number of exciting new initiatives launched and two philanthropic projects being brought to fruition.

The Department of Art instituted a new curricular track in electronic art and animation, the first of its kind in the state of Indiana. This emphasis will dovetail nicely with the new Lilly Endowment Inc. Institute for Intermedia and Animation, a program headed by Professor John Fillwalk. A second institute created by the Lilly grant is the Institute for Entertainment and Education, another creative front headed by theatre faculty member Rodger Smith. Within this framework, independent filmmakers from around the state/region will collaborate with Ball State students and faculty.

The Department of Theatre and Dance added Chicago as its most recent venue for Senior Showcase productions, complementing highly successful programs in Los Angeles and New York. Talented actors and music theatre majors are introduced to agents, producers, directors, and alumni, providing them with important industry networking and colleague connections.

Two philanthropic projects will culminate this fall when the Sursa Family Concert Organ is installed, along with an art commission for the lobby of the new Music Instruction Building.

The Sursa family has been recognized for decades as a great supporter of the arts. Just prior to David's passing, he and Mary Jane provided Ball State with a \$1 million gift for a concert pipe organ to be placed in Sursa Hall. This magnificent 60-rank instrument is being built by Gouling and Wood, organ makers in Indianapolis, and will be installed in September and dedicated on October 22, 2006.

Also slated for a fall installation is the stunning art commission being developed by contemporary artist Stephen Knapp. Working in Worcester, Massachusetts, Knapp specializes in lighted glass and is building a creation that will splash brilliant colors on the walls of the Sursa Hall lobby.

These projects will no doubt further enhance an already glorious space, providing another reason to plan a return visit to your changing alma mater!

Sursa Hall

STEPHEN KNAPP DESIGNS LIGHTPAINTING FOR FOYER

by Peter Blume

The foyer of Sursa Performance Hall in Ball State's Music Instruction Building, which opened in 2004, has three large panels left deliberately blank by the design architect. The intention was to commission a work of art to symbolize the hall's purpose, the joyous performance of the world's best music.

After an exhaustive search by a committee appointed by College of Fine Arts Dean Robert A. Kvam, Stephen Knapp was commissioned to provide a work of art designed specifically for the space. Knapp, who works in Worcester, Massachusetts, is an artist whose work has a great affinity to music. He routinely works on his enormous lightpaintings with grand opera playing on his studio sound system.

In addition to Kvam, the committee charged to commission a suitable work of art for the hall included: Brett Waller, director emeritus, Indianapolis Museum of Art; David Jackson, chair, Ball State Department of Art; Peter Blume, director, Ball State University Museum of Art; and Patricia Schaefer, Muncie.

The committee considered artists from a national pool and solicited the interest of 10 artists. This group was further refined to four, who then were invited to submit proposals that could be developed into a full-scale work of art for the foyer. Knapp was determined to have the greatest relationship to the goals established by the committee. Installation of his lightpainting is scheduled for completion in September.

Built into Knapp's work is the concept of "change—dramatic and unexpected and playful." He explains: "From day to night, season to season, and even moment to moment, changes in the ambient light will cause subtle or dramatic perceptions of the work, moving it from a pastel to full jewel-like colors in an instant. On a day such as the first day of my visit to the [Ball State] campus, a dramatic thunderstorm will cause the lightpainting to look quite different than it had looked a short time before."

Knapp's lightpaintings are made with shaped glass pieces with diachronic or other coatings, laminated between layers of glass for protection. The glass is mounted to the wall with stainless steel brackets relative to several light sources within the composition. Depending on the shape of the glass and the position of the light source (50 or 75 watt lamps), the glass will project a range of colors onto the white wall, mixing optically as it spills over the area of the composition.

Building Better Communities

AN ARTFUL APPROACH TO ECONOMIC DEVELOPMENT

by Stanley Geidel

Brown County in southern Indiana is well known for its arts offerings, in particular the paintings and art objects to be found in the galleries and studios of the town of Nashville.

When Brown County community leaders decided to investigate how they might expand their arts presence to attract more visitors and increase economic activity in the county, they called upon the College of Fine Arts to help. In partnership with Ball State's Building Better Communities initiative, the College of Fine Arts formed a team including representatives from the music, art, and theatre and dance programs to visit Brown County and make recommendations about possibilities for expanding the community's current arts offerings.

The team was led by Associate Dean Stanley Geidel and included Jennifer Blackmer (theatre), Mary Carter (art), Dick Heupel (Building Better Communities), Harold Mortimer (theatre), Jeffrey Pappas (music), and Judy Wojcik (art). This group traveled to Brown County for a weekend of visitation at various visual

and performing arts venues and included extensive conversations with local artists and community leaders.

Upon returning to Ball State, the team continued to work for several weeks, discussing its observations and formulating a strategy for expanding the arts in

was presented during a community forum in Nashville and was enthusiastically received by community leaders, area artists, and residents.

This example of community outreach illustrates the college's commitment to fostering the arts in the state of Indiana. And a hearty "Bravo!" to the dedicated folks in Nashville and Brown County, whose commitment of dollars, time, and resources is helping to build a bigger and better arts presence in the Hoosier state.



Nashville and the surrounding areas.

The goal was to provide a set of recommendations that would result in increased economic activity. The final product was a 35-page report, *An Artful Approach to Building a Better Brown County*. This report



Dean's Teaching Award

TEACHING AT CENTER OF O'HARA'S ARTISTIC LIFE

by Michael O'Hara

My philosophy of teaching is based on the premise that I am a teacher first and everything else (artist, scholar, director, writer, etc.) second. I believe that successful teaching occurs when students become self-empowered and, therefore, capable of extending their learning far beyond my brief time with them. I believe that any moment or any activity is a potential teaching and learning opportunity. Indeed, we can never know what remark or what comment will stick with a student for a lifetime. When I direct or write plays or films, I try to balance both the artist and teacher within. The teacher wins, however, if a student is at risk or a learning opportunity emerges.

I also have developed a significant research interest in pedagogy since my arrival at Ball State in 1997, and I find that my scholarly interests in Bernard Shaw have deepened as I see rich connections between pedagogical concerns and Shaw's life and work.

I am particularly energized to be teaching theatre, as the art form is essentially about creating, communicating, and apprehending meaning. When students realize they cannot be passive in that process—in academic, social, political, or cultural arenas—powerful learning takes place. Theatre classes are ideal instruments for exploring meaning because theatre classrooms are performance spaces as well as pedagogical spaces. Studying theatre allows us to measure ourselves and our assumptions against both the urgencies of the present moment and the introspection of reflective analysis. All cultures develop some theatrical expression, which offers fertile ground for exploring other times, ethnic groups, and cultural perspectives. Finally, the skills and concepts taught in theatre classes have power and application across the curriculum and throughout our lives.

