

Seattle Pacific University's

Music, Theatre, and Visual Arts Newsletter

# creators

Spring 2014

## Senior Project in Studio Art

# Explores the Shifting Shape of Humanity

In the art studio space beneath Tully's Coffee and near campus, senior Darryl Lapiguera toils for hours at his vision of the human figure. He's not after the fine details, but rather a three-dimensional form made of wood and other natural objects.

Slowly, painstakingly, the saplings collected from local landscapers take shape, a kind of silhouette that by its gesture and aspect tells a story.

**E**ach stick adds mass to the figure, much as strings of muscle add definition to the human anatomy. Every stick plays a part in Lapiguera's vision, just as every molecule has its role in a fleshly body. "They build off each other," the artist explains, "holding everything together."

As he weaves, the sculptor sees the interlocking harmony of his creative work, the sticks representational of how the human body is built of the same matter as all of nature. The slender saplings have become his building blocks of life.

Lapiguera is one of four Studio Art graduates who, since the beginning of Winter Quarter, have been turning their art dreams into their final Seattle Pacific University art work. Without it, they cannot graduate. Together in the SPU Art Center Gallery show titled "Body Lan-

guage," they will give expression to all they have learned, all they have committed and sacrificed, to practice their art.

They know the odds are against them to make a living at studio art. Today's money follows illustration and graphic design, two other academic emphases in SPU's Department of Fine and Performing Arts. Most fine artists know that to survive and continue to pursue their passion, they will have to improvise. Some will teach. Others might pursue graduate school and a career in art therapy. Still others become art administrators. They work hard to buy a few precious hours to paint, to sculpt, to conceptualize and execute a statement of their artistry that, until they dreamed it, did not exist.

They will learn, and learn quickly, to answer the question, "Am I really called to this?"

Professor of Art Roger Feldman, a recognized sculptor, knows their struggle. In the early years, he worked as a graphic artist for clients such as Boeing and The American Cancer Society to keep his family afloat. "It's a reality of our time," says



Darryl Lapiguera sculpts the human frame by weaving and connecting tree saplings using wooden dowels and an artist's eye.

Feldman. "It takes high commitment to be gifted and create a financial structure to support it."

Lapiguera discovered his medium by taking as many art classes as possible in a well-established art program with a strong faculty of working artists. "SPU offered all of that, and the scholarships didn't

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In silhouette, leaves and branches, head and torso, tell a story.

# Music Technology: An Integrated Approach

**W**hen Elizabeth Marston '12 imagined college life, she likely didn't visualize herself perched high among the rafters in a soaring Seattle cathedral, hanging microphones. But she counts that day — along with many others spent with great musicians in world-class venues — as highlights of her time at SPU as a music major with an emphasis in music technology.

SPU's music technology program — one of five emphases music majors can pursue — blends a solid foundation of music theory, history, and performance with training using state-of-the-art hardware and software for music recording and production.

"SPU's emphasis on needing to be a music major is unique and is a real advantage for students after graduation," says Director of Music Technology Ron Haight. "Our music tech students have a complete skill set that sometimes doesn't happen with vocational-type programs.

"They're not just learning how to record and produce. They really learn all aspects of music. That depth and breadth is the mark of true practitioners," he says.

In a specialized lab and on-site recording studio, music technology students record and edit sound digitally with the same tools used by professionals. Using music notation software, students might compose a symphony or film score. They also learn to film performances.

Once the basics are mastered, music technology students get plenty of experience putting their skills to work at SPU concerts and events both on campus and at Seattle-area performance halls like McCaw and Benaroya.

"The first time students go on location, their musicianship classes now make sense," Haight says. "It brings relevance to their knowledge. It pays off because they can edit the recordings and know the

different instruments and the sounds they're trying to get from them from an orchestral point of view."

Music technology students do internships as part of their undergraduate work, opening doors for careers in studios, churches, institutions with live sound and recording needs, education, and more.

