



TEXAS TECH UNIVERSITY

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

24 November 2018

Dr. Michael Galyean
Provost and Senior Vice President of Academic Affairs
104 Administration Building
Box 42019
Lubbock, Texas 79409-2019

Dear Provost Galyean,

The Tenure & Promotion Subcommittee for the J.T. & Margaret Talkington College of Visual and Performing Arts met to consider the candidacy of Andrew J. Stetson, D.M.A., for promotion to Associate Professor with tenure on 22 October 2018, 2:00-2:40, in Holden Hall 103; present were Durham, Wink, and Yoo, with Steele (presiding), and Morton (observing). Donahue was excused on account of illness.

Dr. Andrew J. Stetson, assistant professor, School of Music, has applied for promotion to the rank of associate professor with tenure. Dr. Stetson earned the B.M. (Bachelor of Music) degree in Music Performance with an Education Concentration at the New England Conservatory (Boston, MA), in 2007; the M.M. (Master of Music) in Music Performance at the University of Massachusetts-Amherst in 2010; and the D.M.A. (Doctor of Musical Arts) at Boston University (MA), in 2013. Dr. Stetson was appointed to a tenure-track position in the School of Music at the rank of Assistant Professor in 2013. Thus, Dr. Andrew J. Stetson is standing for promotion to the rank of Associate Professor with tenure during his mandatory year.

Within the School of Music, the faculty voted (including both committee and faculty votes):

- *30 recommended approval of promotion*
- *2 disapproved*

- *30 recommended approval of tenure*
- *2 disapproved*

One ballot comment was provided in the dossier. Professor Kim Walker, director of the School of Music, recommended *approval of promotion to the rank of associate professor with tenure*.

Dr. Stetson's application was discussed at a meeting of the Talkington College of Visual & Performing Arts Tenure and Promotion Subcommittee. At the conclusion of the discussion, the committee voted:

- *3 recommended approval of promotion*
- *0 disapproved*

- *3 recommended approval of tenure*
- *0 disapproved*

The committee ascertained that external letters meet the standard for peer and aspirational peer institution involvement and appropriate professional relationships vis-à-vis the candidate's record (see pgs. 4-3 & 4-4, and individual letters). Dr. Stetson has elected to formulate Section Six according to OP32.01, providing one page of quantitative data and representative student commentary for each year under consideration (pgs. 6-2 through 6-6). In communication with Professor Walker, Steele ascertained that the percent of

assignment to teaching should read 75% (pg. 5-2) and provided the correction in the dossier. The candidate was required to formulate Section Nine on short notice owing to a failure of communication on the part of the school's Interim Director, and the committee requested the director to evaluate the goals by separate communication since commentary within the Unit Recommendation was not feasible. Professor Walker's response has been included within this record.

The record of discussion follows.

TCVPA committee members observed that Dr. Stetson's record is excellent in every respect. His students' achievements are impressive, and an external writer indicates that he would be pleased to send more students to study with Dr. Stetson in view of the growth they achieve under his direction (pg. 4-13). He is invested in the educational mission as a member of the Teaching Academy and winner of the Hemphill Wells New Professor Excellence in Teaching Award (pg. 3-16). His scholarship is prolific and of high quality: external writers indicate that they anticipate his CD's release with pleasure. Engagement with the community, university entities, and professional organizations already is significant, he has won a Pursuit of Excellence Award from the Office of Transition and Engagement (pg. 3-16), and he has agreed to take on the role of Associate Director for Undergraduate Studies in the School of Music (pg. 9-2); even now, the Faculty Evaluation Committee rates his service load as "high" (pg. 2-10). With regard to goals, members commended Stetson's plans but expressed concern that he will need to balance service responsibilities carefully in relation to those for teaching and scholarship as his career advances. Professor Walker provided more extensive evaluation:

