

arts MAGAZINE

HIXSON-LIED COLLEGE OF FINE AND PERFORMING ARTS
UNIVERSITY OF NEBRASKA-LINCOLN



**FAST FORWARDING OUR FUTURE ▶▶
THE GLENN KORFF SCHOOL OF MUSIC
GOES GLOBAL WITH WEBCASTING**





DEAN'S LETTER

CHARLES O'CONNOR

The Hixson-Lied College of Fine and Performing Arts remains strong and vital. Our enrollment next fall is up, and our faculty and students continue to do nationally and internationally recognized creative work and research, which we celebrate in this issue of Arts Magazine.

In fact, we have so many accomplishments in art, dance, film, music and theatre to tell you about. In this magazine you will learn how our college is leading the way in innovation in the arts, student and faculty achievement and engagement with our community.

For example, as a reflection of our times, the arts are becoming ever more implicated by media and technology. You will learn about how our Glenn Korff School of Music began webcasting its concerts live to a growing and appreciative audience worldwide. You will also read about how computer visualization is informing archeology and art history through our exposé of Dr. Philip Sapirstein and his discoveries at the Temple of Hera in Greece.

Ultimately, we in the Hixson-Lied College of Fine and Performing Arts believe that the arts are only as important as the connections we create with our community and the opportunities we provide our students. You will discover how Dr. Rhonda Fuelberth's

i2Choir is breaking new ground by providing music-making opportunities to people of many ages and abilities and with a variety of physical, sensory and cognitive challenges. Finally, you will learn about the national and international recognition that our students, faculty and alumni continue to receive through awards, publications and creative activities.

I invite you to enjoy this edition of Arts magazine, and I thank you for your continued support of the Hixson-Lied College of Fine and Performing Arts.

Chuck O'Connor
Hixson-Lied Endowed Dean



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arts

MAGAZINE

FALL 2015

FOR ALUMNI AND FRIENDS OF THE
HIXSON-LIED COLLEGE OF
FINE AND PERFORMING ARTS,
UNIVERSITY OF NEBRASKA-LINCOLN

HIXSON-LIED ENDOWED DEAN

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MARCHING BAND
RETURNS TO ACTION
SEPT. 5 WHEN THE
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UNIVERSITY OF
Nebraska
Lincoln

N | **BIG**

HIXSON-LIED COLLEGE OF FINE AND PERFORMING ARTS TO CONTINUE

A proposal to create a new Hixson-Lied College of the Arts and Architecture, a consolidation of the Hixson-Lied College of Fine and Performing Arts and College of Architecture at the University of Nebraska–Lincoln, was removed from the agenda of the Board of Regents in June, and UNL officials do not expect it to be considered in the near future.

As a result, the two colleges will continue to operate in their present configurations.

“While I am disappointed at this outcome, I am extremely proud of our faculty, students, alumni and other constituents in the Hixson-Lied College of Fine and Performing Arts,” said Endowed Dean Charles O’Connor. “I could not be more proud of our college and the way we pulled together to do everything possible to make this work. We certainly hope that in the future there might still be opportunities for collaboration with our colleagues in the College of Architecture.” ♦



Students from the Hixson-Lied College of Fine and Performing Arts and College of Architecture came together for food, fun and music at the Friday Fusion Tailgate in the Arts Quadrangle on Oct. 24.

MARKS NAMED ASSOCIATE DEAN

Associate Professor of Organ Christopher Marks has been named Associate Dean of the Hixson-Lied College of Fine and Performing Arts, effective July 1, 2015.

He will take over from Professor of Art History Christin Mamiya, who is returning to the faculty in the Department of Art and Art History. She has served as associate dean since 2009, including one year as interim dean.

“I feel strongly about the importance of arts in higher education and am excited to have this opportunity to help shape the future of the arts at UNL,” Marks said. “I look forward to working with the many talented faculty and students across the college in this new role.”

Marks has taught organ at UNL in the Glenn Korff School of Music since 2006. He became associate professor in 2011. Prior to UNL, he taught at Syracuse University from 1999-2006. ♦



Christopher Marks



SKYROS QUARTET ADMITTED TO PRESTIGIOUS ASPEN MUSIC FESTIVAL

Skyros Quartet. Photo by Andreas Xenopoulos.

The Skyros Quartet was admitted to the Aspen Music Festival and School's Center for Advanced Quartet Studies this summer. The Aspen Music Festival and School only admits three quartets into the program each summer, and the members of the admitted quartets each receive a full fellowship, room, and board, for no charge. The Center for Advanced Quartet Studies is this country's premier training program for emerging string quartets. Alumni of the center are among today's more celebrated young quartets and have won numerous prestigious chamber music awards and competitions.

The Skyros Quartet members (Sarah Pizzichemi, James Moat, Justin Kurys and William Braun) recently completed their Doctor of Music Arts degrees in performance (chamber music focus) this May under the guidance of the Chiara String Quartet. Founded in 2010, Skyros received Master's in Chamber Music Performance from the University of Texas at Austin Sarah and Ernest Butler School of Music, mentored by the Miró Quartet and Sandy Yamamoto. Skyros also been mentored by the Penderecki and Muir String Quartets and composer Joan Tower. The Chiara String Quartet was an Aspen

Fellowship recipient quartet in 1996 and 2001.

"We are so proud that UNL's resident graduate string quartet, the Skyros Quartet, has been awarded a full fellowship for study at the prestigious Aspen Center for Advanced Quartet Studies for the summer of 2015," said Chiara member Jonah Sirota. "It is especially edifying to see them heading to work with some of the same luminary mentors that the Chiara Quartet got to study under when we were Aspen fellowship recipients. Working with this gifted young quartet is a pleasure; this honor speaks to their hard work and dedication, as well as to the amazing things that students at the Glenn Korff School of Music are achieving on a regular basis."

The Center for Advanced Quartet Studies was established by Claus Adam and Gordon Hardy through the generosity of Mrs. Jane W. Kitselman. The program offers eight weeks of intensive study devoted exclusively to quartet repertoire and performance practice.

"Attending the Aspen Music Festival as part of a string quartet has been a lifetime goal of mine since I was 13. I am so honored and excited that Skyros was in Aspen this summer," Pizzichemi said.

We are so thrilled to be working with some of the top chamber musicians in the world in Aspen," Braun said.

The Skyros Quartet's first CD "Introspective Odyssey" is available now on Amazon and iTunes. ♦

ON THE RISE: CARSON SCHOOL'S HOWARD RECEIVES NATIONAL RECOGNITION FOR DRAMATURGY



“I’m still in disbelief. Going to the national festival itself was an incredible honor and meeting and talking with peers and professionals was a humbling experience. The fact that I won—I still don’t quite believe it. I’m absolutely ecstatic, though, and cannot wait to intern at the O’Neill and explore new play dramaturgy at one of the very best places in the nation to do so.” —Bryan Howard

Bryan Howard, who graduated with a Bachelor of Arts in May from the Johnny Carson School of Theatre and Film, received the Literary Managers and Dramaturgs of the Americas (LMDA) Dramaturgy Fellowship at the national festival of the Kennedy Center American College Theatre Festival (KCACTF) in Washington, D.C., in April.

Howard was one of four national fellows attending the festival. He had previously won first place in the LMDA/KCACTF student dramaturgy competition at the Region V Festival in Minnesota in January.

As part of the award, he is interning this summer at the Eugene O’Neill Theater Center in Waterford, Connecticut, in their Playwrights’ Conference Literary Office. Founded in 1964 by George C. White, in honor of America’s only Nobel Prize-winning playwright, the O’Neill pioneered play development and stage readings as a tool for new plays and musicals. It is also home to the National Theater Institute.

“I’m still in disbelief,” Howard said. “Going to the national festival

itself was an incredible honor and meeting and talking with peers and professionals was a humbling experience. The fact that I won—I still don’t quite believe it. I’m absolutely ecstatic, though, and cannot wait to intern at the O’Neill and explore new play dramaturgy at one of the very best places in the nation to do so.”

Winning the national fellowship wasn’t his only honor this spring. Howard also earned a Fulbright English Teaching Assistantship Grant. Following his internship at the O’Neill, he will travel to Indonesia for the 2015-2016 school year.

“I’m absolutely ecstatic about it,” Howard said.

In addition to his English teaching assistantship, he also will complete a community engagement project.

“My community engagement project that I proposed and will develop is to create a cultural exchange group with students where I talk about Western theatre, Western conventions and Western plays,” he said. “And then they would share Eastern traditions. I don’t know anything about Indonesian theatre, but I know their theatre culture is



rich, so it's a chance to talk about these two cultures. And then maybe I would have the end product be a devised theatre piece that merges Western and Eastern traditions somehow."

Howard is from Howell, New Jersey, where he grew up with three older siblings, who all played sports. His father, also, umpired a lot.

"My family encouraged me to get into sports. I tried playing baseball and soccer, but I just didn't enjoy it so much," he said. "I would spend much more time either railing against my parents for dragging me to practices or when I was at practice, drawing in the dirt or playing with the grass. I wasn't really a big fan."

In middle school, he discovered theatre.

"I started doing the plays at my school," he said. "I was in the big spring production each year, and I really enjoyed it. I worked my way up from Salesman #1 in the chorus to one of the lead roles, Nathan Detroit in 'Guys and Dolls.'"

He auditioned and was accepted into the Fine and Performing Arts Center magnet high school.

"I did a monologue from 'Death of a Salesman,' where I was Willy Loman, who is a middle-aged man, so that was not a good monologue choice," Howard said. "But I learned how to pick good monologues after that, and they saw something in me."

His father grew up in Lincoln and went to UNL, so when it came time to apply for colleges, his parents encouraged him to look at Nebraska.

"I fought tooth and nail not to apply," he said. "It's far away. I don't want to go to Nebraska. There's nothing there. But I did because I love my father, so I applied."

He tried to get out of it again when he learned the Johnny Carson School of Theatre and Film encouraged him to audition in person.

"The other way I tried to get out of it was they wanted you to audition in person, so I said we have to fly out in January, I have school, and that's expensive," he said.

But his family said that was okay.

"So we flew out here, and I auditioned in person, and thank God I did because my experience here has been incredible," he said.

Bryan Howard
(front) in Theatrix's
"Dr. Jekyll and Mr.
Hyde" in the Spring
of 2014. Photo by
Doug Smith.

JOHNNY CARSON SCHOOL OF THEATRE AND FILM HOWARD : DRAMATURGY

He has been heavily involved at UNL, participating in everything from UNL Masquers to being a student ambassador in the Hixson-Lied College of Fine and Performing Arts.

“I just get very excited, so I want to seize as many opportunities as I can,” Howard said. “It’s important for me because it’s part of learning. I do a lot because I like to explore and play and create and just learn.”

After being a performance major for his first two years in the Johnny Carson School, Howard then decided to create his own Interdisciplinary Studies major in English, Theatre Arts and Human Behavior to combine his interests.

“I started developing a major and found something that pulls together my love of literature and research and looking at theatre from different perspectives,” Howard said.

He first found Performance Studies, which studies theatre and dance from an academic perspective.

“Then I took a Scripts and Performance class here,” he said. “We had a dramaturgy project, and I thought, ‘Oh, this is a cool thing I should really look into more.’ I started doing this kind of research and looking at texts in a different way, and I found out I really liked it.”

For his Capstone project in the Fall, Howard completed a dramaturgy project for University Theatre’s “Love’s Labor’s Lost,” guest directed by Melora Kordos.

“Bryan’s expertise, joy of the text, research and ease of working with the actors was refreshing to have,” Kordos said. “He was a treasure to have on this production, and the entire show elevated immensely from his input and help. I wish I could have Bryan as my dramaturg on every show I direct in the future.”

As part of his work on the production, he wrote up character descriptions for all of the actors and assisted with casting. He then compiled an extensive packet for the actors that included historical background on the location and world of the play, including what was happening politically and a timeline of major events that occurred in the year the play was set. He also created a glossary of terms, which included the Latin and other non-English words in the play, as well as a packet of images from the time period. At rehearsals, he would give

pronunciation notes and help the actors with understanding words and phrases.

“These are all things that a very intelligent, self-motivated person is capable of handling,” Kordos said. “But what makes Bryan so unique and a rare and wonderful resource is not only his love and passion for the work and text, but his gentleness and ease with his work with the

cast. He is a patient and kind teacher. He does not condescend or get frustrated, but instead his joy grows as the actors learn and understand.”

Howard said his dramaturgy work is fun.

“My name is not super huge in the credits, but I get to help all these different aspects and communicate and collaborate with everyone to help make this piece cohesive,” he said.

Kordos is pleased he won the national fellowship for dramaturgy.

“I couldn’t have been more proud of him for being selected in the National Festival,” she said. “He more than earned his place.”

While at the national festival, Howard had a chance to meet and work with dramaturgy professionals as well as his fellow national finalists.

“Getting to go to the festival is a prize, in and of itself, because I got to network, meet all these different dramaturgs and different students who are interested in doing this, too—the people who will be my peers when I start doing this,” he said.

After he completes his Fulbright in Indonesia, Howard plans to apply for internships in dramaturgy and literary management departments of professional regional theatre companies.

“That’s a way to get more training and education in this field, which, up to now, has just been of my own making,” Howard said. “Eventually I want to teach after doing dramaturgy professionally.”