My teaching is at the center of my professional and artistic life, and it informs and strengthens my scholarly, creative, and service activities. I am very proud of and grateful to my students, who I believe have given more to me than I have given to them. The real joy, the real power, the real stuff of teaching and learning occurs in the connections that we make, student and teacher, as human beings struggling to know ourselves and our world more thoroughly, more thoughtfully, and more compassionately.

Michael O'Hara, associate professor of theatre, is the winner of the 2005 College of Fine Arts Dean's Teaching Award.



NEW PIPE ORGAN TO BE INSTALLED THIS FALL

by Kirby Koriath

Soon the Ball State School of Music will once again benefit from the generosity of David and Mary Jane Sursa.

A magnificent three-manual concert pipe organ will be installed early this fall in Sursa Performance Hall in the Music Instruction Building. In the planning and building stages for more than three years, the Sursa Family Concert Organ is being built by the Goulding and Wood Organ Company in Indianapolis, a distinguished local builder. The pipe work for the organ will be located on the rear stage wall. The console, on a movable platform, will be stored off-stage when not in use. The concert organ is comprised of 60 ranks of pipes and will be used for instruction, student practice, solo recitals, and organ concertos and to accompany voice, choral, and instrumental programs.

music



While the organ does not strictly copy any organ tradition, it is closely patterned after the late-19th-century French symphonic organ. The console is terraced in the French manner. Great care has been taken by the architects and the organ builder to assure that the instrument will be visually and musically compatible with the extraordinary beauty and musical qualities of the hall.

A series of inaugural events are being planned for the 2006–07 school year. The first recital will take place on Sunday, October 22, with Kirby Koriath, organist, assisted by Ann Sursa Carney, organist and daughter of David and Mary Jane Sursa.



New Faculty

SCHOOL OF MUSIC WELCOMES NEW FACES

by Jeffrey Carter

The following artists, educators, and administrators recently joined the Ball State School of Music faculty:

Thomas Caneva, director of bands, had been associate director of bands at the University of Illinois–Urbana-Champaign. He received his bachelor of science in music education from the University of Illinois, master of music in wind conducting from the University of Texas–Austin, and doctor of musical arts in instrumental conducting and literature from the University of Colorado–Boulder. At Illinois, his responsibilities included conducting the symphonic band and directing the nationally renowned Marching Illini.

Elizabeth Crawford, clarinet, received her master's degree from the University of Michigan and bachelor's degree from Furman University. Her doctorate in clarinet at Florida State University is in progress. She was a member of the Jacksonville Symphony Orchestra and has been on the faculties of the University of North Florida, Jacksonville University, Florida Community College at Jacksonville, and the Hill House School (London). She has performed with several of England's top orchestras, including the Royal Philharmonic Orchestra and the Philharmonia Orchestra.

Ryan Hourigan, music education, holds degrees from Eastern Illinois University (bachelor of music) and Michigan State University (master of music in wind conducting) and is finishing his PhD in music education at the University of Michigan. His research interests include the preparation of

preservice music teachers, music students with special needs, professional development for music teachers, and preservice music teacher socialization and identity development.

Dan Kalantarian, associate director of bands, served as associate director of bands at Wake Forest University. His prior teaching experience also includes posts at Idaho State and the University of Hawaii. In addition to his expertise as a conductor, he is an experienced arranger, clinician, and adjudicator. He earned his master of arts at the University of California–Los Angeles and is pursuing his DMA in conducting at the University of Kansas.

Meryl Mantione, director, served as director of the School of Music at Ohio University since 2002. She is a former member of the voice faculty and coordinator of graduate studies in the School of Music at the University of Oklahoma. A graduate of the University of Wisconsin–Madison and the University of Colorado–Boulder, she studied with Lois Fisher and Barbara Kinsey Sable. An active performer, she has appeared as a guest soloist and recitalist throughout the United States.

Michael Oravitz, music theory, received his bachelor's degree in music from Eastern Michigan University, where he studied composition with Anthony Iannacone and Schenkerian analysis with Sylvan Kalib. He received his master's and PhD in music theory at Indiana University, where he was mentored on his thesis research by Marianne Kielian-Gilbert. His dissertation is devoted to issues of meter, phrasing, and form in

the music of Debussy. Oravitz has been an adjunct faculty member in the School of Music since 2001.

Bohuslav Rattay, director of orchestras, is the new conductor of the Muncie Symphony Orchestra and the Ball State Symphony Orchestra. A native of Prague, Czechoslovakia, he has appeared with the St. Petersburg Academic Orchestra and the Moscow Chamber Orchestra as well as the Parnu City Orchestra of Estonia, where he shared the podium with world-renowned conductor Neeme Jarvi. A graduate of Rice University and the Prague Conservatory in bassoon performance, he is particularly interested in attracting young audiences with creative presentations and programming.

Anna Vayman, violin, made her solo debut at age 11 with the Omsk Symphony Orchestra in Russia. Her career has included solo performances under the baton of leading conductors such as Valery Gergiev, Yuri Temirkanov, and Gianandrea Noseda. She comes to Ball State from the Cincinnati College-Conservatory of Music. She was assistant concertmistress of the renowned Kirov Orchestra of the Mariinsky Theatre in St. Petersburg, Russia. She earned her master of music diploma with honors under Mikhail Gantvarg at the St. Petersburg State Conservatory.

Art of the Left Hand BASSIST PRODUCES SEQUEL TO DVD

by Layne Cameron

Bass virtuoso Francois Rabbath returned to campus last February to produce a second DVD. Once again, Hans Sturm, professor of double bass in Ball State's School of Music, collaborated with the university's Biomechanics Laboratory to create the sequel to *Art of the Bow*, a groundbreaking DVD that has preserved one of the music world's "sweetest swings."

Last year, the same technology that captured the powerful swing of Tiger Woods in a video game was used to record Rabbath's world-renowned bow technique. Since its release, *Art of the Bow* has been sold in more than 17 countries and reviewed in major journals and newspapers. It has been consistently ranked as a bestseller on www.filmbaby.com.

During his most recent visit, Rabbath traveled from his home in France to make *Art of the Left Hand*, which will focus on the "fingering gymnastics for which Rabbath is famous," said Sturm.



Double Reed Society BALL STATE HOSTS INTERNATIONAL CONFERENCE

by Keith Sweger and Tim Clinch

Ball State welcomed well over a thousand oboists and bassoonists to campus for the 2006 Conference of the International Double Reed Society (IDRS) in July. Conference attendees represented more than a dozen countries on five continents, including the United States, Kazakhstan, Ecuador, Brazil, Japan, China, Taiwan, Australia, Israel, Italy, Sweden, England, France, and Canada. Several School of Music alumni attended as conference participants and performers.