Candidate Goals in Section 9 are outlined in relation to the University and College goals, as well as the candidate strengths and vision. The candidate speaks to the first goal 'to advance and sustain a campus climate and culture of accessibility, inclusiveness and high academic quality' through both the extrinsic public mission as well as the intrinsic approach to realize through scholarships, teaching and service. The next goals speak to the entrepreneurial and supportive resourcefulness that is part of the demonstrated material throughout this tenure dossier. The Scholarship of Teaching and Learning is central to applied faculty at the School of Music and in order to succeed with this vision, what is not outlined is that Research and Creative Activity are integral to attracting and delivering on the pragmatic yet powerful goals outlined. The candidate has grown the enrolments both in quantity and quality, gained national visibility and succeeded to be viewed as a leader in his area of expertise. I am confident he is just beginning to show his true strengths as a performer, teacher and leader who we want to support and allow to flourish in the years to come. The goals are broad, and will want to be more precisely defined during the annual processes, and attention brought to publications and grant proposals. However I am certain that the candidate has demonstrated and will continue to demonstrate the focus and discipline to succeed in all ways suitable for a Professor of Music in the years to come.

Committee members also suggested that, in view of Dr. Stetson's investment in teaching, he might consider the possibility of engaging the scholarship of Teaching and Learning so as to supplement his record with conference presentations and/or written publications that would enhance the already-impressive external focus created by means of performances and CD publication.

With regard to time allocation, Dr. Stetson is assigned 50% to teaching, and the director rates his load as 'High' (pgs. 5-2 & 5-5); as noted above, he is truly invested in the educational mission as a member of the Teaching Academy and winner of the Hemphill Wells New Professor Excellence in Teaching Award (pg. 3-16). Already Dr. Stetson has served or is serving as member of 6 D.M.A. Recital/Thesis Committees and as Chair of 2 additional ones (pg. 3-3). His graduate and undergraduate students have advanced to the final stages of national and international trumpet competitions, have won competitive scholarships from the Texas Music Educators Association (TMEA) and the Presser Foundation, have received appointments at several highly-ranked graduate schools, and, in ensembles, are performing at TMEA and International Trumpet Guild conferences (pg. 3-4). Student evaluation scores, averaged by individual topic, range between 4.7 and 5.0. As one might surmise, student reaction is positive from the beginning of Dr. Stetson's