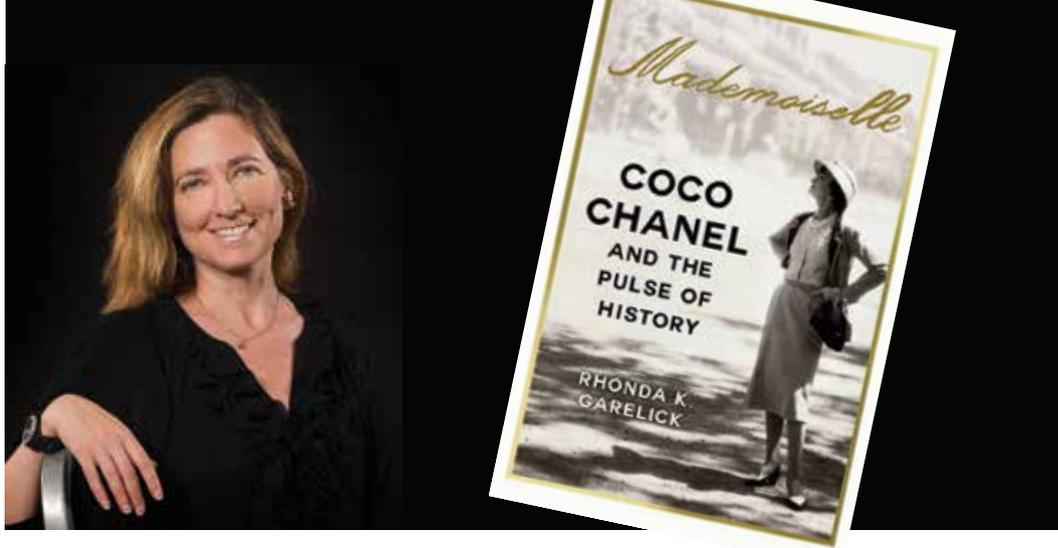
His lasting memory of the Johnny Carson School of Theatre and Film is simply the opportunities studying at Nebraska afforded him.

“They let me make my own major. They let me do all these projects. They let me dramaturg. They let me perform. They let me house manage. They encourage you,” he said. “That sense of community and sense of encouragement is really wonderful and has helped me grow by leaps and bounds.” ♦



Bryan Howard

“I just get very excited, so I want to seize as many opportunities as I can. “It’s important for me because it’s part of learning. I do a lot because I like to explore and play and create and just learn.” —Bryan Howard



GARELICK'S BIOGRAPHY OF COCO CHANEL RECEIVES NATIONAL ATTENTION

BY LESLIE REED, UNIVERSITY COMMUNICATIONS

A 576-page biography of legendary French fashion designer Coco Chanel, written by UNL professor Rhonda Garelick, hit the bookstores to favorable reviews from glossy magazines and literary trade magazines.

Chanel is said to have forever transformed the way stylish women dressed, bringing into vogue the little black dresses, low-heeled shoes, costume jewelry and slim-lined suits we still see on the streets today.

With "Mademoiselle: Coco Chanel and the Pulse of History," Garelick puts Chanel's life story into context with the political, economic and social upheaval during her career, which predated the first World War and continued until her death, at 87, in 1971.

"While fashionistas will find much of interest in the book's revelations of Chanel's influences, these tales of couture are deftly woven into a larger narrative of twentieth-century history," wrote Booklist reviewer Lindsay Bosch in a September review.

"... If it leaves you leery of ever wearing a Chanel jacket, or carrying a Chanel bag, you will understand where the desire for it came from," said Isak Dinesen biographer Judith Thurman in a quote posted on Garelick's website at rhondagarelick.com. The review of "Mademoiselle" was a top-of-cover headline for the Oct. 9 issue of the New York Review of Books, while the Oct. 3 New York Times Sunday Book Review reviewed Garelick's book alongside a newly released biography of Elsa Schiaparelli, a Parisian designer born seven years after Chanel.

New York Times reviewer Vanessa Friedman said

Garelick "convincingly, and engagingly," illuminates the parallels between fashion and politics in Chanel's life, whether liberating the women from corsets, which coincided with Chanel's rise as a businesswoman; dominating France through dress, coinciding with her ties to fascism; her later focus on sportswear, coinciding with the postwar rise of the action-oriented U.S.

The October issues of Harper's Bazaar and More magazine also published double-feature reviews of the new Chanel and Schiaparelli biographies.

"Mademoiselle" was published Sept. 30 by Random House and "Elsa Schiaparelli: A Biography" was published Oct. 7 by Alfred A. Knopf. Town & Country listed it among the fall stand-out books.

Reviewer Anka Muhlstein, in the New York Review of Books, noted there have been at least 85 books written about Chanel, but said Garelick had accomplished what previous biographers had not.

"Writing an exhaustive biography of Chanel is a challenge comparable to racing a four-horse chariot," Muhlstein wrote. "Chanel had a long, varied life that cannot be easily sorted into distinct chapters, particularly because her work, her love affairs, her artistic and political passions, and her commercial instincts are invariably intertwined," Muhlstein wrote. "This makes the assured confidence with which Garelick tells her story all the more remarkable."

Garelick is a professor of English in the College of Arts and Sciences with a special appointment in the Hixson-Lied College of Fine and Performing Arts. She is founder and director of the Interdisciplinary Arts Symposium based in the Hixson-Lied College. She is currently on sabbatical. ♦

To view links to the reviews, visit <http://go.unl.edu/coco>.



KOSCH WINS DOWNBEAT STUDENT MUSIC AWARD

BY BRIAN REETZ

Glenn Korff School of Music Junior John Kosch was named a winner in DownBeat magazine's 38th annual Student Music Awards. Kosch won the DownBeat in Original Compositions-Large Ensemble Undergraduate College Outstanding Compositions category for his piece, "A New Hope."

A Lincoln native, Kosch is currently pursuing a bachelor's degree in music education with an emphasis in composition.

Glenn Korff School of Music Director John W. Richmond said, "John Kosch is an example of the very best that's possible with our innovative curriculum that blends music teacher certification with music composition. John will be a superb music educator with national award-winning accolades in music composition. I simply couldn't be more proud of him."

In 2014, Kosch also won an Herb Alpert Young Jazz Composer Award.

The DownBeat Student Music Awards is an

esteemed competition for middle school, high school and college students to showcase their talent and be recognized for their musical skills. As part of the DownBeat Student Music Awards competition, students record their music on a CD and submit it for judging by professional musicians and educators from across the country. Judging criteria is based on musicianship, creativity, improvisation, technique, sound quality and balance, excitement and authority. Awards are given in 15 categories in five different divisions.

In addition, UNL alumnus David von Kampen (B.M. 2009; M.M. 2011) won in the Original Compositions-Large Ensemble Graduate College category for his work, "Crooked Number" at the University of Kansas, where he completed his DMA. He also received an Outstanding Performance award in Jazz Arrangement (Graduate College division) for "California Dreamin.'" With these awards, von Kampen has won six DownBeat Student Music Awards in the past four years. ♦

MOVIES AND BEYOND RETREAT EXPLORES FILM, EMERGING MEDIA

University of Nebraska-Lincoln faculty and staff from across campus explored the creative intersections of film and emerging media with design, journalism, computational thinking, technology, science and other disciplines at a Nov. 16-17 retreat titled "Movies and Beyond: Connecting Digital Creativity Across Disciplines."

The retreat was sponsored by the Office of the Chancellor, the Office of Research and

Economic Development and the Hixson-Lied College of Fine and Performing Arts and was hosted by the Johnny Carson School of Theatre and Film.

Guest speakers included Elizabeth Daley, dean of the School of Cinematic Arts at the University of Southern California, and Ira Greenberg, director of the Center of Creative Computation at Southern Methodist University. ♦



Faculty and staff from across campus came together at the retreat to explore the creative intersections of film and emerging media with other disciplines.

FEAR AMEER

The Cornhusker Marching Band paid tribute to the Nebraska Cornhuskers' star running back Ameer Abdullah last Fall with a "Fear Ameer" formation during their halftime show on Sept. 27, 2014. A tweet sent by Assistant Director of Bands Doug Bush previewing the formation on Sept. 24 went viral. Nebraska beat Illinois 45-14 in the Homecoming matchup. View the band's performance at the Big Ten Network website at <http://go.unl.edu/dxi8>. ♦





In 2014, the Nebraska Repertory Theatre produced Paul Slade's "Unnecessary Farce." Photo by Doug Smith.

JOHNNY CARSON SCHOOL ANNOUNCES CHANGES TO PRODUCTION SEASON

The Johnny Carson School of Theatre and Film has announced upcoming changes to its production season to enhance the opportunities available for its students to produce quality theatre for community audiences.

Expected to begin in the Fall of 2016, a new collaboration between the Nebraska Repertory Theatre and University Theatre will expand the opportunities for audiences and students to engage with professional artists over a 9-month season.

"We want to embrace the traditions and history and build upon the success of both organizations, while strengthening our mission to better serve the Lincoln and UNL communities," said Paul Steger, director of the Johnny Carson School of Theatre and Film. "Our focus is to provide the best experience possible for our theatre students and give them as many opportunities as possible to interact with theatre professionals."

While the changes will mean the end of the summer Nebraska

Repertory Theatre seasons, Steger said what they are building will be a better theatre experience for both students and patrons.

"What we envision is bringing in professional artists and directors during the academic year to work with our students and faculty on

"What we envision is bringing in professional artists and directors during the academic year to work with our students and faculty on higher quality productions than what we can currently do now during the academic year or summer," Steger said. "By combining our resources into one season, we will enhance the theatre we produce to make sure students and patrons are getting the very best experience we can offer."

higher quality productions than what we can currently do now during the academic year or summer," Steger said. "By combining our resources into one season, we will enhance the theatre we produce to make sure students and patrons are getting the very best experience we can offer."

The season will consist of four productions each year (two per semester), with the opportunity for additional productions to occur in collaboration with the Lied Center for Performing Arts or other community or regional partners.

Guest actors, designers and directors potentially can come for

extended periods of time during the academic year when all students and faculty would benefit from their presence. These guest artists would be available to teach classes, as well.

CONTINUED ON PAGE 12

Assistant Professor of Theatre J.D. Madsen received a nomination for Outstanding Set Design for the play “Sex With Strangers” at the Signature Theatre in Washington, D.C., this spring in the Helen Hayes Awards.

He was one of five designers up for the award in the Hayes Production category, which recognizes productions in the fully professional theatre companies.

One of the country’s most prestigious cultural honors since 1985, the Helen Hayes Awards celebrate outstanding achievement in more than 90 professional theatres throughout the Washington, D.C., metropolitan area. They are named for the legendary “First Lady of the American Theatre,” whose career spanned nearly 80 years.

“I was excited and extremely honored to be listed as a peer amongst these other talented designers,” Madsen said of his nomination. “Having worked in the D.C. area for a while, when you hear your name nominated, there is this acknowledgement that you really are playing in the same game. There is a tremendous sense of community and honor that comes with that acknowledgement.”

Madsen said it’s not widely known that Washington, D.C., has more than 80 professional theatres in the area and is the second largest theatre market in the U.S., in terms of ticket sales, to New York City.

“You don’t hear that a lot,” he said. “But it’s just as relevant as New York. Most of the great New York shows started in D.C. It’s great to be part of that community and is a connection. I hope to keep it alive for the students that come to Nebraska for years to come.”

Madsen, who just completed his first year of teaching scene design at UNL, came to Nebraska from Washington, D.C. He received his M.F.A. from the University of Maryland and his bachelor’s degree from Weber State University.

“Sex with Strangers,” by Laura Eason and directed by Aaron Posner, ran Oct. 14-Dec. 7, 2014, at the Signature Theatre’s second stage, the Ark Theatre. In the play, a raging snowstorm traps strangers Olivia, an unsuccessful, yet gifted 39-year-old writer, and Ethan, a tech-addicted and wildly successful young blogger, in a secluded cabin.

For his set design, he and Posner discussed the intersection of public and private and digital and analog.

“Those intersections became the most important thing for me to try to convey, along with the idea of stripping down and the vulnerability that creates. There is this great line in the play where he wants to read her new book, and she won’t let him even after they’ve had sex,” Madsen said. “He doesn’t get that. But she says, ‘Well, no, I wouldn’t let you read the book because it’s too personal.’ What, really, is personal?”

He started with the idea of a box set. He took half of the walls and floor structure and turned it into a solid mass to represent her.

“She was very closed off and cloistered in her world,” he said.

Her entire world was made from the writing she based her existence off of, so the whole set was made of books.

“We bought 20,000 books, stripped the covers, bound them together and sliced them and built them literally like bricks,” Madsen said. “We built up with the wall and some of the furniture pieces, and even the floor that they walked on was made of books. It was really exciting and kind of fun to use material in that non-traditional way.”

Then the ceiling and back wall became his representation of the young blogger.

“It was all open structure,” Madsen said. “There were no walls or substance to it. It felt very open and airy, so we had floating windows and bookcases that didn’t attach to anything.”

For the furniture and furnishings, he held onto the vulnerable sense they were both at.

“We worked hard at it,” he said. “Even though we put stuff on the shelves, it felt bare. We stripped down finishings on the wood to make them naked and nude. We had flashes of color in the drapery and pillows and that kind of stuff.”

Madsen is excited about his first direct nomination for the Helen Hayes Awards, and he is excited about the future for the scene design program in the Johnny Carson School of Theatre and Film.

“Part of what I’ve always had a great passion for is the interaction and interplay between a teacher and a student,” Madsen said. “I get more joy from watching a student have a breakthrough moment than I do from any amount of applause I could receive from my work.” ♦

MADSEN N HELEN FOR SET D



NOMINATED FOR HAYES AWARD DESIGN



J.D. Madsen's set for "Sex with Strangers," which earned him a Helen Hayes Award nomination for set design this year.

DESIGN+SOCIAL JUSTICE

SYMPOSIUM

The graphic design program in the Department of Art and Art History is hosting a symposium this Fall titled “Design + Social Justice” from Sept. 15-16.

The symposium will examine the role that graphic design plays in social change through a series of lectures and exhibitions featuring images and newspapers from the Black Panther Party. The Black Panther Party was a revolutionary organization promoting social justice that was active from 1966 until 1980. Community social programs, such as free breakfast for school children and free health and dental clinics, sickle-cell testing and voter registration assistance were primary activities of the Party. In addition, they formed alliances with other oppressed groups in the struggle for equality and social justice.