IDRS 2006 was hosted by music faculty members Keith Sweger and Tim Clinch, who spent countless hours planning

the event. Ball State was selected as the conference site based on the School of Music's outstanding facilities, including the magnificent Sursa Performance Hall.

Approximately 140 double reed artists performed during the five-day conference. Notables included Francois Leleux, internationally renowned oboe virtuoso; Alex Klein, retired Chicago Symphony principal oboe; well-known Italian bassoon virtuoso Stefano Canuti; and Frank Morelli, principal bassoon of the Chamber Music Society of Lincoln Center. The conference featured several world and U.S. premieres and the final round of the Fernand Gillet–Hugo Fox International Competition. The event also featured innovative uses of technology, including an instrument repair seminar that took place via videoconference, linking master craftsman John Symer to Ball State from the University of Delaware, and the use of a Wolfvision camera to display the details of an oboe reed during a reed-making seminar.

Retiring Faculty

BALL STATE SALUTES LONGTIME MUSIC PROFESSORS

by Nancy Baker

More than 90 years of teaching, mentoring, conducting, playing, and composing experience left Ball State this past spring with the retirements of David Foley, Joseph Scagnoli, and Ralph Strobel.

David Foley joined the music faculty in 1970 and was coordinator of the music theory and composition area. As a composer, Foley is best known for his choral music. He is a member of Broadcast Music Inc., from which he received two awards. Among his other accolades are three residencies at the MacDowell Colony, a fellowship from the Creativity Center at Northwood University, and several recordings and European performances. In 2005, he received the College of Fine Arts Dean's Teaching Award.

Joseph Scagnoli retires as director of bands (22 years) and School of Music associate director (five years). His many honors and achievements include the 2005 Five-Star Hoosier of the Year Award. In 2004, he received the Orpheus Award from the Delta Lambda chapter, Phi Mu Alpha Sinfonia Fraternity. Scagnoli also directed the All-American College Band at Epcot, Walt Disney World, in its inaugural season and served as a band consultant for Disney World Productions for many years.

Ralph Strobel joined the music faculty in 1971. He was principal oboe of the Muncie Symphony Orchestra from 1971 to 1997 and principal English horn from 1977 to 2006. He performed regularly in faculty recitals and is a proficient performer on the recorder, clarinet, and saxophone. Strobel has a couple of unusual hobbies. He is a member of the Worldwide FM–TV DX Association and has identified and tape-recorded well over 3,000 FM radio stations from Muncie throughout North America since 1972.



Digital Exchange

INTERMEDIA INSTITUTE ARISES FROM LILLY GRANT

by John Fillwalk

The Institute for Intermedia and Animation is a new research center established as part of the Digital Exchange, a \$20 million digital media initiative funded by Lilly Endowment Inc. The institute will be directed by John Fillwalk.

This institute is an interdisciplinary, collaborative research and production environment that will explore the intersections between art and technology. Students, faculty, and industry partners will be engaged in a wide range of innovative digital media projects employing technologies such as high-definition video, 3-D animation, virtual reality, and interactive media. College of Fine Arts students and faculty from music technology, electronic art and animation, and other disciplines across campus will take part in this experiential, project-based learning center—a digital studio environment that will immerse students in the production of innovative, creative digital media projects and connect them to regional, national, and international partners.

Recent intermedia art projects on campus include the interactive wireless installation at Shafer Tower, which will be installed permanently in the Art and Journalism Building; the NanoArt project, exploring aesthetic applications of nanoscience in collaboration with the Center for Computational Nanoscience; and a 3-D animation motion-capture project produced in conjunction with the Biomechanics Laboratory.

The Institute for Intermedia and Animation will help establish Ball State as one of the most technologically advanced immersive learning environments in the nation and place the university at the forefront of digital media art innovation.



Outdoor Digital Art

INTERACTIVE WIRELESS INSTALLATION SURROUNDS TOWER

by Jesse Allison, John Fillwalk, and Keith Kothman

Jesse Allison (music), John Fillwalk (art), and Keith Kothman (music) designed and produced an outdoor interactive digital art installation utilizing the wireless data infrastructure at Ball State last spring.

This interactive work was installed at the base of Shafer Tower on McKinley Avenue on April 18 and ran through April 19. The installation consisted of

projection screens, data projectors, computers, software, and speakers that reacted to local user input within a wireless zone around the tower as well as the campus wireless infrastructure itself.

Four screens surrounded the tower and displayed dynamic, live-processed, computer-generated graphics interpreting local wireless interactions. The visual and sound composition could be altered by triggers from both local and aggregate network activity. The sound was composed of small bits of recorded audio that were then randomized, creating new sounds. The carillon bells in Shafer Tower were incorporated into the live

performance via MIDI control, also controlled by network user interaction. The tower was fitted with its own wireless access points for this project, sensing local activity of viewers using handheld wireless devices.

The installation will be recomposed and permanently installed on campus later this year utilizing a series of wall-mounted plasma screens and speakers. This installed version will track the full bandwidth of the wireless spectrum, including cellular, Bluetooth, and Wi-Fi.

This intermedia art project was a collaborative, interdisciplinary endeavor involving participation from across campus, including University Computing Services, the Teleplex, the College of Fine Arts, Music Technology, Electronic Art and Animation, Information Technology, the Institute for Intermedia and Animation, and the Center for Media Design—part of the \$20 million Digital Exchange initiative funded by Lilly Endowment Inc. The event was streamed live over the Internet each night and can still be viewed on the project's Web site:

www.bsu.edu/web/jfillwalk/wireless



Atrium Gallery

EXHIBITIONS SHOWCASE NATIONALLY RECOGNIZED ARTISTS

by Bill Zack

The Department of Art Atrium Gallery's fall and spring exhibitions showcased the exceptional talents of three nationally recognized studio artists. Metalsmith Boris Bally presented his production designs for furniture, functional, and wearable art in tandem with the work of glass sculptor Arlon Bayliss. The exhibition received national exposure in *American Craft* magazine. Columbus-based printmaker Sidney Chafetz exhibited a career retrospective highlighting work from 1948 to 2005.

In January, the gallery hosted OUTSIDE/IN: An Exhibition of Contemporary Poster Designs by international designers. In March, the Women's Week exhibition was retitled The Nina B. Marshall Memorial Women Faculty and Student Exhibition in dedication to painting professor Nina Marshall. Marshall originated the women's exhibition in 1994 and was honored for her commitment to the Department of Art and her support of the women's studies program at Ball State. The gallery closed each semester with BFA and MA thesis exhibitions, and student exhibitions continued throughout the summer.