employment: “Stetson has been very helpful and although I didn’t always enjoy the assignments, I did see how valuable they were for me to do” (pg. 6-6). Another writes, “Incredible educator & player. Was always encouraging & excited to be there. Set high standards & kept them. Also understands where students are coming from. Can’t wait for more next semester,” and yet another, “Incredible educator, motivator, & trumpet player. Great vision for the studio, consistency with the other studio. Helped me in more ways with my recital than I even realized at the time. Keep him at Tech!” (both, pg. 6-6). Students observe his growth as instructor in successive years, with other students’ behavior cited as the only disappointing factor. “Dr. Stetson is a very effective instructor and continues to refine his teaching strategies,” writes one (pg. 6-5); and another elaborates, “Dr. Stetson’s classes get stronger every semester! Masterclasses were highly effective and very well sequenced in a way that provided musically, theoretical & performance growth for every level from freshman to doctoral students. Dr. Stetson’s private lessons are a great balance of providing general knowledge about the instrument and individually meeting student’s needs. I look forward to every lesson and have seen a great deal of growth in my playing and teaching...” (pg. 6-4). “Dr. Stetson always finds a way to challenge me, but not so much that I will fail. He continuously pushes me forward and is the driving force behind my trumpet playing here at Tech. Through the past two years, I’ve gotten to know him more and I see that he genuinely cares about all his students. He knows our potential and wants us to achieve success” (pg. 6-4). “At times this course was an incredible learning experience; rehearsals were usually run well by Dr. Stetson, with the only pitfalls coming when students were not prepared well enough with their parts as a result, some rehearsals became somewhat tedious, but overall I felt that Dr. Stetson handled such situations responsibly and professionally...” (pg. 6-4). “There aren’t enough words to describe how pleased and delighted I am to have picked Dr. Stetson as my trumpet studio professor. His teaching techniques and overall involvement with the school of music has helped me in so many ways. Ever since my first lesson with him, I’ve always learned more than one thing after leaving his office that has helped me as a musician and person. ...” (pg. 6-2). The last comment introduces another theme, that of personal growth: “I have never grown more as a player that I did when working with Dr. Stetson, nor have I ever been so encouraged to work hard. His criticism was always given respectfully and was always relevant to my improvement as a player” (pg. 6-3). “Playing in this ensemble has helped me exude more confidence in my playing as well as stage presence. This semester, we played for both Charles Schlueter and Warren Deck as well as competed in the semi-final round of the National Trumpet Competition in Mechanicsburg, PA. Over the past year I was experience [sic] a state of depression and I felt lost in what I should do. Dr. Stetson took time out of his day and talked to me about it and it helped me rediscover my love for the trumpet. I am truly grateful to have had this class with Dr. Stetson” (pg. 6-5). The previous student found ensemble competition noteworthy, as have others during the past two years. One writes, “Having the opportunity to perform with this ensemble was such an amazing experience. The opportunity to go to Colorado and compete at the National Trumpet Competition was such an education and enlightening experience! The amount of opportunities I have had to perform in Stetson Trumpet Ensemble is amazing. Performing at TMEA, IRG, and NTC have been some of the best memories of my college experience” (pg. 6-3). Another elaborates, “I cannot give enough positive feedback about being in this studio. Dr. Stetson is the most effective music teacher I have ever had, especially one on one. He listens to what we say and uses our feedback to improve our playing to the best of [h]is abilities. He seems to genuinely care about us as people in addition to this. Being in a studio where positive feedback and group practice is encouraged so highly has made this year the one of highest progress for me, both as a player and a group member” (pg. 6-2). “Under the guidance of Dr. Stetson, our entire studio was able to compete in the live rounds at the National Trumpet Competition for the second year in a row. This year we started adopting some techniques of last years ensemble champions. We focused on matching throughout the entire ensemble and blending. We went through the same techniques as being in a larger ensembles [sic], but in a smaller more individualistic setting. I believe Dr. Stetson really wants to build this studio into one of the nations finest. We’re already standing on state with other ensembles from the top music schools in the nation. I think that speaks volumes as to what Dr. Stetson is creating here at Tech” (pg. 6-2).

Without exception, external evaluators echo many of the themes introduced by students and rate Dr. Stetson’s teaching as exceptionally effective. Cathy Leach, Professor of Music in the University of