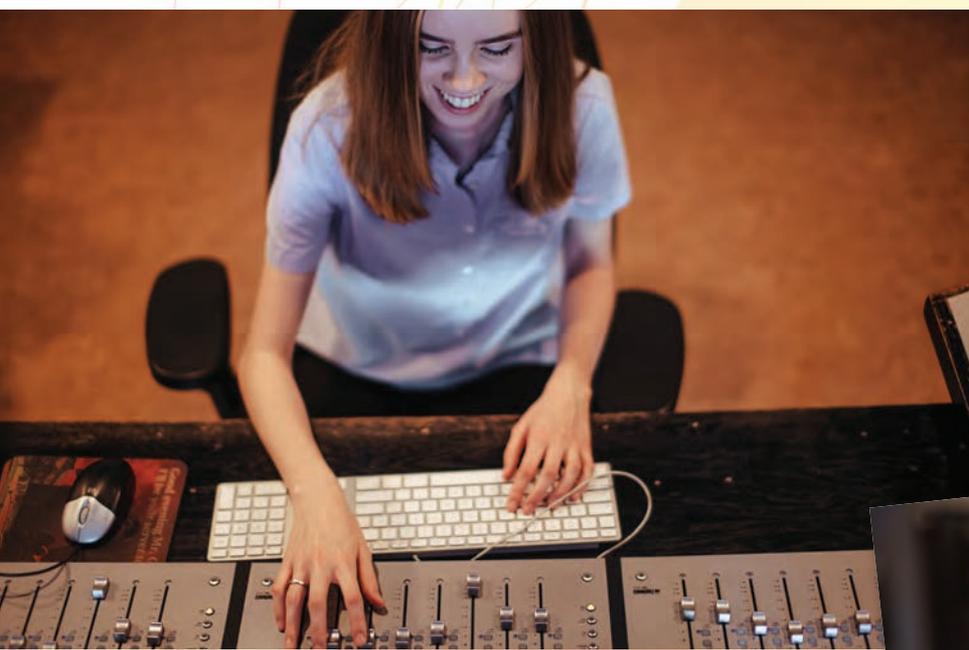
For Haight, recording is an essential part of music-making. "I love watching the face of someone who's heard a great performance and captured it beautifully, and now they get to share it with somebody else. I think that's what drives these students," he says.

Marston sees the merits of SPU's approach in her own life. She's pursuing a master's degree in music in sound recording at Canada's McGill University, a highly competitive program that accepts just eight students each year. She plans to run her own recording business one day.

"I wouldn't be where I am today without the support of Ron and the rest of the wonderful music staff at SPU," Marston says. "SPU is a great community of people that really want you to succeed."

“They're not just learning how to record and produce. They really learn all aspects of music.”

**RON HAIGHT  
DIRECTOR OF MUSIC  
TECHNOLOGY**

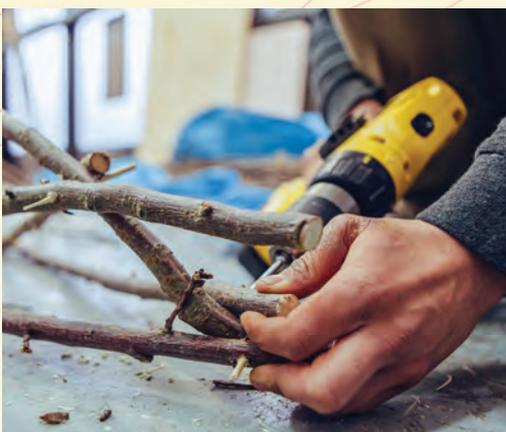


Far left: Graduate Elizabeth Martin fine-tunes the audio on location at McGill University.

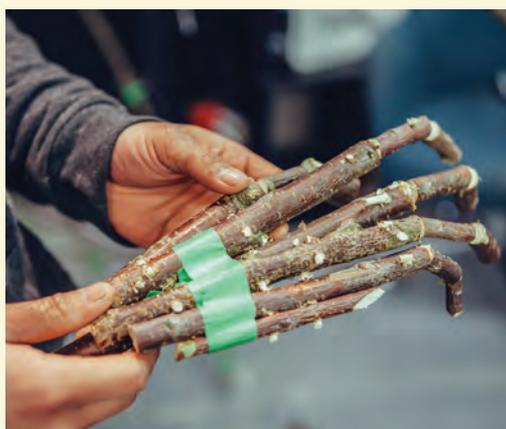
Left: Music tech graduates benefit from real world experience gained through campus events production and industry internships.

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## Senior Project in Studio Art



Power tools and the ability to think in 3-D result in a beautifully articulated hand for Lapiguera's senior project.



hurt either. But it wasn't until Professor Feldman's course in 3-D art that I realized I wanted to make 3-D sculptures."