If you would like to receive announcements of future exhibitions, please forward your mailing address via e-mail to Atrium Gallery director Bill Zack at bzack@bsu.edu.



Boris Bally presented his production designs for furniture, functional, and wearable art in tandem with the work of glass sculptor Arlon Bayliss.



Retiring Faculty

LONGTIME CERAMICS PROFESSOR BIDS FAREWELL

by David Jackson

Linda Arndt, professor of fine art, taught ceramics at Ball State for the past 33 years. During that time, she considered herself first and foremost an educator, and her primary objective was to use clay as the vehicle for helping young people discover their artistic voice. For more than three decades, she enhanced the lives of thousands of students, and her impact in the clay community will be long lasting.

Arndt first began her study of art at Flint Junior College in Flint, Michigan. Later she received a bachelor of fine arts degree from the San Francisco Art Institute in San Francisco, California, and in 1973 graduated from the Cranbrook Academy of Art in Bloomfield, Michigan, with a master of fine arts degree in ceramics. She began teaching at Ball State in 1973.

She has an extensive exhibition record and is respected nationally as a clay artist. She has more than 68 solo exhibitions, 803 international and national exhibitions, and more than 450 regional, state, and local exhibitions to her credit. In 2001, the Minnetrista Cultural Center in Muncie held a retrospective exhibition of Arndt's work that represented 35 years in clay and exhibited 80 works from various public and private collections.

Arndt's ceramic work is represented in corporate, public, and private collections, including the Cranbrook Museum of Art, San Francisco Museum of Art, the Shaw and Pffenbacher Contemporary Clay Collections, and numerous university, museum, and overseas collections. Her work is well represented in various ceramic publications such as *Ceramic Art and Perception*, *Ceramics Monthly*, *The Best of Pottery 1*, *The Best of Pottery 2*, *Ceramic Design*, *Ceramic Surfaces*, *Contemporary Ceramics*, *The Best of Ceramic Design*, and *The Art of Design*.

In 1975, Arndt received Ball State's first Outstanding Creative Endeavor Award. Her artwork has been featured on the cover of *Arts Indiana*, and she is included in the *Who's Who of American Women* and *Who's Who in American Art*. She has served on the Indiana Arts Commission, lectured nationally, and has been the recipient of several creative arts grants. She was honored by the Ball State Golden Key Honor Society and Mortar Board Honor Society as Outstanding Educator for 1994 and 1996, and she was nominated in 1997 for the Indiana Governor's Art Award.





Historic Milestone

MUSEUM OF ART CELEBRATES 70TH ANNIVERSARY

by Ruta Saliklis

The Ball State University Museum of Art has been open to the public in the same location for 70 years.

The museum's history extends even further back in time. In 1892, a group of local residents organized an art club that later became known as the Art Students' League, a women's club that is still active today. The club sponsored the first art exhibitions in Muncie. In 1905, the Muncie Art Association was formed. It is a group committed to raising money for artwork and organizing temporary art exhibitions in various downtown locations.

In 1927, with the opening of a new library building on the Ball State Teachers College campus, the Ball State Art Gallery found a permanent home within the library. It remained there until 1935, when the new Fine Arts Building was constructed to house the art department and the museum. The formal opening of the Ball State Art Gallery was held on April 30, 1936. In 1991, the name of the Ball State Art Gallery formally changed to the Ball State University Museum of Art.

In recognition of its 70th anniversary, the museum has planned a number of commemorative activities. The first was a family day on Saturday, July 1, with art activities for children and a birthday cake for all visitors. Check the museum's Web site (www.bsu.edu/artmuseum) for other activities this fall and winter, or call the museum at (765) 285-5242 if you would like to be included on our mailing list.

For a more detailed history of the Ball State University Museum of Art, there are two excellent books by Ned H. Griner: *The Magnificent Benefactors: The History of the Ball State University Museum of Art* and *Side by Side with Coarser Plants: The Muncie Art Movement, 1885-1985*. Both publications are available at the museum.



Educational Programs

MUSEUM'S OUTREACH EXPANDS, VISITATION GROWS

by Tania Said

Museums evolve, usually for the better. It is with this in mind that the Ball State University Museum of Art is ambitiously charging ahead with a vision of the next chapter of its future.

This year, as we celebrate the museum's 70th anniversary, we are building on the museum's success as a largely campus-focused institution and recognition of its status as the only major art museum in east central Indiana. This realization brings with it significant responsibility to both Ball State and the communities of East Central Indiana, whose taxes support this state-assisted university. By acting on this important fact, the museum's service area grows to include the entire populations of Blackford, Delaware,

Henry, Jay, Madison, and Randolph counties.

To meet this challenge, the Museum of Art collaborated with three other Muncie museums—Minnetrista, the Muncie Children's Museum, and the National Model Aviation Museum—to offer the Educators' Evening Open House and Museum Showcase. Together we welcomed more than 100 educators from the region who were excited about working with museums to engage their students. For the Museum of Art, it was an important time to demonstrate that we do not just teach about art, but we teach through art. Feedback was excellent, and the museums plan to work together to continue to reach educators in another friendly, informal venue.

Other programs are helping the Museum of Art meet its goals of more access and awareness. Tania Said, the museum's new curator of education, is applying her audience development and outreach skills to revamping existing programs.

A new weekday program called Art High at Noon allows community members to drop in for a comparative tour of two artworks with one of the 10 docents or docents in training. Past tours featured *The Passion of Christ* paintings of Jules-Claude Ziegler and art in the collection by Daniel Chester French, sculptor of Ball State's signature *Beneficence*. In addition, a film series called Reel Time, intended to give voice to artists' films, was successfully launched with surrealist

films as part of the Museum of Art's ambitious programming for the exhibition *Collecting Modernism: European Masterworks from the Munson-Williams-Proctor Arts Institute*, featuring the work of Pablo Picasso and Salvador Dalí.

New programs, outreach, and an ambitious exhibition program have combined to build higher visitor attendance this past year, especially during the run of the acclaimed *Collecting Modernism* show, resulting in a 54 percent increase. Online, the Museum of Art's Web site receives on average more than 6,000 hits each month and exceeded half a million hits by the end of June.



New Acquisitions

AMERICAN SCENE PRINTS GIVEN BY GRINERS

by Peter Blume

The Ball State University Museum of Art significantly enhanced its collection of American art from the 20th century with a gift of 34 prints given by Ball State emeritus professors Ned and Gloria Griner.

The prints were made in the first half of the century by artists who provided a record of who Americans were and how they lived. The period was an era of enormous change in the United States, and the artistic community was keenly aware of their role in making these changes visible. The collection

contains some of the most compelling images made during these decades, such as George Bellows' 1916 *Central Park, Dark* and Thomas Hart Benton's 1939 *Departure of the Joads*. There are also prints made by lesser-known artists selected for the quality of their work and the significance of their subjects to the history of American art.