Tennessee School of Music (Knoxville), and President of the International Trumpet Guild, observes, “In the Teaching realm Dr. Stetson exudes competence and success. His students are competitive as soloists and as ensembles at the National Trumpet Competition, and he has sent a finalist to the very prestigious International Trumpet Guild Ellsworth Smith Competition. Especially notable are Dr. Stetson’s effectiveness in creating studio-wide motivation to learn, both inside and outside of university settings, and his creative use of social media with his studio. Having just attended Dr. Stetson’s ITG Presentation ‘Unlocking the Teaching and Recruiting Power of Social Media’ at the 2018 International Trumpet Guild Conference in San Antonio, TX, I can attest that Dr. Stetson is viewed as a leader in the applied studio teaching field, by students and by faculty colleagues” (pg. 4-10). John Daniel, Associate Professor of Trumpet at Lawrence University (Appleton, WI), agrees, “The accomplishments of Dr. Stetson’s students in the National Trumpet Competition and a finalist in the Ellsworth Summit competition are no small achievements. Both competitions are fierce. Clearly Dr. Stetson has a passion and talent for teaching. All teachers have to find a way to teach that fits their own personality and is effective. Clearly, Dr. Stetson likes to have fun when teaching, without a loss of effort or focus from the students. My sense is, by having a syllabus in place that gives a great deal of structure, and having a studio environment in which students encourage and inspire one another, Dr. Stetson can afford to trust each student, relax, and enjoy each lesson” (pg. 4-5). Similarly, Dr. Amy Schendel, Associate Professor of Trumpet at the University of Iowa School of Music (Iowa City), writes, “Professor Stetson’s accomplishments as a pedagogue are apparent through his work as an adjudicator and clinician. His success with his students at national and international level competitions such as the National Trumpet Competition and the Ellsworth Smith International Trumpet Solo Competition serve as strong examples of his success as a teacher. His focus on team building and work toward a common goal within his studio is evident in the syllabus” (pg. 4-12). Ryan Gardner, D.M.A., Associate Professor of Trumpet at Oklahoma State University (Stillwater), elaborates, “Dr. Stetson has an excellent reputation as a teacher. I have heard his applied students at both conferences and competitions, which most recently was at the 2018 International Trumpet Guild Conference in San Antonio, Texas. It is clear that Dr. Stetson’s teaching is successful, as his students play with beautiful sounds, good technique, and demonstrate a clear understanding of how to efficiently play the trumpet. Dr. Stetson offers a complete educational experience by maintaining an active studio. His focus on building community within the studio has led to more curious and engaged students. He also seeks to enhance student learning thorough synergistically incorporating elements of the academic curriculum, ensemble skills, auditions, performances, and pedagogy into his applied program. This commitment to student learning has led to many student successes including placing students in top-notch graduate programs with scholarships, having a finalist in the Ellsworth Smith Trumpet Competition, and having other individual and group successes earning scholarships and through competitions. He then builds on this connection, as he explains in his teaching narrative, using the ‘team-oriented community focused on full integration of the university experience and an eye for entrepreneurship...to better equip students to successfully manage their time at the university and prepare them for a future filled with creativity and artistic expression” (pg. 4-7). Writing from personal experience, Wiff Rudd, Professor of Trumpet at Baylor University School of Music (Waco, TX), explains, “Dr. Stetson’s participation in the efforts of the National Trumpet Competition and the International Trumpet Guild to provide important experiences and resources for students is noted. The fact that he has invested in arranging works specifically for his trumpet ensembles and spent time coaching them to success is appreciated by his colleagues in the trumpet world and obviously by his students. His clinic presentations at major music conferences is an important element to his research and his unique choices for topics represent engaging and contemporary thinking. I was fortunate to visit the Texas Tech campus in 2017 when Dr. Stetson hosted me for two days. In the many lessons, master classes, and ensemble coachings, it became immediately clear to me that Dr. Stetson’s students are exuding the same enthusiasm for learning and performing that he exhibits daily. In all the sessions I led he was present and actively documenting, later asking about some of the concepts I had presented. Above all, the students exude great enthusiasm and are proud to be a part of what Dr. Stetson, with the support of the school, is building at Texas Tech. He is modeling how to do the work of the music business very well with established principles of excellence and curiosity” (pg. 4-11). Finally, Richard Stoelzel, Professor of Trumpet in the Schulich School of Music at McGill University (Montreal, CA) and President/ of the World Trumpet Society, concurs, “The success of his students at both the solo

level and the trumpet ensemble division are indeed a testament to his highly effective teaching. He has fostered a team building philosophy that has proven a terrific asset to his program. I am happy to be able to speak to this from a position of experience. Robert Luther recently received his DMA in performance under the tutelage of Professor Stetson. Robert was a former student of mine. I have personally witnessed amazing growth from Robert since his time working with Professor Stetson. I am happy to send more students to Professor Stetson in the future as I am convinced of his high level of teaching and his superb mentoring of his students” (pg. 4-13).