Lapiguera's time at the University is about to culminate in his most ambitious sculpture yet. He studied a variety of art forms, and moved from assignments to establishing his own artistic direction, articulating his own artist's statement, and learning in the process as much about what he didn't want as what he chose to do. Stick by stick, his senior art project will define his style and unique approach.

The four graduating seniors — Lapiguera, Kristian Adnoff, Julie Nivison, and Rachael Troop — were required to produce their own senior art show announcements, design the installation, and hang their own work. Feldman calls the gallery preparation and show their "testing ground" for what they will experience in the wider art world.

### 2014 Senior Art Shows

#### Art Center Gallery

3 West Cremona (three blocks east of campus)  
Hours: 9 a.m.–5 p.m., Monday–Friday  
Admission: Free and Open to the Public

#### April 2–18

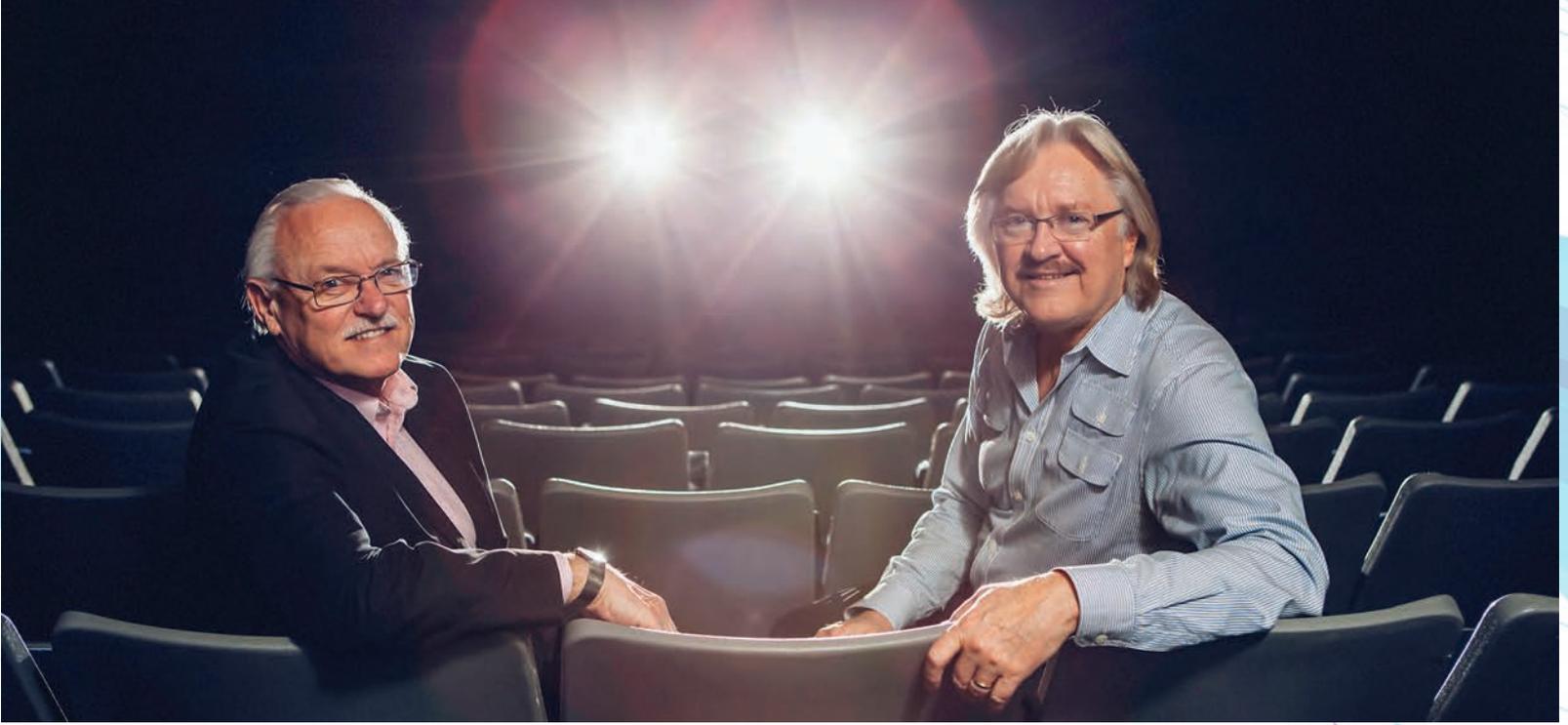
"Body Language," Studio Art  
Reception with the artists, 5–7:30 p.m., April 10

#### April 22–May 14

Illustration/New Pictures  
Reception with the artists, 5–7 p.m., April 24

#### May 21–June 13

Visual Communications Design  
Reception with the artists, 5–7 p.m., May 29



Professors Don Yanik and Wayne Johnson complete a combined 66 years on the fine arts faculty.