Ned and Gloria Griner formed this collection to dovetail with the existing collection of prints at the museum. The Griners have been donors to the museum since the mid-1960s, contributing more than 500 works of art. Most notable is a collection of ancient Greek and Roman coins—an area theretofore unrepresented—given to the museum in 2000. As with the coins, the museum will publish a catalog of the scene print collection.



New Acquisition

MUSEUM WELCOMES NORMAN BLUHM'S CHANDELLE

by Peter Blume

His experience in World War II as a fighter pilot changed the career direction of Chicago native Norman Bluhm from architecture to painting. The restless energy of abstract expressionism suited him better than the strict geometries of the Bauhaus, an architectural style popular in the early 20th century.

Of his contemporaries, Bluhm's paintings were consistently the largest and most avant garde in terms of composition and physicality of their execution. Most of the painters associated with the New York School maintained earlier Cubist conventions of composition or surrealist imagery. Bluhm, however, literally threw himself into his paintings with gestures so large that the large canvas can barely contain them.

Chandelle is aptly named after the aeronautical maneuver of climbing to a higher altitude by means of a banking turn. The painting is a 2005 gift of Bluhm's family.



Above Left: *Departure of the Joads*, 1939
Thomas Hart Benton (1889-1975)
Lithograph
Gift of Ned and Gloria Griner, 2005
2005.043.04

Above: *In the Park, Dark*, 1916
George Bellows (1882-1925)
Lithograph
Gift of Ned and Gloria Griner, 2005
2005.043.02

Left: *Chandelle*, 1966
Norman Bluhm
American 1921-1999
Oil on canvas
Gift of the family of Norman Bluhm, 2005

Student Academy Awards

ANOTHER STUDENT FILM WINS GOLD MEDAL

by Michael O'Hara

For the second year in a row, a Ball State student film has struck gold at the national Student Academy Awards.

Perspective, written by theatre and dance alumnus Andrew Burt and codirected, coedited, and coproduced by recent graduate Travis Hatfield and current student Sam Day, won the gold medal in the alternative category at the 33rd annual awards ceremony.

The film was produced with funding from Ball State's Center for Media Design and artistic guidance from faculty and staff from across the campus. The lead roles were played by current theatre and dance students Kelsey McClarnon-Richardson and Carley Cornelius, and supporting roles were played by recent graduates Sarah Haworth and Peter Hawn. Faculty members Michael O'Hara, Rodger Smith, and Rich Swingley all played key support/advisor roles and once again demonstrated what is possible in Ball State's highly collaborative and innovative Departments of Telecommunications and Theatre and Dance.

Irene Ryan Competition

ACTING STUDENT EXCELS AT KENNEDY CENTER

by Wendy Mortimer

Every January, the Department of Theatre and Dance enters up to 12 student actors in the Regional Irene Ryan Acting Competition of the Kennedy Center/American College Theatre Festival, hosted by various universities in the Midwest.

Faculty respondents from regional universities nominate up to two outstanding performers from each show in the department's production season. These actors prepare a monologue plus two scenes with a partner. There are three rounds at the regional level. In the preliminary round, actors prepare one scene with a partner. In the semifinal round, actors present the first scene and add a second scene. In the final round, actors present the first two scenes, and the Irene Ryan candidate shows a monologue. From this final round, only two students are selected to receive \$500 and move on to the national competition held at the Kennedy Center in Washington, D.C.

In January, Matthew Renskers (junior, acting option, theatre major) with partner Jennifer Waldrip (junior, acting option, theatre major) competed at the Regional Irene Ryan Competition held at Illinois State University and advanced to the national festival. In April, they spent a week in Washington, D.C., attending various performance master classes, rehearsing for a short play festival, and performing for scholarships with the other regional finalists from around the country. Sixteen finalists with their partners were eligible for 10 internships and cash awards totaling \$2,500. We are pleased to announce that Renskers won a fellowship to attend the Margolis Method Summer Intensive.

Ball State Dance Theatre

TWENTY-YEAR WAIT PROVES GREAT FOR BALLET

by Lou Ann Young

One of the world's favorite ballets, *Coppélia*, has delighted young and old since its premiere at the Paris Opera on May 25, 1870. The score by Léo Delibes firmly established his career as a leading ballet composer and set the standard for music of this genre. Now this masterpiece has brought its magnitude to the Ball State campus, and we will never be the same.

Coppélia opened last December in University Theatre, and after its long wait, the ballet made a big statement. *Coppélia* drew huge audiences and received rave reviews, making it an asset for the 2005-06 season.

How did we finally reach this achievement? Needless to say, it was a challenge that required much help and collaboration. First was the assignment of faculty sections of choreography and choosing the greatest Dr. Coppélius, our own Michael Worcel. We auditioned Ball State Dance Theatre and were able to double-cast the lead roles of Swanhilda and Franz (Betsy New, Paige Wareham,

Tony Howell, and Jason Flodder). Several theatre students auditioned to fill the acting roles played by Barry McMullen, Ryan Stutz, and Timothy Vetere. With the tremendous talent that was cast and the professional-level choreography, the show was better than all expectations.

In addition to the dancing, a beautiful backdrop was designed for Act II by John Sadler, a set beyond all my wishes by Nicholas Hussong, a great light design by Aaron Johansen, all-new costumes designed and made by L. Kay Bayliss and Tony Sirk, sound design by L. Gregory Lund, and stage managed by Brittany Lee.

Everyone worked together for this endeavor of directing/staging choreography. If you missed these performances, you should hope for another ballet sometime soon here at Ball State. This ballet took a long time to get here, but it was worth the wait. Every performance was outstanding!

Retiring Faculty

PERFORMANCE STUDIES PROFESSOR CLOSES OUT CAREER

by Bill Jenkins

For 30 years, Judy E. Yordon, George and Frances Ball Distinguished Professor of Performance Studies, was a teacher, artist, and mentor in the Department of Theatre and Dance.

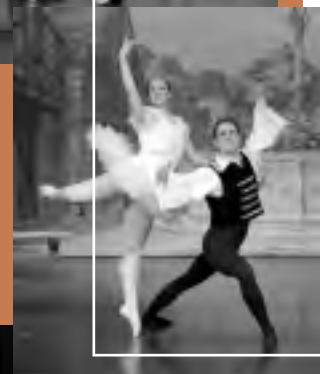
With an undergraduate degree from Northeastern Illinois University, a master's degree from Northwestern University, and a doctorate from Southern Illinois University, Yordon distinguished herself as an accomplished scholar and an award-winning teacher.