Dr. Stetson’s scholarship comprises masterclasses, presentations, and adjudications (pgs. 3-5 & 3-6), solo performances (pgs. 3-7 through 3-9), selected chamber music performances (pgs. 3-10 through 3-12), selected large-ensemble performances (pgs. 3-13 through 3-15), arrangements, commissions, and published recordings (pgs. 3-16 & 3-17). His achievements include 5 instances ranked 5; 41 rated at 4; and 32 ranked 3 during the period under consideration, in addition to several instances ranked 2 and 1. External evaluators view his scholarship favorably. Professor Wiff Rudd, Baylor University, writes, “The level of productivity that Dr. Stetson has demonstrated in his five years in Lubbock is remarkable, particularly with regard to solo, chamber, and orchestral performances. Additionally, the projects related to performing and/or recording new works are particularly impressive. It is apparent that he has been extremely resourceful in securing grant funding and has been supported by the major ensemble directors as they have afforded him the opportunity to perform four major concertos in five years” (pg. 4-11). Professor Cathy Leach, University of Tennessee, elaborates, “He is a versatile, strong player with very solid fundamentals, who appears relaxed and comfortable onstage. His focus currently seems to be on new music, and he is actively commissioning and performing the music of upcoming composers (Robert Luther, Michael Mikulka, Mark Hagerty, Justin Casinghino), as well as the music of well-known composers such as James Stephenson. To be recording a James Stephenson Concerto at this early stage of Dr. Stetson’s career indicates a rising significant talent, as Stephenson is probably the most sought-after composer today by leading orchestras, soloists and wind ensembles. Beyond his solo work Dr. Stetson maintains an active schedule as an orchestral trumpet player. Knowledge of orchestral sound, style, and tradition is important for a trumpet teacher. The only way to learn those skills is through consistent playing in good orchestras” (pg. 4-9). Dr. Ryan Gardner, Oklahoma State University, agrees, “Dr. Stetson is an active orchestral, chamber, and solo performer, which is essential to the success of any music professor. Dr. Stetson has performed with several excellent orchestras including the Albany Symphony, the Alabama Symphony, the Colorado Music Festival Orchestra, and the Boston Philharmonic among others. Dr. Stetson also maintains an active solo schedule having performed ten recitals, three full concertos with large ensemble, and several new works at International Trumpet Guild Conferences. This output showcases the credibility Dr. Stetson brings to his students and university. Since his hiring, Dr. Stetson has been on five separate recordings in the last five years, which is extremely impressive and I’m looking forward to the release of Dr. Stetson’s debut solo album ‘American Works for Trumpet.’ This production really showcases his versatility. His supplied recordings demonstrate Dr. Stetson’s warm tone, clear command of the instrument, and effortless technique” (pgs. 4-7 & 4-8).

Several evaluators focus on musical quality. “Regarding Dr. Stetson’s creative and research contributions,” writes Associate Professor John Daniel, Lawrence University, “I am impressed with the quality of playing. Dr. Stetson supplied several live recordings of substantially challenging music which he performed with confidence and aplomb. The recording of the Shchedrin ‘In the style of Albeniz’ was a little less convincing than everything else submitted. Generally speaking, Dr. Stetson shows a clarity of tone, articulation, and intonation that is a clear indication of disciplined practice over a lifetime. I can’t help but notice that all the solo repertoire submitted for review is 20th or 21st century music. I wish Dr. Stetson had provided a stronger statement about his life and goals as a creative artist, in support of this choice. That being said, I have no reason to believe there is any lack of ability or interest in performing music from 17th – 19th centuries. In the recordings submitted, Dr. Stetson showed a full range of expression. His performances show musical passion as well as technical command, which transcend style period or genre. Good music making is good music making, and there is ample evidence in the document to make it easy to say the candidate is an excellent musician and an excellent trumpet player”