“This symposium will highlight the visual communications of the Black Panther Party,” said Assistant Professor of Art Stacy Asher. “The graphics that will be exhibited are historically significant because they represent the role of art as a revolutionary force and how art and design can communicate about a need for social change.”

The featured guest speaker and visiting artist will be Emory Douglas, the former Minister of Culture and artist of the Black Panther Party. His work will be exhibited at Sheldon Museum of Art this Fall, and he will be in residence in the Department of Art and Art History from Sept. 14-16.

Douglas will present a free public lecture on Tuesday, Sept. 15 at 5:30 p.m. in Sheldon’s auditorium.

Also attending will be photographer Suzun Lucia Lamaina, a former colleague and student of Farm Security Administration photographer John Collier. Lamaina will be presenting an exhibition of current portraits

of former members of the Black Panther Party at Love Library. Assistant Professors of Art Aaron Sutherlen and Asher are designing a book of these portraits and the members’ stories titled “Revolutionary Grain: Celebrating the Spirit of the Black Panther Party.”

In addition, Black Panther Party Historian Billy X Jennings will curate an exhibition of radical underground newspapers from the 1960s and 1970s, which will also be on display at Love Library.

Douglas, Lamaina and Jennings will participate in a panel discussion moderated by Associate Professor of History and Ethnic Studies Patrick Jones on Wednesday, Sept. 16 at 5:30 p.m. in Love Library’s auditorium. For a full listing of events, visit <http://go.unl.edu/yk4g>.

Sutherlen and Asher traveled to San Francisco this Spring, where they met with Jennings and saw his archive of underground newspapers.

“To hold these newspapers in your hands from the 1960s and see the stories, was incredible. They are formally beautiful and are wonderful artifacts of graphic design history,” Asher said. “The newspapers also represent a voice that was

not in the mainstream media. These were college kids authoring and publishing these publications and in a language that was accessible and powerful.”

Added Sutherlen, “We all think these movements are on social media now, but back then, this was how they got their messages out to the population. There were feminist papers and ones on environmental issues and American issues. What is so interesting was these groups were all supporting each other. They created this ethos around the struggle for equality and justice.” ♦

“We Shall Survive Without a Doubt” by Emory Douglas. Back cover of *The Black Panther: Black Community News Service*, Vol. VI, No. 30, Aug. 21, 1971, offset lithograph. © Emory Douglas.



“The Skin of Our Teeth.”

CONTINUED FROM PAGE 9

Steger envisions the guest actors working under a University/Resident Theatre Association contract to allow students and stage managers to gain valuable Equity Membership Candidate (EMC) points that are necessary to gain eventual membership in Actors’ Equity Association, the union that represents the world of live theatrical performance.

A name for the new production season has not been chosen yet. A national search for an artistic director and additional planning will take place during the 2015-2016 academic year. The University Theatre season will proceed normally next year while work continues to build and market the new production program.

Ron Hull, senior advisor to NET and Professor Emeritus of broadcasting and a member of the Rep Advisory Board, is excited for what the future will bring.

“Combining the strengths of the University of Nebraska Theatre with the strengths of the Nebraska Repertory Theatre is a 21st century merger that will enrich the academic careers of the students in the Johnny Carson School, and it will bring enhanced theatre productions to the campus and community audiences,” he said. “I’m looking forward to many evenings of great theatre.” ♦



Walt Whitman

To Bryant, the Poet of Nature.

*Let Glory diadem the mighty dead –
Let monuments of brass and marble rise
To those who have upon our being shed
A golden halo, borrowed from the skies,
And given to time its most enduring prize;
For they but little less than angels were:
But not to thee, oh! nature's OWN, we should
(When from this clod the minstrel-soul aspires
And joins the glorious band of purer lyres)
Tall columns build: thy monument is here –
For ever fixed in its eternity –
A monument God-built! 'Tis seen around –
In mountains huge and many gliding streams –
Where'er the torrent lifts a melancholy sound,
Or modest flower in broad savannah gleams.*

– W.W., "New Era," June 23, 1842.



Wendy Katz

Katz rediscovers 1842 Walt Whitman poem

Associate Professor of Art History Wendy Katz has discovered a new poem by Walt Whitman. While researching art criticism in the penny newspapers, as a Smithsonian Senior Fellow in Washington, D.C., she found a poem in the June 23, 1842, issue of the "New Era," by "W.W."

The poem, "To Bryant, the Poet of Nature," addresses William Cullen Bryant, an American romantic poet and editor of the New York Evening Post.

Her published article in the Summer/Fall 2014 issue of the "Walt Whitman Quarterly Review," outlines her reasons for believing the poem was by Whitman.

"The peer review process meant that the editor of the journal and two other scholars felt that the argument was persuasive," Katz said.

Katz is an art historian. She is researching a book titled "The Politics of Art Criticism in the Penny Press, 1833-1861." She received a Smithsonian American Art Museum Fellowship to conduct research in Washington, D.C., last year.

Near the end of her fellowship, she was reviewing newspapers in the collection of the Library of Congress.

"I would just go page by page through the issues of the newspapers," Katz said.

Katz was looking for any kind of art criticism for her own research, but kept an eye out for Whitman.

"He was an art critic, and I actually also found a new piece of art criticism by him," Katz said. "But my husband, Ken Price, is a Walt Whitman expert, so I always try to spot any references to Whitman."

The poem in the "New Era" was signed with the initials "W.W."

"So you have to prove it's by Whitman," Katz said. "That's what the article I wrote for the journal was about, trying to persuade people that it is him."

Her attribution centers on three arguments: Whitman's initials, his poetics both prior to and after his writing of "Leaves of Grass," and his relationship to editors of political presses during this time.

Through her research, she knew of Whitman's connections to not only Bryant, but Parke Godwin, Bryant's son-in-law and the editor of the "New Era" at the time Whitman's poem was published. Whitman himself edited and wrote for other Democratic-leaning penny papers.

"It seems clear to me that they all knew each other and were writing for each other's papers," Katz said.

Whitman also had a personal connection to Bryant.

"Whitman later recalled going for long walks with Bryant, so they were more than just political and journalistic acquaintances," Katz said.

In looking at the poem, Katz said it may not immediately seem like Whitman because it's not like "Leaves of Grass," Whitman's famous poetry collection published in 1855.

"It was written almost 15 years before 'Leaves of Grass,' his monumental achievement where he experimented with verse," Katz said. "So it's a pretty conventional-seeming poem."

But Whitman continued to write newspaper poetry throughout his life.

"And of course, it paid, unlike 'Leaves of Grass,'" Katz said. "And his newspaper poetry was always more conventional. I was struck, though, by the way he comes back again and again in these poems to this theme that the physical monuments we build to elevate people and give them fame are not satisfactory. In a republic, the marker of a great man or woman must be that their achievements have elevated everyday life."

Katz said more Whitman poems in periodicals might be discovered.

"Whitman is a well known enough figure that people certainly have pored over the records. There won't be huge discoveries," she said. "But I wouldn't be surprised if more miscellaneous poetry does turn up. One of the projects here at UNL in the Center for Digital Research in the Humanities is coming up with a way of searching for poetry in newspapers, and I suspect that devices like that, unlike my flipping pages one by one, will eventually find more poems." ♦

i2CHOIR

PROVIDES CHORAL MUSIC EXPERIENCE FOR COMMUNITY

BY KATHE C. ANDERSEN



The Glenn Korff School of Music's i2Choir aims to broaden the reach of learners with differences to provide a choral music experience that is truly for everyone. "As a public school teacher and then as a graduate student and as a faculty member here, my interest is in broadening our ability to reach learners with differences," said Associate Professor of Choral Music Education Rhonda Fuelberth, who founded and conducts the i2Choir. "We are all learners with difference, but i2Choir is for those learners who have some challenges, in terms of cognition or their physical or sensory interaction with the environment, who want to make music. We want to make choral music opportunities as accessible as possible."

The "i2" stands for inclusive and intergenerational. The i2Choir is open to all participants, ages 5th grade and up, who can sing, as well as those who want to learn to sing. Participants register in cross-age, cross-ability groups or "singing teams" of two to four who want to participate in the ensemble together.

"It's a nice built-in support system," said Lynda Laird, who will earn her Ph.D. in Music Education this year and worked with Fuelberth on

the choir for the last three years as a teacher-conductor and researcher.

Founded in 2013 with 24 participants, the choir this year has more than 40 participants. Some of the various teams include mothers and sons, fathers and sons, friends, neighbors and even people who come independently.

"It's the combination of the intergenerational and the inclusive that makes it unique," Fuelberth said. "We see a number of opportunities for making music—though not nearly enough—for individuals who have physical or sensory or cognitive differences. But I think it's in the community and the teams, the connection to something outside of i2Choir. You come with a group of people that you know and expand those relationships to others. That's a really exciting thing to see."

Deb Safarik comes to i2Choir with her son, Paul.

"I just enjoy doing things with my son," she said. "You do not have to be a great singer or have a lot of experience. You don't even have to be able to carry a tune, but you will learn a lot about music, and you will learn to sing. We just learn from each other and do well. It's a fun thing to do."

Jessica Rajewich graduated from UNL in 2009 with a Bachelor of Music Education degree and is now the Lincoln High Vocal Director.



She continues to participate in i2Choir.

“I’m super excited to be part of it. I learn so much from being here,” Rajewich said. “It inspires you to go from Sunday and start your work week on Monday. You get the teaching element, but you also get to sing. You can’t pass that up. It’s genuine musical joy.”

Fuelberth said their expectation of choir members is to make the best music possible.

“We’re trying to reach people at their own musicianship level,” she said. “Our expectation is to take the group of people we have and make the most wonderful music possible and make sure they have a place to feel good about singing and being part of a community.”

A key partner for the i2Choir is the International Quilt Study Center and Museum on East Campus, which is where the choir rehearses and performs. Built in 2008 using universal design in architecture, the building is easily accessible.

“We practice on Sunday afternoons,” Fuelberth said. “The parking is right outside the door. Every space is accessible. Plus, it has a lovely space where we can perform and practice there. Trying to maintain a sense of similarity is helpful when we try to establish a comfort level for anyone.”

There are similarities between the quilts and the choir.

“With all the quilts hanging and the images you see there of quilts and knowing the history of quilting and how many quilters were able to express themselves through the artistry of quilting when their voices might not have been heard otherwise, that was very powerful to us,” Laird said.

There is also a parallel between making quilts and making music in the i2Choir.

“Quilts are formed when many different pieces come together, and they form something beautiful,” Fuelberth said. “Quilting was a vehicle for previously underrepresented voices to create art as a means of communication, so we have some nice parallels in that regard. It’s a beautiful place to sing.”

Laird said they are very purposeful in choosing repertoire for the choir.

“The primary characteristic is it has to have a positive message,” she said. “Sometimes we are more narrow with that—a message of love or hope. And it’s not just positivity, but really meaningful. It makes it easy to help the singers engage in the meaning behind the music. We really believe that when people can insert themselves into what that meaning

i2CHOIR

is then they'll sing more expressively and they'll be more confident in their singing when it becomes internally meaningful to them."

One song they carry over each semester is "Bumble Bee" by Anders Edenroth, which is a musical depiction of bumble bees in flight that can be sung in varied rhythmic patterns and is flexible.

"That piece is really flexible, and we invite our invited artists to collaborate with us on it," Laird said.

This year, the i2Choir had the opportunity to perform at the Lied Center for Performing Arts as part of the Nebraska Sings performance in March, where they sang "Let the River Run" with the UNL Chamber Singers and participated in a group sing with all of the participating choirs.

"The coolest thing was when we all got on stage to sing, and you're surrounded by so many voices," Laird said. "But you can still hear your own voice among that. It was a powerful event for all of us."

Fuelberth and Laird have made several national and international presentations about the i2Choir, including at the International Society for Music Education in Brazil last summer, as well as at an Intersections Conference by the Kennedy Center's VSA organization, which is an international organization on arts, education and disability.

"Locally, nationally and internationally, we're trying to get the word out as much as we can," Fuelberth said. "We've had a number of people contact me wanting to know how it started, about our approach and what we're hoping to learn."

Fuelberth would love to see other i2Choirs get started in other locations.

"Some of that comes from our own students," she said. "We hope for Lynda to go out and get a job in higher education and perhaps start her own i2Choir somewhere. We also plan to study and publish research based on what we learn from this experience and from the kind of interactions that happen."

Fuelberth said the choir is important for the people who participate and the benefits they get from participating in an ensemble. But it's also important for the community.

"I think it's beneficial to the Lincoln community when we have opportunities to see everyone participating in music," she said. "What we're hoping to study is how that may or many not alter your perception of disability in the community. We avoid the term disability as much as possible because we really aren't focused on that. We focus on the strengths that each individual brings to the setting. We really hope it's a place that you can come and not have a label. You're a member of the choir. We value the contributions of everyone who is there."

Fuelberth sees the i2Choir being a model for other choirs.

"We hope to provide a model so that in schools and in communities, more choirs are reflective of the makeup of society," she said. "We have a tendency in school programs, for example, to have lots of auditioned choirs, and we'll hear the structure of a program in terms of the top

choir or the second choir. Many of those same things that provide different experiences for students in choirs are roadblocks for individuals who learn differently and may struggle in those environments or struggle to actually gain access. Can we become more ready for life in the world when we find ourselves in the company of difference? What do we learn from that? We have the opportunity to share what we learn on a broad scale and influence a way of thinking about inclusivity in music."

Laird noticed that when she taught in the public schools and noticed students who didn't participate in music.

"As I would go past a particular classroom, I would say 'I don't know that student. I wonder why they're not in music?'" Laird said. "That's been my motivation as a teacher and as a musician is finding more ways for people to become involved and for more people to feel more confident as musicians and singers and feel like they can contribute in a number of ways, no matter what kinds of strengths or challenges they have."

Laird said what she has gotten the most out of from i2Choir are the relationships.

"When I go to rehearsal or plan for a rehearsal and think about the faces and the voices and the people, that brings a great amount of joy and satisfaction that I'm part of something really cool and really important for people. It becomes more cultural and meaningful that way."