A prolific writer with several performance-based textbooks to her credit, Yordon became a leader and pioneer within the field of performance studies. The fifth edition of her text *Roles in Interpretation* is widely regarded as the preeminent textbook within the field.

As a director, Yordon's resume features countless productions directed at Ball State. Her 1991 production of *Ghetto* was invited to participate at the Regional Kennedy Center/American College Theatre Festival, where it was recognized with the prestigious Certificate of Merit. Her work as a performer and actress in several memorable roles also delighted audiences.

As a mentor, Yordon affected thousands of students through her dedication and intelligence. Her legendary impact in the classroom and rehearsal hall makes her record of service to the department an unparalleled success.

theatre dance



Smokey Joe's Café

DOWNTOWN DINNER THEATRE MAKES ITS DEBUT

by Harold Mortimer

The Ball State University Downtown Dinner Theatre premiered this summer with the production of *Smokey Joe's Café*. Eight professional and student actors were featured in this great revue of the songs of Lieber and Stoller ("On Broadway," "Jailhouse Rock," "Hound Dog," "Stand by Me," to name a few).

This new semiprofessional theatre company was created in partnership with the College of Fine Arts, Department of Theatre and Dance, Cornerstone Center for the Arts, and Ball State's Business Fellows program.

For the past year, 14 students and two faculty members have worked to secure funding, select a performance season, write grants, and work with community members to prepare for the opening in June 2006. This process began with a pilot production of *Pump Boys and Dinnettes* in the summer of 2005. Marketing information gathered from audience members influenced this year's choice of venue, food, and show.

This summer's inaugural season began June 8 and ran for four consecutive weekends ending July 1. The dinner was catered buffet style by our newest partner, Johnny Carino's Country Italian. Table service was provided by the actors and staff. Part of the proceeds from this summer's production went to the Cornerstone Center for the Arts 401(K) Arts Scholarship and the Department of Theatre and Dance's scholarship fund.

ALUMNI NOTES

1940s

Dorothy King ('42) is a retired art teacher living in Scottsdale, Arizona. She spends her time painting (especially portraits in oils), traveling, and participating in many church activities.

1960s

Russ Tutterow ('68) was the 2005 recipient of The League of Chicago Theatres' Artistic Leadership Award. He has been involved in not-for-profit, commercial, and educational theatre for more than 25 years, having directed, managed, or taught for the Goodman, Victory Gardens, Royal George, and many other Chicago theatres.

1970s

Roger Krumel ('70) has owned Marion Tent and Awning Company for the past 24 years and is contemplating retirement. **Andrea Taylor ('70)** was a music educator (strings emphasis) in New Castle, Indiana, for many years. She is a former member of the Muncie Symphony Orchestra and the Fort Wayne Philharmonic.

1980s

Joseph Olah ('81) is an art teacher in Gary, Indiana. He has received several awards, including Hispanic Art Educator of the Year (1998), Indiana Art Education Association Art Educator of the Year (2004), and Ball

State's Teachers College Outstanding Alumni Award (2005). **Cynthia (Martin) Deane ('84)** is codirector of marketing and communications for United Way of Greater Battle Creek (Michigan). **Donald Rhynard ('84)** was the principal saxophonist for a series of concerts with the Naples (Florida) Philharmonic Orchestra. Recently he played reeds for the production of *Gunmetal Blues* at the George Street Playhouse in New Brunswick, New Jersey. His saxophone quartet, *Sax in the City*, performs regularly throughout New York City and the surrounding area. **Kate (Camplese) Affluinie ('85)** resides in Nashville, Tennessee. Her daughter, Mary-Elese, was born in April 2005. **Elizabeth (McFerran) Jones ('85)** teaches art at Grissom Elementary School in Muncie, Indiana.

1990s

Michael Hall ('91) was a guest soloist at the 2005 International Viola Congress in Reykjavik, Iceland, performing the world premiere of Marta Ptaszynska's *Elegia: in memoriam John Paul II*. He gave the New York premiere of this work at the Music Now Series in New York City. He is instructor of violin and viola at the VanderCook College of Music in Chicago.

Kristine Kohler-Hall ('91) is a first-grade teacher at Woodlawn Elementary School in Chicago. She and her husband, Michael Hall, have a daughter, Madeleine. **Debra King ('93)** took four years off from being a Rockette to perform in the seasonal presentation of *A Christmas Carol* at Madison Square Garden. She returned to Radio City Music Hall to kick her legs

once again in the 2005 *Christmas Spectacular*. **Tania Said ('93)** became curator of education at the Ball State University Museum of Art in November 2005. She was previously the director of the Bead Museum in Washington, D.C. **Jim Jones ('94)** is a band director for Heritage Hills High School in Lincoln City, Indiana. He was twice named to *Who's Who in American Teachers*. His high school band has earned the Indiana State School Music Association's All-Music Award for the past two years. **Brian Heim ('96)** is senior graphic and Web designer for the Cincinnati Art Museum. He also teaches Web design at the Art Academy of Cincinnati and does freelance design and illustration work. **Andrew Gott ('98)** recently won the assistant principal bassoon position with the St. Louis Symphony Orchestra, one of the nation's major orchestras. At Ball State, he earned a BM in music performance, studying with bassoon professor Keith Sweger. He continued his studies at Rice University and was principal bassoon with the Virginia Symphony Orchestra before gaining the position in St. Louis.

2000s

Amber (Reedy) Heigl ('02) is an art teacher for grades 1–6 at Otterbein and Oxford Elementary Schools in the Benton Community School Corporation (Indiana). She has done artwork for the city of Lafayette, Indiana, and for Indiana Beach. **Erin Ingram ('05)** works in graphics and Web design for CMG Worldwide in Indianapolis.

VISITING ARTISTS

Professionals who shared their expertise with students in Ball State's College of Fine Arts through classes, workshops, and lectures in 2005–06 included the following:

Art

Sydney Chafetz
Cory Robinson

Music

Dennis Bender
Anupama Bhagwat
Susan Chan
Timothy Eddy
Shirlee Emmons
Ian Hobson

Richard King
Maria Legios
Andy Martin
Tim McAllister
Susan Moses
Ruth Myers-Brown
Ted Nash
Timothy Nobel
Marcus Printup
Ned Rorem
Joel Schoenhals
Yizhak Schotten
Jane M. Solose
Ana Vidovic
Theatre/Dance
Tony Brown
Danny Burstein
Erica Daniels

Bryan Fonseca
Sutton Foster
David Hochoy
Joseph Jefferson
Kaspar
Stephanie Klapper
Dudley Knight
Robert Kovach
Bill Osetek
Aaron Palucci
Katherine Rohe
Sara Semonis
Claire Sinnett
John Stark
Caridad Svich
David Wick
D.C. Wright

In Memoriam

by Nancy Baker

With sadness, the College of Fine Arts acknowledges the passing of three former faculty members in the School of Music:

George Michael came to Ball State in 1965 and was a faculty member in the School of Music until 1983. He earned his bachelor's and master's degrees from the Eastman School of Music and his PhD from New York University. From 1972 until 1976, he was the head of the music history and literature area. He was a violinist with the Muncie Symphony Orchestra for many years. Before coming to Ball State, he was the chair of fine arts at Transylvania College in Lexington, Kentucky.