(pg. 4-6). Dr. Amy Schendel, University of Iowa, agrees, “I am well aware of his excellent reputation in the trumpet community. Upon review of his curriculum vitae, samples of his creative and scholarly work, and teaching materials, I believe Professor Stetson to be a first rate teacher and performer. The quality of his playing is exemplified by through his solo performance recordings. The repertoire is challenging and demonstrates the virtuosity and control of Professor Stetson’s trumpet playing. James Stephenson’s Concerto for Hope provides a great example of stamina in range and technical fluency. Robert Suderburg’s Chamber Music VII: Ceremonies for Trumpet and Piano is another example of demanding 20th century music, including extended techniques, that Professor Stetson performs easily and with complete authority. It goes without saying Professor Stetson’s ability as a performing artist is of the highest merit” (pg. 4-12). Professor Richard Stoelzel, McGill University, adds, “Notable are his numerous performances at the International Trumpet Guild conferences. These performances give the university significant exposure. After listening to a number of his performances both live and recordings, it is evident that he is a terrific performer/ musician. He [h]as all the valuable assets such as a beautiful sound, great control, great technique and pitch. He is able to provide a wonderful example of being an ‘all around’ consummate musician to his students. These remarkable performances will be a magnet for students to desire to attend Texas Tech to continue under his tutelage” (pg. 4-13). Writing from personal experience, James Thompson, Professor of Trumpet at the Eastman School of Music, University of Rochester (New York), avers, “We both played Mahler’s second symphony with the Albany Symphony a few years ago. I found him to be an excellent performer and musician. He has excellent technical command of the instrument. He has performed for our students here at Eastman and they were tremendously impressed with his technique and musicality as well as his adventurous choice of literature. Having sat on several international trumpet competition juries I can attest that his quality of performance is at the international level” (pg. 4-15).

With regard to service, as noted above, Dr. Stetson has won a Pursuit of Excellence Award from the Office of Transition and Engagement (pg. 3-16), and he has agreed to take on the role of Associate Director for Undergraduate Studies in the School of Music (pg. 9-2); even now, the Faculty Evaluation Committee rates his service load as “high” (pg. 2-10). In addition to service on D.M.A. student committees (pg. 3-3), he has provided 21 masterclasses and presentations to area secondary schools (pg. 3-5), and actively serves the World Trumpet Society and International Trumpet Guild in such positions as board member, website development, and social media management. At Texas Tech, he has provided service in varied capacities, including 3 for the School of Music, 2 for the Talkington College of Visual & Performing Arts, and 4 for the university; more notable ones include membership in the Faculty Senate and actions on behalf of the Office of Student Conduct (pg. 3-18). Dr. Stetson has hosted 10 guest artists and has coached local Youth Ensembles (pg. 3-19). Of this, Professor Richard Stoelzel writes, “Notable is his 2018 award, The Texas Tech University Office of Transition and Engagement Pursuit of Excellence Award. Professor Stetson has arranged as well as commissioned numerous works which have brought notoriety to his trumpet studio as well as to the university. His service includes local, national and international participation. His impressive list of guest artists, is great for the students and brings yet more great exposure to the university. His work with the Lubbock Wind Ensemble and the Youth Orchestra, are great recruitment tools. His participation in university service is quite impressive” (pg. 4-14). Associate Professor John Daniel adds, “Regarding the area of service, Dr. Stetson is obviously capable and in great demand. I would hope he enjoys this type of activity, because he is doing a substantial amount. Truthfully, half as much would still be substantial. I don’t know if recruiting is considered ‘service to the university’, but I know that recruiting is one of many ‘black holes’ an applied faculty member encounters in life, sucking up all available time and energy. His contributions in the area of service are impressive, both because he is being asked to do them and that he is able and willing” (pg. 4-5). And, Dr. Ryan Gardner opines, “It is easy to see Dr. Stetson’s dedication to both the University and to his profession. His is an active committee member at Texas Tech and is currently a representative for the Faculty Senate. Dr. Stetson also serves on the Board of Directors and is the Web Editor for the new organization World Trumpet Society and is also active within both the National Trumpet Competition and the International Trumpet Guild, the two most important organizations in our field. This level of service to both the University and the industry is to be applauded” (pg. 4-8).