She had no idea just how meaningful participating in the choir would be.

"Underlying a lot of what we do is changing attitudes and perceptions toward individuals with disabilities,"

Laird said. "And helping people to see

that with the right kind of support and attitudes, we can make beautiful music together. That's why I'm a big proponent for having a lot of opportunities for people. We hear from a lot of people who say if i2Choir didn't exist, I wouldn't get to sing. That is great, but it also breaks my heart. If we weren't here, there wouldn't be places for some of these folks to go. It's very motivating to be forward thinking in providing more places, more choirs that people can sing in."

Fuelberth said even though we are individuals, we can create incredible things when we come together.

"This challenges us to accept something as beautiful even if it's not always perfect," she said. "We try to have the best musical moment we can and know that life happens. Sometimes it's not perfect. But we learn something from the imperfections."

She enjoys the time she spends with the choir on Sunday afternoons.

"There just isn't a place I'd rather be," Fuelberth said. "The individuals and musicians we have had a chance to work with are incredible people. It's been a wonderful experience. You can form a number of groups and provide opportunities, but it really is the purposeful music making that makes a big difference." ♦



2016 ALUMNI AWARDS
NOMINATION FORM

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DEADLINE: DEC. 11, 2015

HONORS DAY WEEKEND

The Hixson-Lied College of Fine and Performing Arts honored alumni, faculty, staff and student achievement at its annual Honors Day Dinner on April 25.

The awards presented include:

Alumni Achievement Award in Art: Susan Puelz (B.F.A. 1980, M.F.A. 1984). A prominent figure in a variety of corporate collections ranging from AT&T to Hallmark, Puelz has been a guest lecturer and artist at universities across the country. Her paintings have received national acclaim at numerous exhibitions, including the Nelson-Atkins Museum of Art in Kansas City and the International Art Competition in Los Angeles.

Alumni Achievement Award in Music: Barbara Zach (B.M. 2001). Zach is Executive Director of Lincoln's Symphony Orchestra. Since taking the helm, Zach has guided LSO through a critical time of artistic growth and audience expansion. Most recently, she secured major multi-year underwriting to allow LSO to move to a new home in the Lied Center for Performing Arts. In conjunction with the new venue, LSO implemented an affordable ticket price initiative in an effort to become accessible to every segment of its community.

Alumni Achievement Award in Theatre and Film: Nancy Marcy (M.F.A. 1987). Marcy is a writer, educator, director, and professional actor. She retired in 2009 from her position as Education Director at the Coterie Theatre in Kansas City (a nationally recognized theatre for youth

and family audiences) but continues to teach their Master Acting classes and Reaching the Write Minds playwriting workshops.

Award of Merit: Dr. Lucy Buntain Comine. Buntain Comine transitioned to a part-time status at the University of Nebraska Foundation last spring, stepping down from her position as Senior Development Director for the Hixson-Lied College of Fine and Performing Arts. She started at the Foundation in 1989 and has worked with the Hixson-Lied College since its founding in 1993. She was also a member of the University of Nebraska Department of English faculty before moving to the Foundation. Her impact on the college has been nearly impossible to quantify, as she has been involved with every major gift to the College, including the Hixson-Lied Endowment, the Mary Riepma Ross Endowment, the Glenn Korff Endowment, the John W. Carson Endowment, the Eisentrager-Howard Gallery, the Jim and Rhonda Seacrest Excellence Fund, to many other scholarships and gifts.

Faculty Service Award: Janice Stauffer, Johnny Carson School of Theatre and Film. Stauffer has been the resident costume designer and a theatre faculty member since 1979. ♦

For a full listing of award recipients, visit <http://go.unl.edu/6gde>.



Christina Hixson (center) with students at a lunch on April 25. Hixson was in Lincoln for the Honors Day Weekend and the Hixson-Lied Advisory Board meeting on April 24.



Clockwise from upper left: Barbara Zach, Dean Charles O'Connor, Nancy Marcy, Susan Puelz and Lucy Buntain Comine. Photo by Tom Slocum.



Susan Puelz visits with students in the Department of Art and Art History on April 23.



Student scholarship and award winners. Top row, left to right: Allen Morris, Joshua Zink, Eric Martens, Nathaniel Sullivan, Masayoshi Ishikawa and Dean Charles O'Connor. Front row, left to right: Gabrielle Valdez, Alexis Borchardt, Bryan Howard, Elizabeth Katt and Amber Hongsmermeier. Not pictured: Sarah Resch, Michaela Stein and Caitlin Gilmore.



Brian Vuu, Lucy Buntain Comine and Karissa Van Liew. The Cornhusker Marching Band made Buntain Comine an honorary drum major.



Hixson-Lied Faculty and Staff Award recipients. Clockwise from upper left: Jeff O'Brien, Rhonda Fuelberth, Dean Charles O'Connor, Christy Aggens, Virginia Smith, Sharon Teo-Gooding, Karen Kunc, John Ross, Jamie Reimer and Dave Hall. Not pictured: Scott Anderson. Photo by Tom Slocum.



Liane Hentschke (fourth from left) meets with UNL's (from left) Josh Davis, David Wilson, Maegan Stevens-Liska and Tom Farrell on April 9. Hentschke, professor of music education at Federal University of Rio Grande do Sul in Porto Alegre, Brazil, served in residence in the School of Music from April 6-10. Photo by Troy Fedderson.

MUSIC RESIDENCY STRENGTHENS UNL'S TIES WITH BRAZIL

BY TROY FEDDERSON, UNIVERSITY COMMUNICATIONS

A weeklong residence by a Brazilian professor may help expand international opportunities available at UNL.

Liane Hentschke, a professor of music education and senior adviser to the rector on strategic projects at the Federal University of Rio Grande do Sul in Porto Alegre, Brazil, spent the week of April 5-10 in residence within UNL's Glenn Korff School of Music. The experience—which included working alongside UNL faculty, teaching graduate and undergraduate classes, sitting in on a doctoral defense, and meeting with campus administrators—left a positive impression.

“There is great potential for collaboration as UNL and Brazil have many things in common,” Hentschke said. “Especially in areas of agriculture, law, early childhood development, teaching, business, marketing and, of course, music.”

John Richmond, director of the School of Music, extended the residency invitation to Hentschke during a UNL delegation's visit to Brazil in October. The two have worked together for nearly 20 years through the

International Society for Music Education. They also have doctorates in music education and have crossed paths through research and related programming.

“I encouraged Professor Hentschke to consider coming to UNL for a campus visit to meet our faculty and students, and to consider promising ways our two universities might partner together,” Richmond said. “It has become clear that there are interesting opportunities among our music education faculties and doctoral students to work together in the months ahead.”

Hentschke also worked previously as director of international cooperation at the National Council for Scientific Technological Development, Brazil's counterpart to the National Science Foundation. Her research interests include the areas of teacher education, formal and informal music education, and motivation to learn and teach music.

“Liane brings a unique perspective and experience with the Brazilian government and how it works,” said Tom Farrell, senior adviser to the chancellor on international affairs. “Along with developing ties with

music, we hope she can help us expand partnerships, research collaborations and opportunities for faculty and student exchanges with Brazil.”

Brazil is one of eight nations UNL has identified as strategic priorities for the development of international partnerships.

David Wilson, senior international officer and associate vice chancellor for academic affairs, said the Federal University of Rio Grande do Sul—where Hentschke teaches—is one of UNL's primary institutional partners in Brazil.

“UFRGS is consistently in the top five overall of Brazilian universities and was recently named the number one law school in the country,” Wilson said.

Wilson also led a delegation to UFRGS later in April to discuss potential partnerships in early childhood education research. Also, the two universities are developing a program that will allow UNL Spanish-speaking students to learn Portuguese, and a delegation of 22 students from the College of Business Administration and College of Education and Human Sciences will spend four weeks at UFRGS in the summer. ♦



David Bogus,
"Shoe Stack."

CERAMICS ALUM BOGUS NAMED NCECA EMERGING ARTIST

David Bogus, who graduated with a Master of Fine Arts in 2004, was one of six artists named as 2015 Emerging Artists by the National Council on Education for the Ceramic Arts (NCECA).

"I am both humbled and appreciative to receive the NCECA Emerging Artist Award this year in Providence," Bogus said. "This accomplishment not only highlights me and my work, but is a testament to the quality of my education. Specifically the professors I had the privilege to work with at UNL—Gail Kendall, Peter Pinnell and Eddie Dominguez, who gave me the support I needed beyond my degree to achieve so many of my accomplishments, and this award is the most coveted opportunity that has been bestowed upon me."

As part of his selection, Bogus had an exhibition of his work and gave a talk at the NCECA National Conference in March in Providence, Rhode Island.

"This is THE major award for early and mid-career artists in ceramics," said Pete Pinnell, chair of the UNL Department of Art and Art History. "It's a really nice kudo for David."

Bogus received his Bachelor of Fine Arts Cum Laude from the University of Massachusetts-Dartmouth. He is currently assistant professor of art at Texas A&M International University in Laredo, where he has been since 2010. He is also the gallery coordinator and curator.

In his artist statement, he writes, "My creative process is cultivated through identity exploration and self-discovery. My practice is a combination of risk taking and experimentation. ♦"

GLENN KORFF | SCHOOL OF MUSIC | GOES GLOBAL WITH WEBCASTING

BY KATHE C. ANDERSEN

More than 4,000 unique users from all over the world watched more than 102,000 minutes of 39 concerts webcast this academic year by the Glenn Korff School of Music. In addition, 1,500 people watched more than 6,000 minutes per month of the archived videos posted on YouTube.

“It’s been a remarkably happy success,” said Glenn Korff School of Music Director John W. Richmond as he summed up the first full year of webcasting selected concerts.

The idea for webcasting began many years ago.

Richmond has been involved with the fine and performing arts group of Internet2 since before he came to UNL in 2003. Internet2 (<http://www.internet2.edu>) is a community of leaders in research, academia, industry and government who create and collaborate via innovative technologies.

When the Glenn Korff School of Music hired Jeff O’Brien as their information technology associate in 2012, he, along with David Bagby, the Hixson-Lied College of Fine and Performing Arts’ Information Technology Services Manager, began researching what other schools were doing.

The model O’Brien settled on was patterned after Indiana University’s model.

“Back in the 1980s when they started their push for the Recording School, they contacted their local PBS station and said, ‘We have this Recording School. Why don’t we use our students to record our concerts and you push them live on the radio, and that built into television and then live streaming,’” O’Brien said. “That connection spoke to me because if I were a student, at this point, I would want to come to this school and be a part of this endeavor because it’s where the future of broadcasting is going. Everything is live streaming.”

The live webcasting of concerts, done in partnership with Nebraska Educational Telecommunications (NET), helps expand the reach of the Glenn Korff School of Music.



The Campus Band concert on April 23 was webcast by the Glenn Korff School of Music. Photo by Jaclyn Ourada.

“The treasured partner in all of this has been NET,” Richmond said. “Most of their webcasts have been things like the Nebraska Legislature or the Nebraska Supreme Court or things like that. It’s not too surprising that when they look at the audience, they know the numbers are going to be pretty small and that the tuning in will be brief—in fact, they measure this in seconds. But the average stay on many of our webcast events is more than 30 minutes, which is simply unheard of in their webcasting experience, so it’s remarkable in that way.”

When the School received the Korff Endowment last year, they were able to move forward more quickly with their plans for webcasting.

“The start up costs are rather formidable,” Richmond said. “Then along came the Glenn Korff Endowment, and the program component provided a resource. Here was an opportunity to do something that we knew was going to be really helpful for everybody, so we used some of the endowment earnings to make this happen.”

Three cameras were installed in Kimball Recital Hall and two cameras were installed in Westbrook Recital Hall Rm. 119. Eventually, Richmond would like to have a total of seven cameras in Kimball, with two additional cameras installed in the summer of 2016 and two more installed in the summer of 2017 to include an overhead angle to zoom in on a pianist’s hands or even the score of the conductor, side stage angles and one angle that looks out to the conductor’s face and into the audience.

“We think that will be a really exciting addition to our program,” Richmond said. “All of these ideas are not original. They are the result of talking with people who have been doing this for a while and asking what they’ve learned and benefitting from their advice.”