Judith Pence graduated from Butler University's Jordan College of Music in 1955. She came to Ball State in 1959 and served as instructor of oboe. She was a founding member of the Musical Arts Woodwind Quintet, a longtime member of the Indianapolis Symphony Orchestra, and cofounder of the Sebago-Long Music Festival in Maine.

Robert Sherman, head of the Department of Academic Studies and professor of music theory and composition, joined the music faculty in 1957. He also was a composer-in-residence at Ball State. He received his bachelor's and master's degrees in music theory and composition from Michigan State University and his PhD at the Eastman School of Music. Before joining the Ball State faculty, he was director of music at Carrizosa Municipal Schools in New Mexico. He was an assistant professor at Converse College and the University of Georgia–Athens. He was a member of the Musical Arts Quintet and principal oboist of the Muncie Symphony Orchestra.

Faculty/Staff Achievements

Department of Art

Scott Anderson had a solo exhibition at the Carnegie Arts Center in Covington, Kentucky. He was in a two-person gallery show, a three-person gallery show, and the Ball State faculty exhibition. He also participated in an international juried show, three national juried shows, and four regional juried shows and was in four invitational exhibitions. He was one of four top prizewinners at the Greater Midwest International at Central Missouri State University.

Marilynn Derwenskus exhibited her sabbatical project—egg tempera and gold leaf paintings and new watercolors—at the Richmond Art Museum, Ball State's Bracken Library, and Gordy's Fine Art and Framing in Muncie, Indiana. She completed some of these works during a summer fellowship residency at the Vermont Studio Center. She codirected, with Sarojini Johnson, the Art in Italy 2005 field study, and she returned to Italy this past summer to work on a watercolor project funded by a Ball State Creative Arts Summer Grant.

John Fillwalk exhibited his digital video works in the 404 International Festival of Electronic Art in Rosario, Argentina; Synthese 2005, the 35th International Festival of Electronic Music and Art in Bourges, France; the Ninth Annual Friesland Media Art Festival in Leeuwarden, Friesland, Netherlands; the Fourth Salón de Arte Digital at the Museo de Arte Contemporáneo in Maracaibo, Venezuela; VIDEO-FORME, the 20th International Video Art and New Media Festival in Clermont-Ferrand, France; and a screening at the Galerie Paris-Sud, Paris, France.

John P. Gee participated in five exhibitions and was listed in the 2005 *Who's Who in American Teaching*. He also made a presentation titled "Drawing Some Conclusions" in the Living Artists Series at Mitchell Place Gallery in Muncie, Indiana, and he sponsored a field trip to Cincinnati that included visiting the Contemporary Museum and the Cincinnati Art Museum.

Barbara Giorgio studied with Brian Kelly, department head and coordinator of Marais Press at the University of Louisiana–Lafayette, to learn about digitally based printmaking. Her digital print *Immigrant* was awarded "top 10" at the Whitewater Valley Annual Art Competition at Indiana University East, and she attended the 2006 Southern Graphics Council Conference in Madison, Wisconsin. She is a board member of Foundations in Art: Theory and Education (FATE) and traveled to the Milwaukee Institute of Art and Design as a part of the 2006 conference planning committee.

Kenton Hall was a visiting artist at Eastern Michigan University, where he conducted furniture critiques. He attended the Southern Conference on Cast Iron Art at Sloss Furnaces in Birmingham, Alabama, and participated in an iron pour. He taught a weekend chair workshop to the Alabama Woodworkers Guild. He exhibited a wall clock in *Clocks: Time Well Spent* at the Kentucky Museum of Art and Design in Louisville and a rocking settee in the 39th Mid-States Craft Exhibition in Evansville, Indiana.

Sarojini Jha Johnson had a solo exhibition at Quincy College and received an award for her lithographs in the 55th Annual Quad-State Exhibition in Quincy, Illinois. She received purchase awards for her intaglio prints in the Delta National Small Print Exhibition at Arkansas State University and in *Sixty Square Inches* North American Small Print Exhibition at Purdue University. She wrote a review for David Johnson's exhibition of prints, drawings, and artist's books at Wright State University that appeared in the *Mid-*

America Print Journal and the *Journal of the Print World*.

David Johnson had a one-person exhibition at Wright State University, a two-person exhibit in Bloomington, Indiana, and group exhibits at Arkansas State University, Jackson State Community College, and Wayne State University. He won awards at the Minnetrista Cultural Center (Muncie, Indiana) and Purdue University, had two artist's books purchased by Carleton College, and organized the Atrium Gallery's Sid Chafetz exhibition at Ball State.

Museum of Art

Tania Said presented to educators at Capturing Indiana, a teacher workshop at the Minnetrista Cultural Center in Muncie, Indiana, about Indiana artists in the Ball State University Museum of Art collection and how to use a discussion method called visual thinking strategies to promote students' visual literacy and critical thinking.

Ruta Saliklis presented "Mary McFadden: High Priestess of High Fashion," a PowerPoint presentation and panel discussion at Convergence: Dialogues in Art and Fashion Symposium at the Polk Museum of Art, Lakeland, Florida, in November 2005.

School of Music

Jeffrey Carter returned to China twice last school year, first as visiting professor at Shanghai Normal University and again in May to lead an interdisciplinary team of students on a study-abroad program. He is the national chair of the youth and student activities area for the American Choral Directors Association, and this past summer he led the Missouri All-State Show Choir. He has been appointed associate director of the School of Music.

Timothy Clinch appeared as a soloist in the Bach Double Concerto for violin and oboe with Philadelphia Orchestra violinist Barbara Govatos. As a member of Trio Arundel, he performed at the University of Delaware and Swarthmore College. He hosted the Patrick McFarland English Horn Master Class at Ball State. With faculty member Keith Sweger, he was co-host of the 35th Annual Conference of the International Double Reed Society at Ball State. He was invited to be a featured soloist on the master's invitational recital at the John Mack Oboe Master Class in Little Switzerland, North Carolina.

Don P. Ester was named the 2006 Outstanding University Music Educator by the Indiana Music Educators Association. He had an article published in the *Journal of Music Teacher Education* and several refereed and invited presentations at the National Symposium on Music Teacher Education and the MENC National Conference. He is the national chair of the Society for Music Teacher Education.