# Vacancies of the Heart

**T**hey are leaving. One is a professor of theatre and set designer who helped restore the home of author C.S. Lewis and has provided the visual framework for more than 250 plays at SPU and in professional theatre.

The other is a pianist, director of keyboard studies, and the former featured piano soloist with the famed United States Army Field Band and Soldier's Chorus.

Combined, the two invested 66 years teaching and mentoring students at SPU, covering a wide range of academic study as diverse as Stage Makeup and The Language and Literature of Western Music.

Don Yanik, theatre, and Wayne Johnson, music, have chosen to retire. Their loss will be deeply felt.



## Wayne Johnson

A Seattle Symphony invited lecturer, Johnson will return to his roots in the mountains of eastern Tennessee, home to his mother, sisters, and "cousins by the dozens." He hopes to visit the places his great-great-grandfather, a Confederate soldier, wrote about in his Civil War diary. Musically, he wants to explore the folk songs of the region, and the unique styles of playing instruments and singing that he says have survived mostly intact from centuries-old English folk music.

And, having in recent years discovered the joys of cooking, he looks forward to honing his culinary skills. "I want to entice my Tennessee family with salmon and other healthy foods of the Northwest to wean them from their usual diet of fried chicken, biscuits, and gravy!"

Part of what made Johnson such an effective music teacher, says music colleague Myrna Capp, was the preparation and the research he did that led to the interesting background stories that were always a popular part of his classes and concerts, such as "Salon Classics from

the Golden Age of the Piano." He helped bring nationally known pianists to campus and took active part in his guild, both of which enhanced SPU's visibility in the region.

His final faculty recital last fall was performed before a packed house.

"Thirty-seven years ago when I was fresh out of graduate school, SPU gave me a chance and I am grateful to those who hired me and believed in me," says Johnson. "This time, there were 75 highly qualified applicants for my position, so I know what a coveted job I've had."

“Wayne Johnson ... invited piano students to his home for gatherings. He keeps in touch with certain of his piano graduates, who have become friends.”

**MYRNA CAPP  
MUSIC ADJUNCT**

“Don Yanik is as meticulous and detailed in his expectations of his students as he is on himself in his designs.”

**GEORGE SCRANTON  
PROFESSOR OF THEATRE**



## Don Yanik

His favorite performance is always the last one. After the set has been struck, he will sit, alone, in an empty theatre contemplating a ghost-lit stage, remembering the excitement he and his students shared building the set, inhabiting the play, and breathing life into the story.

Don Yanik is that lone figure in the theatre. The set and costume designer, and professor of theatre, has experienced more than 130 such moments at SPU. "It's a spiritual place for me," he says. "My students have always taken such pride in their work. I like to sit quietly in that space and think about the community we created together."

After an education career spanning 50 years, Yanik is examining several options. He'd like to get back into the local design circuit, either community or professional theatre. Seattle is a live theatre town and Yanik has worked with nearly every theatre in town. His students can testify to how often their mentor's professional network has landed them jobs alongside some of the best in the business.

Or he might make a geographical move back to the hardwoods of the eastern United States where he was raised. Or to the wide open spaces of Montana, which for him represent freedom. The man enjoys a good storm.

He also loved his students and his colleagues and the humanity that is so much a part of Seattle Pacific. "I have striven to be honest with them," he says. "As faculty, we truly trust each other. If a student is ill or there's a problem in the family, SPU has allowed me to care for them in special ways." Such relationships, he knows, are irreplaceable.

# Teaching Theatre: A Choice Role

The theatre education program at Seattle Pacific is the offspring of a strong theatre arts curriculum and a well-regarded School of Education. Factor in the high-touch teaching possible when most classes are smaller in numbers of students, and the fact that all graduates of SPU's theatre education program to date have been hired to teach, and you have a course of study worth a second look.