For each concert webcast in this first year, there were two people who worked behind the scenes at NET to make it happen. Steven Cohen, a Master of Music student, was the graduate teaching assistant charged with assisting the NET webcasting technicians this

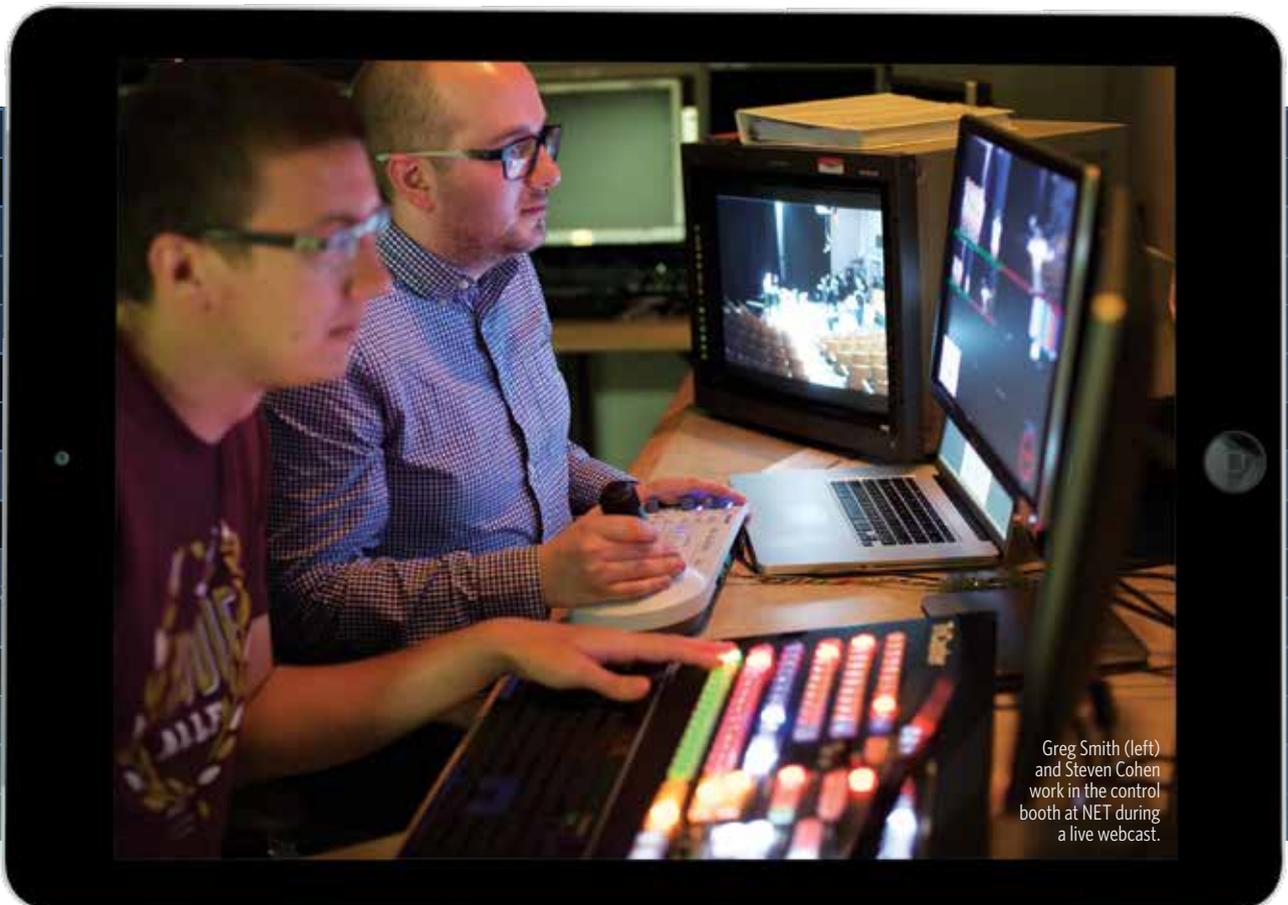
year. He would read the musical score of what was being performed to help the NET technician adjust the cameras to highlight soloists or groups within the many ensembles webcast over the year.

“The experience of webcasting is like nothing else I have ever worked on from either a musical or technical perspective,” Cohen said. “I’ve always been enamored by television broadcasts of orchestras such as the New York Philharmonic and the Berlin Philharmonic. There is an art behind taking a piece of music and taking its magical moments and sharing those through video. I loved having the chance to share the work of the Glenn Korff School with the world.”

He also learned skills to help him as a musician.

“As a musician, learning to hone your skills as an instrumentalist is one thing, but in producing these webcasts, I have developed a skill set that has truly transformed the way I see music on a larger scale,” he said.

O’Brien likes that we are now providing this experience to students.



Greg Smith (left) and Steven Cohen work in the control booth at NET during a live webcast.

BY THE NUMBERS

The webcasts reached 47 of 50 states in the U.S. (except Maine, Delaware and Rhode Island)

Top U.S. Cities: (where the most people watched from):	Countries reached include:
Lincoln, Nebraska	Australia
Omaha, Nebraska	Brazil
Jackson, Minnesota	Canada
Sioux Falls, South Dakota	China
Centennial, Colorado	Costa Rica
McAllen, Texas	Germany
Guthrie Center, Iowa	Israel
Kearney, Nebraska	Japan
Porto Alegre, Brazil	The Netherlands
Aurora, Colorado	New Zealand
	Portugal
	Serbia
	South Africa
	South Korea
	Switzerland



“We have a wonderful GTA here in Steven Cohen, who understood the technology and ran the cameras sometimes,” O’Brien said. “He had an active role. Numbers are numbers, but when a person can actually gain some traction from this experience, that’s awesome.”

Webcasting is helping to grow the audience for Glenn Korff School of Music concerts.

“If we hoped to have 300 folks attend an ensemble concert we might produce in the Kimball Hall, that’s good,” Richmond said. “But then you see another 200 people tune in via a live webcast, both locally and from far away. Suddenly you realize you’re really expanding your audience. That’s pretty great.”

Webcasting also significantly impacts recruiting.

“Now prospective students can say the person I might study saxophone with is doing a saxophone recital on a webcast,” Richmond said. “I think I’ll tune in to see how this professor plays. And then they hear Dr. Paul Haar play and they think, ‘Oh my goodness!’ Or they can do that for the Chiara String Quartet if they’re thinking of studying chamber music. This has been a great unveiling of the Glenn Korff School that has been wonderfully positive.”

It also helps current students whose family does not live nearby see them perform.

Hixson-Lied Professor of Piano Mark Clinton was featured in the first webcast on Sept. 18, 2014.

“I was extremely gratified to learn that hundreds of people from several different countries listened to significant portions of my recital,” Clinton said. “It was a great honor for me to be part of the initial stages of this new outreach initiative from the Glenn Korff

“The stories I love are the ones where students say my parents watched me do a performance, and they’ve never been able to see me play before,” O’Brien said. “We want you to see this concert. We want to showcase our students doing the thing that they are here to do and what they want to pursue for the rest of their lives, and that’s performing.”

School of Music, and I believe this ongoing effort is a major component of ‘getting the word out’ about the quality of music making that consistently takes place in the Glenn Korff School. Once the performances are archived on YouTube, they become another important component of our recruiting strategy as well.”

O’Brien remembers how stressful that first webcast was.

“That entire night I was watching on the stream in the back of Kimball Hall,” O’Brien said. “I was watching on the screen, and the live performance was happening right in front of me. I had a pair of headphones in to make sure the audio was fine and the cameras are doing well and the lower thirds are coming up. It was something else. I did that for the first four events. Then I realized this thing can run itself a little bit.”

Professor and Director of Bands Carolyn Barber said she has heard many positive comments each time the Wind Ensemble has been webcast and notes two specific benefits.

“For us it has been a great way to enable composers to hear performances of their works. This included James Syler and Gernot Wolfgang for our last concert (in Texas and Austria, respectively),” she said. “I also know that several students

with far-flung family members are really happy with the new resource. Last semester we had folks tuning in from Virginia and China to hear their kids perform—very cool.”

Professor and Director of Choral Activities Peter Eklund said his experience with webcasting this year has been nothing but positive.



Photo of Lauren Shepherd by Michael Reinmiller. The UNL Symphony Orchestra's concert on March 19 was webcast. Photo by Jaclyn Ourada.

"I'd like to think that it has not adversely affected our audience for live concerts," he said. "We have received many, many positive remarks from around the country and the globe. It has increased our presence, and the attention our ensembles are receiving with the YouTube archiving is helpful."

Brian Reetz, the promotion and publicity coordinator for the Glenn Korff School of Music, said webcasting helps fit Glenn Korff School of Music concerts into people's busy lives.

"We make this available through webcasts, and people are able to find time to watch it," he said. "The number for engagement is pretty good. The first semester went from curiosity to now it's become more of 'I'm going to watch.'"

The average time each individual person watched a concert during the Fall semester was 27 minutes. By Spring, the average had increased to 37 minutes. For concerts like the Wind Ensemble and Campus Band, the engagement number was closer to one hour.

And for the Chiara String Quartet, they had an engagement of 96 minutes.

"It's a two-hour concert," O'Brien said. "That's insane. I couldn't be happier with the way this has pushed forward and the way it's continuing."

Next year, the Glenn Korff School of Music plans to webcast either the same number of concerts or perhaps even fewer.

"There are costs attached to each webcast," Richmond said. "I think growing it modestly will only benefit us. We don't want it to be a resource that's taken for granted."

O'Brien said they will focus on the key components of making the webcasts even more successful.

"Next year we're not adding any more cameras or backend technology," he said. "We're focusing on our core tenets—Can we get better lighting? Can we make this more engaging from a visual standpoint? Can we make the audio more consistent?"

Richmond also hopes to solve the problem of dance not being part of the webcasts, since they do not typically perform in either Kimball Recital Hall or Westbrook Rm. 119 where the cameras are currently installed.

"We haven't figured that out yet, but it's on my list of things to do so we can get our wonderful dance students out before their families and before the academic modern dance community," Richmond said. "There's a great story to tell about our dance program, and we need to get it webcast, and we will."

Reetz said they intend to build on the success of last year's webcasting.

"It was a learning experience this year that without Dr. Richmond's vision and Jeff O'Brien's knowledge and capabilities would not have come to fruition," he said. "Now we can see that we've reached nearly every country in the world. Suddenly, we've become global." ♦

NEW FACULTY BEGIN THIS FALL

The Hixson-Lied College of Fine and Performing Arts welcomes the following new faculty this fall. Watch our website at arts.unl.edu for additional faculty announcements.

WESLEY BROULIK is assistant professor of practice in the Johnny Carson School of Theatre and Film. He received his Master of Fine Arts in acting from Rutgers University and his Bachelor of Arts in theatre arts with an emphasis in acting and playwriting from the University of Iowa.



Wesley Broulik

Broulik is a New York-based actor, writer, producer and director, currently serving as artistic director for Dark Luna Productions in New York City. He has worked as an actor off-Broadway and off-off-Broadway and at such regional theatres as George Street Playhouse and The Shakespeare Theatre D.C., where he received a Helen Hayes nomination for "Dog in the Manger." His television and film work includes "Person of Interest," "Law & Order: SVU," "Six Degrees," "The Onion News Network," "Guiding Light" and "As the World Turns."

Prior to UNL, Broulik directed and taught at the University of Albany as a visiting assistant professor and served as affiliate graduate faculty at Virginia Commonwealth University.

EPH EHLY will be joining the faculty this



Eph Ehly

Fall in the Glenn Korff School of Music as the Earl "Pete" Jenkins Endowed Visiting Choral Artist. His duties will include directing the UNL Chamber Singers, teaching the graduate choral literature and

repertoire course and making guest appearances in the graduate choral conducting course.

Ehly is professor emeritus at the Conservatory of Music, University of Missouri-Kansas City, where he taught for 27 years. He is the recipient of the Luther Spade Choral Director of the Year Award and the Amoco Foundation Outstanding Teaching Award. As one of America's most sought-after guest conductors, Ehly has conducted more than 80 all-state choirs, 500 festival choral ensembles and continues to guest conduct in Carnegie Hall in New York City each year. Ehly also has appeared as a clinician and master teacher across North and South America, Asia, and Europe, presenting on more than 100 college and university campuses.

A native of Nebraska, Ehly received his Doctorate of Musical Arts degree from the University of Colorado-Boulder, his Master of Music degree from George Peabody College in Nashville and his Bachelor of Arts degree from the University of Nebraska at Kearney.

TOM LARSON is assistant professor of

composition (emerging media and digital arts) in the Glenn Korff School of Music. He will teach classes in music composition (concert, commercial and jazz), music for film, sound recording and digital arts.



Tom Larson

Larson has had a long and impressive career in music as a composer/arranger for concerts, film, television, media and commercial jingles. His commissioned work stretches across the United States and to international markets. His work as a composer and jazz pianist gave rise to his appearance with the UNL Faculty Jazz Ensemble in Montreux, Switzerland,

last summer. His reputation as an expert recording engineer explained the success of his own recording studios enterprises over many years here in the Midwest. Larson, likewise, is a gifted educator and author. His textbook on rock history is among the most successful his publisher produces.

MILENA RADZIKOWSKA is associate

professor of art in the Department of Art and Art History. She is joining UNL from Mount Royal University in Calgary, Canada, where she was an association professor in information design for the past 12 years.



Milena Radzikowska

Radzikowska has 15 years experience in visual communication design, information design, interface design and interface research. Her research and teaching practice have focused on design strategy, user engagement, user interface design and feminist HCI (Human Computer Interaction). Over the past 10 years, she has worked on more than a dozen projects, including several with budgets over \$1 million, both academic and industry-partnered—all focused on interface innovation, particularly in the Digital Humanities and Decision Support.

In addition to her design research work, Radzikowska has more than 50 publications on data visualization, aesthetics, interaction design, interaction theory and design for large-text collections. She is the co-author of a book titled, *Visual Interface Design for Digital Cultural Heritage: A Guide to Rich-Prospect Browsing*, and has presented at conferences both nationally and internationally. Her passion is creating safer, more inclusive and compelling spaces—both digital and analog. At her core, she is a passionate mentor and community builder. ♦



John Bailey

JOHN BAILEY, Richard H. Larson Professor of Flute, conducted the International Flute Orchestra (IFO) on tour in Germany in May, giving concerts in Berlin, Dresden, Leipzig and Markneukirchen. The IFO has been invited to perform at the upcoming National Flute Association convention in Washington, D.C., in August. In October he gave a recital and masterclass at Texas Woman's University in Denton, Texas, and a pedagogy lecture at the University of North Texas.

CAROLYN BARBER was the lead-off presenter at the Ithaca College/College Band Directors National Association Conference on Instrumental Music Education last June. The event drew delegates from around the U.S. and Canada and was held in conjunction with the Ithaca



Carolyn Barber

Conductors Symposium. In November she was featured at the Ontario Music Educators Association (OMEA)/Canadian Music Industry Education Committee (CMIEC) Conference in Ontario, Canada, giving the keynote address and presenting two sessions on musicianship

and rehearsal techniques, in addition to conducting the Ontario Provincial Honour Band. Barber's analysis of Kenneth Hesketh's *Danceries - Set II* was published as a chapter in Volume 10 of *Teaching Music Through Performance In Band* (Chicago: GIA, 2014). Also, she and the UNL Wind Ensemble performed a consortium premiere of Dana Wilson's *Concerto for Tuba* (Craig Fuller, soloist), and the world premiere of the revised/expanded edition of Randall Snyder's *Short Symphony*. While in Canada, she conducted the world premiere of the band version of Jim McGrath's *Fantasia on Two Newfoundland Songs* with the True North Brass.