Julia Mattern presented the workshop "Teaching Your Students to Practice for Success" and served on a college teaching panel at the 2005 National Flute Association Convention. She also served as a tape judge for the National Flute Association Piccolo Competition and presented a guest recital and master class at Anderson University.

Larry McWilliams performed as soloist with the College of Lake County Wind Ensemble and Jazz Ensemble of Chicago on tour to the International Band Festival in Besana Brianza, Italy. He also played principal trumpet in the festival ensemble, which consists of musicians from all participating countries.

Robert Palmer presented solo piano recitals and master classes at the University of Toronto and Muskingum College, Ohio. He adjudicated the five-state East Central Divisional Competition for the Music Teachers National Association. He released two new CDs, one a solo recording of Romantic piano music

and the other with faculty cellist Mihai Tetel. He continues to teach at the ARIA International Summer Academy.

Jeffrey Pappas was a presenter at the Fifth International Vocal Symposium at Memorial College in St. John's, Newfoundland, and remains active as a conductor and adjudicator throughout the United States. He conducted the Ball State Chamber Choir at the IMEA Convention and participated in a comprehensive evaluation of arts offerings in Brown County, Indiana.

Linda Pohly represented Ball State as a fellow at the Summer Research Institute of Harris-Manchester College of Oxford University. At the institute, she worked on materials related to her class on the interactions between music and war.

Lori Rhoden was a piano faculty member at the Masterworks Festival and guest pianist for the University of North Florida piano camp. She performed a solo recital at Georgia Southern University and gave presentations for the Music Teachers National Association Conference, Waubensee Valley Music Teachers Association in Illinois, and Camden County (Georgia) Arts in Our Schools program. She presented a research poster at the National Conference on Keyboard Pedagogy in Illinois and was on the planning committee for the National GP3 Piano Pedagogy/Group Piano Conference.

Elizabeth Richter gave the world premiere of *Chimera* for flute and harp by Gary Schocker at the National Flute Association Conference in San Diego. She performed Debussy's *Dances-Sacrée et Profane* with the Ball State Symphony Orchestra and released a solo harp CD titled *Looking Glass River* on the new Ball State label, Beneficence Recordings.

John Scheib gave presentations at several national, regional, and state conferences, including the National Symposium on Music Teacher Education in Greensboro, North Carolina, and MENC's 60th National Biennial Conference in Salt Lake City, Utah. He published articles in a variety of journals, including *Indiana Musicator*, *Music Educators Journal*, and *Update: Applications of Research in Music Education*. He was guest conductor of the Northeast Hoosier Conference Honors Band and continues as an active member of the Indiana Music Educators Association (IMEA) Board of Directors.

Hans Sturm produced and directed the DVD *Art of the Bow* with François Rabbath, which has been sold in more than 20 countries. He released a solo CD titled *Altered States of Bass* and made his Blue Note debut as bassist, composer, and associate producer for Blue Note recording artist Jackie Allen's new release *Tangled*. He gave presentations at the International Society of Bassists Convention in Kalamazoo, Michigan, and the American String Teachers Association Conference in Kansas City, Missouri. He was named president-elect of the International Society of Bassists.

Keith Sweger was elected to a two-year term as secretary of the International Double Reed Society and co-hosted, with faculty member Timothy Clinch, the 2006 IDRS Conference at Ball State. He was guest principal bassoon with the Green Bay Symphony Orchestra and performed with the Indianapolis Symphony Orchestra and Fort Wayne Philharmonic. He appears on the new Arsis CD *Songs of Madness and Sorrow*, with works by Daron Hagen.

Mihai Tetel gave a lecture/presentation at the American String Teachers Association Convention. His new CD, *La Gitana*, was released in October on Ball State's Beneficence Recordings label.

George Wolfe performed with faculty pianist James Helton in recital at the Chautauqua Institution. He also performed with Ensemble C'est La Vie on the Rhea Miller Concert Series at Saginaw State University in Michigan. He and saxophonist Branford Marsalis were visiting guest artists at the 17th annual Saxfest at the University of Central Florida.

Mei Zhong performed six solo recitals at different campuses and presented papers and lecture-recitals at the international conferences of the College Music Society and the International Congress of Voice Teachers in Spain and Canada. Her book and singing recording of *Newly Arranged Chinese Folk Songs* were published by Leyerle Publications. She received grants from the Indiana Arts Commission and Ball State. In July she presented two new research papers at the National Association of Teachers of Singing Conference.

Department of Theatre and Dance

Bill Jenkins continues to work professionally as a director. Recent shows include *Ruthless* at the Noble Fool Theatre in Chicago and Neil Simon's *The Last of the Red Hot Lovers* at the Illinois Repertory Theatre. At Ball State he directed *Cabaret* and works each year on the New York Showcase. He became president of the Mid-American Theatre Conference last March.

Harold Mortimer was awarded his second Business Fellows grant and has received nearly \$100,000 in grants and fellowships over the past three years. He created the Ball State Downtown Dinner Theatre and served as one of six College of Fine Arts consultants to Brown County, Indiana. He performed in *Smokey Joe's Cafe* at the Ball State Dinner Theatre and as Harold Hill in *The Music Man* at Muncie Civic Theatre.

Wendy Mortimer had her essay "Researching the Potential of Merging Suzuki's Method of Actor Training with Western Vocal Pedagogy: An Interview with Robyn Hunt and Steve Pearson" published in the Voice and Speech Trainers Association collection of treatises. She played Judy Denmark in Chicago's Noble Fool Theatricals production of *Ruthless! The Musical*, directed by faculty member Bill Jenkins. She was recently nominated to serve on the regional play selection committee of the American College Theatre Festival, an organization of the Kennedy Center in Washington, D.C.

Michael O'Hara directed *Two-Character Play*, which he also documented as part of his new digital textbook, *Explore Theatre: A Backstage Pass*. He presented at the Association for General and Liberal Studies/Association for Integrative Studies Joint Conference. At Ball State, his honors include the Excellence in Teaching Award and the Dean's Teaching Award.

David C. "Kip" Shawger traveled to regional festivals for the American College Theatre Festival as the Kennedy Center's national vice chair of design. In April he assumed the full position of national chair of design for KC-ACTF. He designed scenery for several Ball State productions and various live entertainment shows at theme parks across the country.

Judy Yordon directed her 50th production at Muncie Civic Theatre in January. The production, *Joe Egg* by Peter Nichols, was selected to participate in the International Community Theatre League Festival. She also was a lecturer and performer for the Sarasota Institute for Lifetime Learning. She lectured on Shakespeare and performed a selection from *Julius Caesar*. She recently retired from Ball State and lives in southern Indiana.