"We have built consistent relationships with Roosevelt and Kamiak, two high schools in the area with strong theatre programs," says Andrew Ryder, professor of theatre and director of theatre education. "Local schools have hired enough of our theatre graduate students that we are now able to send our student teachers to observe SPU theatre educators in the classroom."

Integrated theatre studies for those headed for elementary school teaching positions help elevate the importance of the arts in a well-rounded education.

Ryder knows about locking in on an opportunity and doing all that is necessary to make it happen. Not certain what he might do with an English and drama double major from Anderson University, he



learned that a theatre professor at his alma mater would retire in a few years. It inspired Ryder to go to graduate school where he earned a master's degree in theatre at Michigan State University, and a doctorate in theatre from Bowling Green State University. While he did not actually fill the shoes of his former professor, the time he invested studying education and theatre landed him theatre faculty positions at first Fresno Pacific University, then SPU, where he is celebrating 14 years.

Included in a broad range of subjects he teaches are play directing, play script analysis, creating character, and the history of world theatre. Among the several plays he has directed for SPU are Sophocles' "Antigone," Shakespeare's "Twelfth Night," and the current production of "Hedda Gabler."

Andrew Ryder, director of theatre education, says it is a rich career field that students might overlook.

## Endowed Scholarships for Passionate Artists

Theatre scholarships, says senior Alex Trewin, aren't just about money, as important as that is to a family's bottom line.

They are also about validation. To be chosen by professional artists for a particular scholarship encourages an individual's passion to be a success in his artistic goals. It demonstrates to uncertain family members that it is possible to make art on stage and get paid for it. It engenders a sense of pride that fuels the courage to step into the professional arts world as a well-educated, and well-supported SPU theatre alum.

From the small town of Carnation, Washington, Trewin received three endowed arts scholarships for declared theatre majors – the Chela Causey Scholarship, the William and Ida Mae Rearick Scholarship, and the James and Joyce Chapman Scholarship. The three scholarships were named in honor of people who believed strongly in SPU theatre as a source of artistic and spiritual growth.

"At first my family thought my professional options might be limited to working in talent agencies or as a producer," says Trewin. "What changed their minds was the success of SPU productions and the support I received from Theatre Department faculty who are successful theatre artists themselves."

If you would like to honor Wayne Johnson or Don Yanik, you can make a gift at [spu.edu/givenow](http://spu.edu/givenow) to the Bertha Gilbert Scholarship for piano performance or the Don Yanik Scholarship for theatre tech students. Individuals fund these named scholarships with their financial gifts, often in honor of beloved professors and instructors whose legacy helped grow SPU Fine and Performing Arts into one of the most highly regarded programs of its kind among Christian colleges and universities.

## Spring Arts Calendar

April 24–26, May 1–3

### Hedda Gabler

A play by Henrik Ibsen, directed by Andrew Ryder, designed by Don Yanik. One of the most intriguing, perplexing, and complex characters of the modern stage, Hedda craves freedom, but finds herself trapped. Its feminist message confounded Ibsen's audiences when first published in 1890. Matinee May 3. E.E. Bach Theatre.

May 16

### Symphonic Wind Ensemble Concert

Free. Directed by Danny Helseth. First Free Methodist Church.\*

May 20

### Gospel Choir and Worship Arts Ensemble Concert

Free. Directed by Stephen Newby. First Free Methodist Church.\*

May 27–30

### Tomato Plant Girl

A play by Wesley Middleton, directed by Candace Vance, designed by Don Yanik. A lonely girl tries to make a new best friend. Together they plant and care for a garden, always following the bossy friend's rules. When her friend goes away, the newcomer "grows" another. A comedy about friendship and life. Children under 5 not admitted. Matinee May 31. Backstage Theatre.

June 3

### Percussion Ensemble Concert

Free. Directed by Dan Adams. E.E. Bach Theatre.

June 6

### Bruckner's Oratorio Te Deum

SPU Orchestra/Concert Choir/Soloists. Free. First Free Methodist Church.\*

\*Adjacent to campus.

Ticket required. Call Fine Arts Box Office at 206-281-2959.

All performances are open to the public and begin at 7:30 p.m. (except 2 p.m. matinee). For ticket and other information, [spu.edu/finearts](http://spu.edu/finearts), or 206-281-2959.

[www.spu.edu/finearts](http://www.spu.edu/finearts)

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