Diane Barger

DIANE BARGER, Hixson-Lied Professor of Clarinet, is the featured guest artist/teacher at the Lift Clarinet Academy this June in Fort Collins, Colorado, and is scheduled to perform in recital and present a lecture at the International Clarinet Association's annual ClarinetFest® this July in Madrid, Spain. Barger has also been signed as a D'Addario Artist/Clinician.

ANTHONY BUSHARD, Associate Professor of Music Theory, co-edited and published a collection of essays titled *Anxiety Muted: American Film Music in a Suburban Age* (Oxford University Press, 2015). He also authored two chapters in *Anxiety Muted: "Who's Who in Hadleyville?: The Civic Voice in High Noon (1952)"* and "The Very Essence of Tragic Reality: Aaron Copland and



Anthony Bushard

Thomas Newman's *Suburban Scoring*." Bushard presented "Upper Dubbing' Revisited: Towards a Restored Version of Leonard Bernstein's *On the Waterfront*" at the National Meeting of the Society for American Music in Sacramento, California, in March, and he will be presenting "The Very Essence of Tragic Reality: Aaron Copland, Thomas Newman, and Audiovisual Triads in *American Beauty* (1999)" at the International College Music Society Conference in Stockholm, Sweden, and Helsinki, Finland.

PETER EKLUND, Professor and Director of Choral Activities, received the Nebraska Choral Directors Association's Outstanding Choral Director Award during their fall conference last November.

RICHARD ENDACOTT, Associate Professor of Film, and Associate Professor of Film **STEVE KOLBE** won a Silver Screen Award from the U.S. International Film and Video Festival last year for their instructional video "StageCraft: Building Flats and Platforms."

GRETCHEN FOLEY, Associate Professor of Music Theory, will deliver a multi-media presentation in June titled "Carol Barnett's Bluegrass Mass: A Transcendent Fusion of Genres" at the Sibelius Academy in Helsinki, Finland, during the biennial international conference of the College Music Society. Foley recently was elected as regional representative for Music Theory Midwest.

WILLIAM GRANGE, Professor of Theatre, has his publication "Historical Dictionary of German Theatre" (Second Edition) scheduled to be published in June by Scarecrow Press, an imprint of Rowman and Littlefield. The volume features more than 400 pages of Grange's essays, entries, chronologies, plot summaries, theoretical discussions and bibliographical annotations covering several centuries of theatre work in the German language. The volume is Grange's 11th book in print, the result of generous research funding from the Johnny Carson Endowment, the Hixson-Lied Endowment and the Vice-Chancellor's Office for Research and Economic Development.



Dave Hall

DAVE HALL, Assistant Professor of Percussion and Jazz Studies, recently completed an extensive solo recital and clinic tour of universities and high schools in Florida, Texas, Oklahoma and Kansas. Hall was a featured solo artist at both the McCormick Marimba Festival and the National Conference on Percussion Pedagogy this spring.

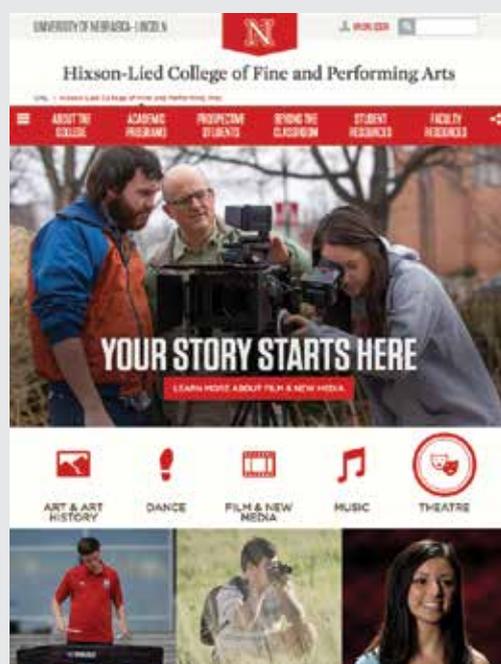
KAREN KUNC, Cather Professor of Art, served as chair of the International Board for the 2nd Mokuhanga International Conference, at Tokyo University of the Arts, Japan, last

UNL WEBSITE NAMED BEST IN HIGHER ED

The UNL website was named the best overall among higher education institutions for 2014.

The honor was announced by eduStyle, an online community of more than 10,000 higher education Web professionals. The award is eduStyle's highest annual honor.

UNL's website was developed by content creators from across the university. The framework was developed by the UNL Web Developer Network and Internet and Interactive Media, a



partnership of University Communications and Information Technology Services.

The new design (UNLedu 4.0) was first used with the Hixson-Lied College of Fine and Performing Arts website (<http://arts.unl.edu>). The fine and performing arts site received awards from the American Marketing Association, Advertising Federation and Council for Advancement and Support of Education. The college website was developed through a partnership with the college, University Communications and the Internet and Interactive Media group.

In addition, the Hixson-Lied College of Fine and Performing Arts website won a Silver Award for Institutional Websites from the Council for the Advancement and Support of Education (CASE). It was one of only two websites out of 69 entered that won nationally in the category. ♦

Newman Center tour leads to internship with master artisan

BY TROY FEDDERSON,
UNIVERSITY COMMUNICATIONS

A sneak peek of UNL's Newman Center has turned into a golden opportunity for Anneliese Feldner.

During a tour of the new campus church earlier this year, the sophomore art major met Bill Adair, a master gilder and frame conservator who started his career at the Smithsonian Institution.

Feldner had spent most of the tour asking questions, absorbing facts about the new church and the history behind its altars and adornment. The questions stopped briefly when she became fixated on the Adair's gold glasses.

"Before I even said, 'hello,' I blurted out something about liking his glasses," Feldner said. "They were so distracting that I didn't catch his name. Then we started talking."

The brief conversation led to Adair asking Feldner to join his team for the Newman Center project.

"I'm standing there by the altar and this famous artist guy — who I can't remember the name of — asks if I would help him," Feldner said. "He knew I was an artist. He didn't ask to see my portfolio. He didn't ask for a recommendation. All I could think is that it had to be divine providence, so I said, 'absolutely.'"

About a week later, Feldner was learning the basics of gold leaf work and helping adorn the Newman Center's main chapel doors.

"It was just a serendipitous kind of thing," Adair said. "With the natural curiosity she showed, I thought Anneliese deserved a chance."

That chance has grown to include an entry into an international art exhibition and a summer internship at Adair's Washington, D.C., studio.

"She'll be learning the craft from the ground up," Adair said. "We take on summer interns from time to time when we have a lot of work. It's important thing to me because it is a way to pass a traditional craft on to the next generation."



Feldner will also get the opportunity to assist Adair with the restoration of the frame around Henry Sargent's nearly 200-year-old "Landing of the Pilgrims" oil painting. The 13-foot-by-16-foot masterpiece is located at Pilgrim Hall in Plymouth, Massachusetts.

The door exhibit is also another of Adair's projects. It features 31 repurposed doors covered with gold leaf and converted into conceptual art pieces. Doors in the exhibit will show at the Statue of Liberty in New York City on Memorial Day. They will also be on display at Joshua Tree National Park in California in 2017.

Feldner learned of the project while working with Adair in the Newman Center.

"He was talking about this abandoned doors project during a lunch break," Feldner said. "I thought it sounded amazing. Then, one day while I was taking out the trash at my apartment, I found a door in the Dumpster."

Feldner sent a text asking if Adair was still looking for doors for the project. The text exchange led to her designing a door that features the work of a German laser specialist who came to the United States after World War II and worked for NASA.

After showing at the Statue of Liberty, Feldner's door will go to Berlin, Germany, and be on display at the Brandenburg Gate.

Feldner will also assist Adair with future projects (including some leaf work on the baptismal font) in the Newman Center.

"I still don't know what I want to do with my career yet, but this is such a great opportunity," Feldner said. "I'm going to go along for the ride and experience all that I can, learn all there is to learn, and see where it takes me."

"It's still amazing to me that this all literally fell in my lap. All because I talked to a guy while touring a church at UNL." ♦

FORDE, NEAL RETIRE FROM DEPARTMENT OF ART AND ART HISTORY



Ed Forde



Mo Neal

Two members of the Department of Art and Art History faculty retired this year after distinguished careers at UNL: Ed Forde and Mo Neal.

Forde came to UNL in 2004 as chairman of the Department of Art and Art History. He received both his Master of Fine Arts in art and his Bachelor of Arts in English Literature from the University of California, Santa Barbara.

He began teaching art at California State University, Los Angeles, in 1971 and taught there from 1971 to 1985 and 1988-2004. His primary teaching areas are ceramics, writing and contemporary art.

In 1972, he received an Artists Fellowship from the National Endowment for the Arts. He won an Outstanding Professor Award from California State University, Los Angeles, in 1981.

His artwork has been represented in more than 100 exhibitions at galleries and museums throughout the world, including the exhibition "New Mexarado" at the Harwood Museum in Taos, N.M. He has also published numerous articles and reviews of art in various magazines and journals.

Neal came to UNL in 1994 and is Associate Professor of Art with areas of focus in sculpture and drawing. Born in Houston, Texas, Neal spent the following four and one half decades roaming the country. Neal said her current residency in Lincoln (more than 20 years) is her longest time in one location and under one roof.

She received her Bachelor of Arts degree from Washington State University and her Master of Fine Arts degree from Virginia Commonwealth University.

In 1994 Neal was awarded a National Endowment for the Arts for Sculpture. ♦

FACULTY NOTES



Karen Kunc

September. She presented the opening and closing remarks for 200 international participants. Her work was included in the curated exhibition *Mokuhanga Zomeki/What Happened in Japan?* held in conjunction to the conference at the University of the Arts Museum in Tokyo, Japan. She also presented "The Constellation Metaphor" on *The Entrepreneurial Printmaker Panel* at the Southern Graphics Council International Conference "Sphere" at the University of Tennessee in Knoxville. She is also the recipient of the College's Distinguished Teaching Award.

PETER M. LEFFERTS, Hixson-Lied Professor of Music and Associate Director of the Glenn Korff School of Music, delivered a paper titled "Will Marion Cook and *La revue nègre* (1925)" at an international conference held at Columbia University in March in honor of the 50th anniversary of the journal *Current Musicology*, of which Lefferts is a past editor.



J.D. Madsen

J.D. MADSEN, Assistant Professor of Theatre in scenic design, began his time at the Johnny Carson of School of Theatre and

Film this past year. He opened up new avenues for graduate student involvement in the professional theatre circuits. He received national recognition and a Helen Hayes Nomination for Outstanding Scenic Design for the production of "Sex With Strangers" at the Signature Theatre in Washington, D.C. Madsen, along with Assistant Professor of Theatre **LAUREL SHOEMAKER**, also were inducted into the international professional union for scenic designers USA Local 829.

CHRISTOPHER MARKS, Associate Professor of Organ, had frequent performances last year, including at Harvard University; East Carolina University; the Dome and Spire series at the Community of Christ Auditorium in Independence, Missouri; and the Organ Historical Society's 2014 convention in Syracuse, New York. The OHS convention included a world premiere of a new piece by UNL alumnus and faculty member **KURT**

KNECHT. During his sabbatical in Fall 2014, Marks recorded music for the third volume in his series of CDs of organ music by Seth Bingham. Supported by grants from the UNL Research Council and the San Francisco Chapter of the American Guild of Organists, this double-disc set will be available later in 2015. Also in 2015, Marks will perform at the AGO regional convention in St. Louis and the OHS convention in Amherst, Massachusetts. In July, Marks will become Associate Dean of the Hixson-Lied College of Fine and Performing Arts.

TICE MILLER, Professor Emeritus of Theatre, has been awarded the American Theatre and Drama Society's Betty Jean Jones Award for 2015. The award honors an individual who has achieved distinction as a university or



Tice Miller

BARNES' 'NEW GENERATIONS'

FEATURES WORKS BY COMPOSERS WHO SPAN THE DECADES



Paul Barnes (second from right) with composers (left to right) Lucas Floyd, Jonah Gallagher, Zack Stanton and Jason Bahr last Fall in Los Angeles.

Paul Barnes' new project began last Fall when he was booked to be the convention artist for The Christian Fellowship of Art Music Composers national festival (CFAMC) in Los Angeles. "They wanted me to do a solo recital featuring members of this group," said Barnes, the Marguerite Scribante Professor of Piano in the Glenn Korff School of Music.

He chose four pieces from among around 25 scores he was given to select from, including works by Jonah Gallagher (b. 1993), Lucas Floyd (b. 1988), Zack Stanton (b. 1983), Jason Bahr (b. 1972). His program there also included works by Philip Glass (b.1937), Joan Tower (b. 1938) and Victoria Bond (b. 1945). Including himself (b. 1961), he noticed something interesting.

"In this recital, I have someone in their 20s, 30s, 40s, 50s, 60s and 70s," Barnes said. "I had a composer writing through every generation."

And thus, the title "New Generations" was born.

Gallagher was just a sophomore at Biola University when Barnes selected to play his piece last Fall.

"He was the youngest composer I had ever programmed in my life," Barnes said. "I realized this program I was doing had this interesting generational span, where I had this 21-year-old kid all the way up to Victoria Bond, Philip Glass and Joan Tower, who are in their 70s."

He has since performed "New Generations" in Detroit and Portland and performed it in March at Seoul National University, where he also lectured and taught masterclasses.

In May, Barnes recorded "New Generations" in Kimball Hall for release on a CD by Albany Records. He has received support from the Hixson-Lied Endowment and the Glenn Korff School of Music for the recording.

"I promised Albany I'd get the master recordings to them by June 1, so they can have the physical CD's produced by Sept. 1," Barnes said. "Which means I can take them with me on all these tours the following year."