In summary, external evaluators provide a strong case for tenure and promotion. “I have enjoyed seeing (and hearing) the materials in Dr. Stetson’s file, which indicates outstanding creative activity and superb teaching effectiveness. What Dr. Stetson has accomplished individually through creative activity, and with his studio, since his 2013 TTU appointment is impressive, significant, and brilliantly focused on the skills students need today. Dr. Stetson is a very accomplished trumpet player, and he is more comfortable than most of us with the technological skills needed to present his musical and pedagogical concepts. In summary this tenure/promotion file reveals an outstanding trumpet player, and an innovative, effective teacher. It points to continuing success in creative activity, collegial efforts, and teaching. Dr. Stetson’s file outstanding, and would merit promotion and tenure at any institution I can imagine. He has many musical and pedagogical accomplishments to his credit during the past five years, and I feel certain that his future work will be equally original and important to the field of music” (pgs. 4-9 & 4-10). “Through personal observations, I have found Dr. Stetson to be an engaging, kind, approachable, and well-connected colleague. My examination of his vitae and supporting materials finds Dr. Stetson to be a high-quality professor and player and an integral member of the Texas Tech School of Music” (pg. 4-8). “I believe that through balanced productivity in teaching, performing, and other avenues of scholarship, Dr. Stetson is making significant strides in his work at Texas Tech University with the goal of building a strongly connected culture. In my opinion, his projects in creative scholarship are serving this goal very well” (pg. 4-11). “I believe he has the temperament and patience to add stability and consistency to your academic environment” (pg. 4-15). “...Professor Stetson seems to be an exemplary Professor. He is well represented in every area and is a very effective teacher/performer. He has shown consistent success in each area. I found his materials comprehensive and impressive” (pg. 4-14). “In conclusion, Professor Stetson’s record of creative activity, teaching, and service is significant. He has made meaningful contributions as an artist and pedagogue to Texas Tech University and someone that I expect will continue to flourish and whose influence will impact Texas Tech University in the years to come” (pg. 4-12).

The TCVPA committee concurs with these assessments: in view of an impressive record of effective teaching, scholarship, and service to institution and profession, Dr. Stetson clearly merits promotion to the rank of associate professor with tenure at Texas Tech University.

The role of a performance studio teacher is both challenging and difficult to navigate, for it demands of a faculty member the ability to excel as teacher, professional performer, and university colleague. As you have read above, Dr. Andrew Stetson has met these challenges and exceeded expectations in every area. His teaching is praised by students, colleagues, and outside referees for its effectiveness, innovation, and for the results students glean as they move forward to claim positions both in the academy, as well as in the profession. In terms of his own professional involvement in performance, Dr. Stetson’s accomplishments are impressive. He has forged a direct relationship between teaching and performance that is difficult to master. He can articulate the deficiencies of his students, work with them to overcome problems, and personally model solutions for them to learn from. He encourages a highly competitive environment in which students aspire to the highest professional standard of performance and are rewarded through the opportunities their instructor finds for them at national competitions where they witness the quality of their training by placing in the highest categories of the contests. He is the very essence of the performer/teacher as evidenced by the success of his students (nationally and regionally), as well as the numerous performances he has given himself as soloist, chamber music performer, and orchestral/band musician with a variety of ensembles that run the spectrum from the regional through the international with major professional ensembles and more modest organizations. He has commissioned four new works over the past five years and accomplished the recording of five albums, three of which are commercially available. His arrangements of standard repertoire are for the consumption and training of his students, while providing much needed repertoire for the discipline. His involvement in professional organizations, regionally, nationally, and internationally is impressive.

Andrew Stetson is a sought-after commodity. He has had offers made to him by institutions that are aspirational for Texas Tech, yet we have been fortunate to retain his services for our School of Music. I

believe that it is imperative that we grant promotion and tenure at this time. The candidate has distinguished himself and the University repeatedly. His evaluations, both internally and externally are flawless. Andrew Stetson is, by all measures, worthy of our confidence and encouragement. I recommend Professor Andrew Stetson highly for promotion and tenure and hope that you will give his candidacy every consideration.

Thank you.

Respectfully submitted,

A handwritten signature in blue ink, appearing to read 'Noel Zahler', with a long horizontal flourish extending to the right.

Noel Zahler, DMA
Dean and Professor