He plans to perform in Portland, Seattle, Los Angeles, Chicago with tours of Ohio and Florida and will perform "New Generations" in Lincoln sometime next year. He will also be performing "New Generations: The New Etudes of Philip Glass and Music of the Next Generation" in Vienna, Austria, in June.

The CD will include new versions of Barnes' transcriptions of Glass's *Orphee and the Princess*, *Satyagraha* and *Monsters of Grace*, as well as Barnes' new transcription of Tower's "Homage to Beethoven," which he performed last Fall in Kimball.

Other works on the CD will include Ivan Moody's "Fiorature," Lincoln Hanks' "Monstre Sacre," Gallagher's "Ad Infinitum," Floyd's "Piano Thoughts," Bahr's "Five Preludes" and Stanton's "Scenic Route."

"Each piece is just an incredibly different musical impression," Barnes said.

On April 20, Barnes performed in New York City at Bond's Cutting Edge Concerts New Music Festival in Symphony Space. There, he performed Floyd's "Piano Thoughts I and II," Bahr's "Five Preludes" and Stanton's "Scenic Route." It was the world premiere of "Piano Thoughts II."

Barnes is excited about bringing this new repertoire to more people.

"My job is working with young musicians, and it's my job to inspire them," he said. "When they realize there are young composers writing music that is so exciting and is really fun to play, then it gets them involved in that creative aspect."

To view Barnes perform Bahr's "White Hall Prelude," visit <http://go.unl.edu/barnes>. To see him perform Tower's "Homage to Beethoven," visit <http://go.unl.edu/barnes2>. ♦

GUEST ARTISTS

ENHANCE THE STUDENT EXPERIENCE

Hixson-Lied College of Fine and Performing Arts students enjoy numerous opportunities each year to interact with world-class artists who come to UNL as guest artists. Students have the opportunity to interact one-on-one with the masters in their field and see what might be possible for careers in the arts.

Here is a small sampling of the artists who shared their time with our students this year, as guest artists and through the Lied Center for Performing Arts' masterclass program, which is supported by the Hixson-Lied Endowment. ♦



Left: Cellist Yo-Yo Ma held a masterclass for cello students in the Glenn Korff School of Music during his visit to Lincoln in December. In addition to performing at the Lied Center for Performing Arts on Dec. 4, he also presented the E.N. Thompson Forum Lecture on Dec. 5 titled "Cultural Citizens." Here he is shown visiting with cello students William Braun (left) of the Skyros Quartet and Justin Leonard (center). Photo by Carrie Christensen.

Members of the cast of "Anything Goes" conduct a masterclass with theatre and dance students prior to their Jan. 23-24 performances at the Lied Center for Performing Arts.

Robert Chen, violin and concertmaster for the Chicago Symphony Orchestra, was one of four musicians from the Orchestra who gave masterclasses for students in the Glenn Korff School of Music, as part of their visit to Lincoln for their Feb. 6 performance at the Lied Center for Performing Arts. Here he is shown with Alex Rogers, a junior music education major.

Property Master Dennis Parrish visited with students in the Johnny Carson School of Theatre and Film on Sept. 26. His credits over the course of his 50-year career include "Gangs of New York," "The Aviator" and "Backdraft."

RIGHT PAGE

Roberta Smith, co-chief art critic for The New York Times, presented a lecture titled "Criticism in the Expanded Field," on April 7 at Sheldon Museum of Art. Her visit was sponsored by the Hixson-Lied Visiting Artist Program.

Andrew Barrett, a senior guitar performance major in the Glenn Korff School of Music, gets a masterclass from Daniel Wolff (right), one of Brazil's most acclaimed and versatile musicians. He is Professor of Music at the Brazilian Federal University (UFRGS), where he created the Master and Doctor of Music degrees in guitar performance.

The King's Singers, England's most famous a cappella ensemble, presented a masterclass for students in the Glenn Korff School of Music on Dec. 18 in advance of their performance at the Lied Center for Performing Arts that evening. Members of the group shared tips on performance practices, details on their work and how they create the signature King's Singers sound and discussed their repertoire.

Hollywood Producer and Location Scout Jamie Vesay visits with students in the Johnny Carson School of Theatre and Film about location scouting on Sept. 19.

Suzanne Farrell (center) and members of her ballet company presented a masterclass for dance students in the Glenn Korff School of Music during the week leading up to their Feb. 14 performance of "Swan Lake" at the Lied Center for Performing Arts. Photo by Kira Geiger.

Far Right: Emmy Award-winning actress Marg Helgenberger ("Intelligence," "CSI" and "China Beach") visited the Johnny Carson School of Theatre and Film on Sept. 19 to work with students in the intermediate and advanced acting classes.

Bottom Left: Dance students in the Glenn Korff School of Music had a masterclass with members of Diavolo on Feb. 3 ahead of their performance that night at the Lied Center for Performing Arts.



Top Left: Violinist Joshua Bell (right) presented a Q&A session with students in the Glenn Korff School of Music ahead of his performance March 13 at the Lied Center for Performing Arts.

Top Right: Members of Alvin Ailey's American Dance Theater gave a masterclass to students in the dance program of the Glenn Korff School of Music prior to their April 7 performance at the Lied Center for Performing Arts.





Adam Fieldson performs at the Lotte Lenya Competition. Courtesy photo.

FIELDSON WINS THIRD PRIZE IN LOTTE LENYA COMPETITION

Glenn Korff School of Music Alumnus Adam Fieldson (B.M. 2010; M.M. 2013) won Third Prize and \$7,500 in the 2015 Lotte Lenya Competition this spring, sponsored by the Kurt Weill Foundation for Music.

This annual competition, created in 1998 honors the centenary of the birth of Lotte Lenya, a singer/actress and one of the foremost interpreters of the music of her husband, Kurt Weill. The competition recognizes talented young singers/actors who are dramatically and musically convincing in repertoire ranging from opera/opera to contemporary Broadway scores, with a focus on the works of Weill. The Lotte Lenya Competition is a theater singing competition that emphasizes wide-ranging repertoire and the acting of songs and arias within a dramatic context.

"During his undergraduate and graduate study in the Glenn Korff School of Music, Adam Fieldson was recognized with many awards, beginning with his winning the first Friends of Opera Scholarship ever presented in the spring before he entered UNL as a freshman," said Alisa Belflower, coordinator of musical theatre studies in the Hixson-Lied College of Fine and Performing Arts. "I am thrilled that Adam has won this internationally significant honor. After teaching Adam for more than seven years, I could not be more pleased for his celebrated success."

Fieldson's recent credits include performances as Nicely Nicely in "Guys and Dolls" and Galahad in "A Connecticut Yankee" at Ohio Light Opera Company; Eisenstein in "Die Fledermaus" at New York Opera Exchange and Jack in "Into the Woods" at Cedar Rapids Opera Theatre. Other performances include his Carnegie Hall debut in 2013 as the tenor soloist in Schubert's Mass in G presented by Manhattan Concert Productions.

Fieldson is the 2012 winner of the Musical Theatre division of the Hal Leonard Vocal Competition. He currently lives in New York City, but planned a move to Minneapolis this summer. ♦

FACULTY NOTES

college teacher and made a significant impact as a teacher, scholar, and mentor.

DAVID NEELY, Professor of Violin, has been invited to return this summer to the 2015 Orfeo International Music Festival in Vipiteno, Italy, in July. There he will be performing works from his American Music Project, the violin and piano sonata by Converse and a short work by Brockway, along with other chamber music works. He will also be giving a violin masterclass during the festival.

JAMIE REIMER, Assistant Professor of Voice, will be performing recitals at the Orfeo Music Festival in Vipiteno, Italy, in July. She will also be presenting two workshops in July at the Sigma Alpha Iota Triennial Convention in St. Louis. In September she will present a symposium paper and poster at the 2015 International Symposium on Performance Science in Kyoto, Japan.

JOHN W. RICHMOND, Professor and Director of the Glenn Korff School of Music, was one of three Achievement Day honorees at his alma mater, William Jewell College. He received his bachelor's degree summa cum laude in music education from William Jewell College in 1977.

VIRGINIA SMITH, Professor of Theatre Arts, will be receiving The Mayor Choice Award at the Annual Mayor's Arts Awards on June 10. She also recently received the Hixson-Lied Senior Faculty Achievement Award for Research and Creative Activity for 2014-2015. Her four newest scripts for the Collaborative Institutional Training Institute were completed by NET this winter and will be used to train researchers in 45 countries. These videos pertained to the responsible conduct of research in use of human subjects, animal care, social-behavioral studies and ethical use of funding.

ALISON STEWART, Hixson-Lied Professor of Art History, completed two book chapters, "The Artist's Lament in 1528: Exile, Printing and the Reformation" in *Klage des Künstlers. Krise und Umbruch von der Reformation bis um 1800* (March 2015) and "Man's Best Friend? Dogs and Pigs in Early Modern Germany" in *Animals and Identity in the Early Modern Period 1400-1700* (September 2014). She also completed a book review of Kristina Bake in January. Stewart gave presentations at the University of Trier (Germany), Vanderbilt University, Humboldt University (Berlin, Germany) and the University of Nebraska at Omaha.



Jackie Allen and Hans Sturm

HANS STURM, Associate Professor of Double Bass and Jazz Studies, traveled to Paris in December to receive awards for teaching and performance from the legendary bassist François Rabbath at the L'Institut International de Contrebasse de Paris. Sturm was the International External Judge for the Post Graduate Jazz Competition at the University of Auckland, New Zealand, in November. He also made a seven-city tour with his wife, jazz vocalist Jackie Allen, in support of her 10th CD *My Favorite Color* (produced by Sturm), culminating in a live concert broadcast for Sirius Radio at their studios in New York City. He was the featured guest at bass workshops in Las Vegas, Kansas City and Iowa City.

LEPARD PERFORMING IN SWITZERLAND TOUR

FOR NEW COMPOSITION BY MACHOVER

Justin Lepard, who graduated in May as a cello performance major in the Glenn Korff School of Music from Lincoln, Nebraska, is one of 10 'ensemble soloists' that will be premiering a new work by composer Tod Machover next Fall on tour in Switzerland and again in March 2016 in a broader tour of Europe.

Lepard traveled in March to Switzerland to work with Machover and the ensemble and to experiment with the electronic hyperinstruments that Machover's MIT Media Lab produces to workshop the details of the new composition.

"Justin is one of the most unusual musicians I have had the pleasure to work with," said his UNL cello professor, Research Associate Professor Gregory Beaver, who is with the Chiara String Quartet. "He thrives on the thorns and steep precipices of abstract and modernist music, revels in technical difficulty approaching the ridiculous and calmly turns the impossible into a blistering performance.

Last summer, Lepard was chosen to participate in the Lucerne Festival Academy, a new music festival in Switzerland founded by world-renowned composer and conductor Pierre Boulez. It was there he met Machover who is this year's composer-in-residence for the Festival. Lepard interviewed with him and was chosen to participate in this ensemble of 10 people that will premiere his newest composition this Fall on tour in September.

"My background in playing a lot of different styles and improvising was a good match, and he decided I was the cellist he wanted," Lepard said. "So I'm very thankful for that."

Machover is the head of the MIT Media Lab's Opera of the Future group. An influential composer, he has been praised for creating music that breaks traditional artistic and cultural boundaries. In 1995, he received a "Chevalier de l'Ordre des Arts et des Lettres," one of France's highest cultural honors, and in 1998 he was awarded the first DigiGlobe Prize from the German government.

He has composed five operas and is the inventor of hyperinstruments, a technology that uses smart computers to augment virtuosity. They have been used by performers such as Yo-Yo Ma, Prince and Peter Gabriel.

"I'm really excited," Lepard said. "While he gave us some things to prepare, I don't feel that performance pressure. It's just experimenting. Having creative input for a major project and working with some of the

most outstanding young new musicians in the world is thrilling."

Lepard describes the hyperinstruments being like an automatic effects pedal board.

"Instead of having pre-set knobs and pressing buttons, the hyperinstrument is a normal instrument that has sensors over it," he said. "So how you play the instrument affects what sound will come out because of computer software designed by the Media Lab."

Machover's piece is expected to be about 60 minutes in length and will reference elements of Bach's Brandenburg Concerto No. 3, "Hey Jude" by the Beatles and electronic music of the 1950's and 1960's by such composers as Stockhausen and Xenakis. Everything will be either memorized or improvised by the 10 musicians in the ensemble, which will have no conductor.

"It's an ensemble of soloists," Lepard said. "We are individuals doing our own thing, but at the same time, we're connected to one another. We will rely only on all visual and aural cues."

The piece will both make reference to that music that already exists, as well as synthesize all of those elements and combine them, using hyperinstrument technology to achieve the middle ground in between those elements.

"To me it's really exciting that we can be emulating music that was made not with instruments at all, but only synthesizers and technology," Lepard said.

Lepard had the summer to rehearse, before leaving in August for rehearsals and the tour. He says the

project draws on his strengths.

"I've always been interested in things that are different and require me to think a little bit more," he said. "I tend to think a lot, so any music that requires me to be more analytical, it feels like more holistic musicianship. That's just what I like."

Following his graduation in May and the touring with this project, Lepard has several local performance opportunities that he is pursuing, while also approaching new music with an entrepreneurial spirit.

"I am in the process of starting a YouTube channel of music videos, with all the visual production you might find in more popular styles, but for contemporary classical music," he said. "My goal is to be earning a living by performing music locally in Lincoln and Omaha, but also pursuing those external opportunities to build my career both in the Midwest and globally." ♦



Justin Lepard



Dawn Schaefer

SCHAEFER RETURNED TO UNL FOR MASTERS WEEK

Dawn Schaefer (M.F.A. 1999), executive art director for CBS, returned to the Johnny Carson School of Theatre and Film last November as part of the Nebraska Alumni Association's Alumni Masters Week.

Each fall, outstanding alumni return to campus to share their experiences and knowledge with students. 2014 marked the 50th annual Alumni Masters Week, which is sponsored by the Nebraska Alumni Association, Scarlet Guard and the UNL Chancellor's Office.

Since 1964, 381 alumni have participated in Alumni Masters Week. The selection of the Alumni Masters is competitive. Candidates are alumni who have shown great promise, success and leadership in their fields.

Schaefer is the executive art director for CBS, where she has been for 14 years. Her credits include "Survivor," "Price is Right," "Bold and the Beautiful," "Rock Star: INXS," "On the Lot" and "The Apprentice Live Finale" in Los Angeles, as well as other corporate events and local shows such as CBS News, CBS This Morning and local affiliate KCAL-9. Schaefer has been with "Survivor" since the beginning in 2000, and is the art director for the live reunion shows and some of the cast photo shoots. In 2003, "Survivor: Thailand" was nominated for an Emmy Award in Outstanding Art Direction for a Variety or Music Program.

A native of Parkston, S.D., Schaefer visited with students in the Johnny Carson School of Theatre and Film during her visit to UNL. ♦



Dawn Schaefer visits with students in the Johnny Carson School of Theatre and Film about her career as executive art director for CBS.

FACULTY NOTES

COLLEEN SYRON, Assistant Professor of Practice in Art, is a



Colleen Syron

Neptune Award winner for the third year in a row. The Marine Marketers of America award for design and marketing excellence was for her foundation work for the branding of an innovative national program that educated boaters on the need for children to wear life jackets and allowed parents to borrow life jackets from thousands of locations including local boat launches, marinas and nautical supply stores.

MARISSA VIGNEAULT, Assistant Professor of Practice in Modern and Contemporary Art History, presented her research on Hannah Wilke at the Association of Historians of American Art in Philadelphia last October; College Art Association Conference in New York City in February; and the Archives of American Art in Washington, D.C., in March.

TYLER WHITE, Professor of Composition and Conducting and Director of Orchestras, was one of eight finalists for The American Prize in Composition in opera/theater/film in 2014 for his opera, "O Pioneers!"

The **MORAN WOODWIND QUINTET** (**JOHN BAILEY**, flute; **WILLIAM MCMULLEN**, oboe; **DIANE BARGER**, clarinet; **JEFFREY MCCRAY**, bassoon; and **ALAN MATTINGLY**, horn) performed at the College Music Society's annual national conference in St. Louis in October. The Quintet also gave recitals and masterclasses at Truman State University and the University of Missouri-Columbia.

The **CHIARA STRING QUARTET** (**REBECCA FISCHER** and **JULIE YOON**, violins; **JONAH SIROTA**, viola; and **GREGORY BEAVER**, cello) will be Quartet-in-Residence for the 2015-2016 season at the Metropolitan Museum of Art in New York City, a post held for many years by the Guarneri Quartet. They will perform four recitals at the museum, as well as additional outreach and fundraising events. The group is also nearing completion on its recording of the complete string quartets of Béla Bartók, recorded by the Grammy-winning production team at Azica Records, with an expected release in late spring of 2016. ♦



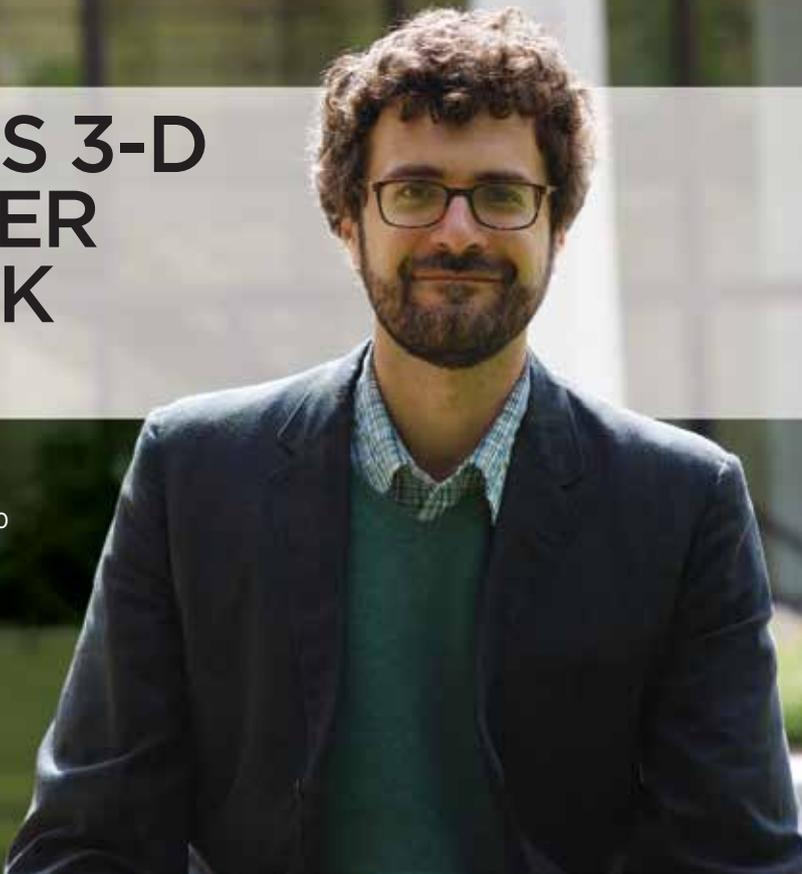
Chiara String Quartet

SAPIRSTEIN USES 3-D TECH TO FURTHER STUDY OF GREEK ARCHITECTURE

BY TROY FEDDERSON, UNIVERSITY COMMUNICATIONS

UNL's Philip Sapirstein is using modern technologies to advance research into ancient Greek architecture.

As part of UNL's Center for Digital Research in the Humanities, the assistant professor of art history has launched the "Digital Architecture Project." The project uses digital photography and computer software to generate detailed, 3-D models of Greek temples, beginning with the Temple of Hera, a sixth-century B.C. structure at Olympia, Greece.



Sapirstein believes the research will overturn a longstanding theory about the temple's construction, while promoting the use of photogrammetry (a new method for creating 3-D models from photographs) in future studies of ancient architecture.

"There has been a lot of really revolutionary work in the last 20 to 30 years questioning old paradigms about the origins of Greek architecture, in particular the Doric style," Sapirstein said. "Researchers have been going back to the basics to reexamine evidence surviving from about a dozen well-preserved early temples in Greece, including Olympia."

Sapirstein has contributed to this shift in research into architectural history through his fieldwork examining stone architecture and terracotta tiles from sites in Greece, Italy, and Turkey — including Corinth, Corfu, and Olympia. He started the work in 2000 as a graduate student at Cornell University, first learning how to use computer-aided design software, then by using specialized 3-D scanners in the field.

"I wanted to make reconstruction drawings from ancient fragments and show how all this stuff fits together," Sapirstein said. "I started

out using bulky and expensive laser scanning units to make the 3-D scans. Now, I just use digital cameras and software."

The new technologies have made the process relatively simple, inexpensive and fast. After positioning a network of survey markers across the temple/ruins, Sapirstein shoots a



series of photos. Once uploaded to a computer, the photogrammetry software generates 3-D models by comparing photographs from different vantage points. The model of the temple can be viewed in its entirety or zoomed

in to see details down to the millimeter.

"There is a lot of excitement about using this technique in the field of archaeology because the recording is much more complete and accurate than traditional methods, the cost is much lower, and it is fast," Sapirstein said. "A number of archaeological excavations have started to use photogrammetry to generate 3-D models of their trenches. The Olympia project is one of the first to use this technique on something as big as a whole temple, so I will be publishing about the methods I developed there."

The Hera temple measures about 170 by 65 feet and is Sapirstein's largest 3D project thus far. He completed the photography in Olympia during the summers of 2013 and 2014. The first season focused on images at ground level; the second involved a 30-foot crane to capture the temple from the air.

"The crane allowed me to photograph the standing columns, which are about 5.3 meters tall," Sapirstein said. "There are cuttings on top for horizontal beams which few people have been able to see before."

And, UNL students are getting a preview of the work as Sapirstein incorporated a 3-D

Left: UNL's Philip Sapirstein takes digital photos of the Temple of Hera in Olympia, Greece. Sapirstein is combining digital photography with computer software to generate realistic 3-D models of ancient Greek architecture. Courtesy photo.

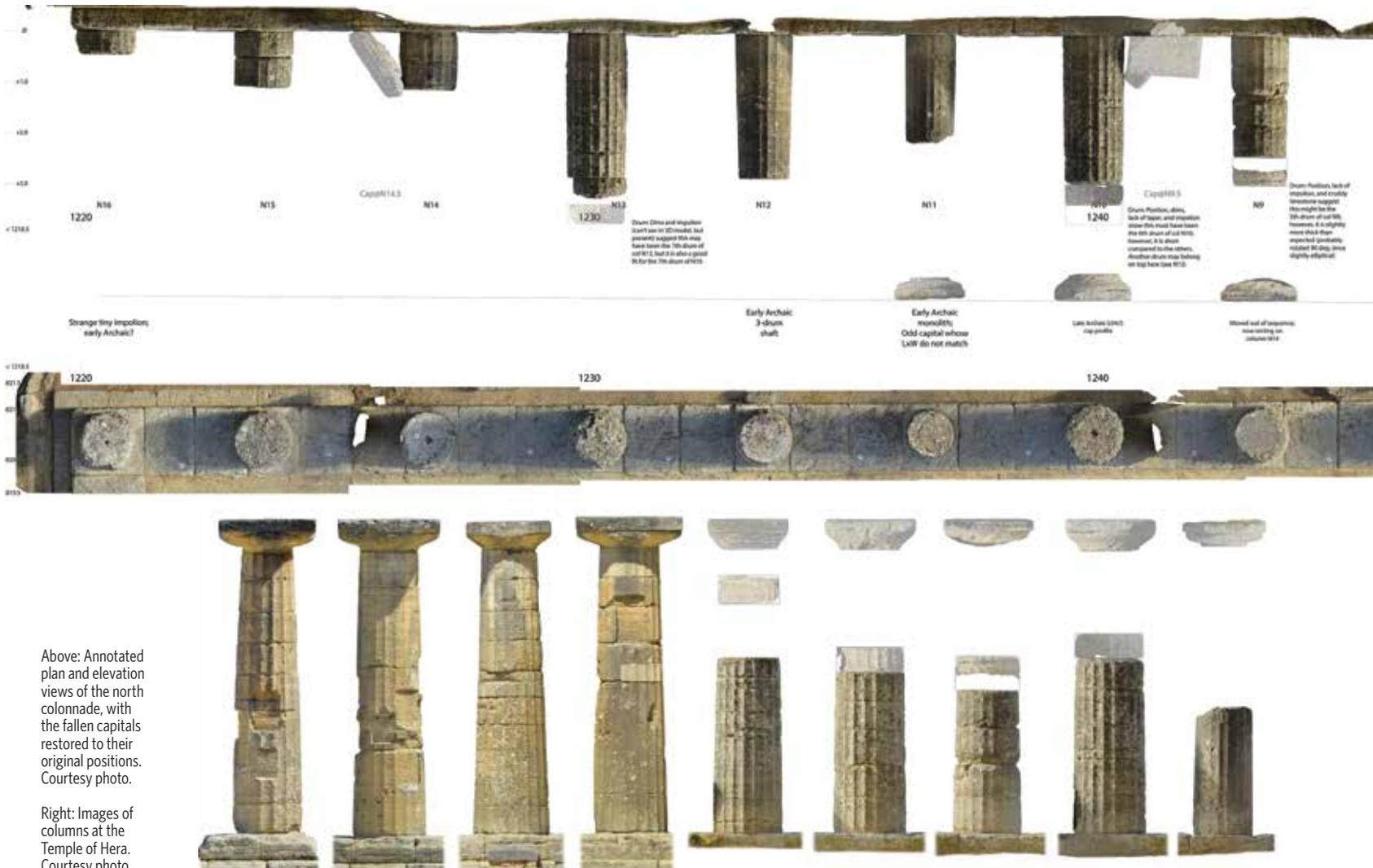
modeling project into a fall semester art history course on the history and topography of the ancient city of Jerusalem.

“Students learned SketchUp to create 3-D models of buildings and areas of the ancient city,” Sapirstein said. “Their projects were great, and I plan to continue adapting the format and work it into future classes.”

Along with the article on how to use this new 3-D modeling technique for architecture, Sapirstein has also lectured and written papers explaining how the Hera temple fits within the broader developments of Greek architecture and refuting a longstanding theory that the temple’s colonnades were once made of wood.

“I also plan to develop a website that can present this type of 3-D data in an accessible, reliable, and permanent way,” Sapirstein said. “Ultimately, that website — which will be part of the Center for Digital Research in the Humanities — will enhance a print monograph that presents all the new information we are learning about this major temple.” ♦

Right: Philip Sapirstein is using a software program to combine individual photos into 3-D images of ancient Greek temples. The program uses the images to generate a 3-D grid (lower right) and projects details from the photo onto the grid (top and lower left).
Courtesy photo.



Above: Annotated plan and elevation views of the north colonnade, with the fallen capitals restored to their original positions. Courtesy photo.

Right: Images of columns at the Temple of Hera. Courtesy photo.

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The Hixson-Lied College of Fine and Performing Arts gratefully acknowledges the following contributions to the University of Nebraska Foundation to support the College from May 1, 2014, to April 17, 2015.

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60 HONORED AT NEBRASKA YOUNG ARTIST AWARDS

Sixty high school juniors from more than 40 high schools across the state were honored at the Nebraska Young Artist Awards on April 8. The Nebraska Young Artist Awards annually recognize 11th grade students from Nebraska who are gifted and talented in the areas of visual art, dance, music, theatre, and film and new media. These students exemplify the pinnacles of creativity in one of the fine and performing arts.

Students applied for the recognition and submitted an example of their work. Applications were received from 143 students across the state. Hixson-Lied College of Fine and Performing Arts faculty chose the 60 students who came to UNL April 8 to be recognized.

For a full listing of this year's recipients, visit <http://go.unl.edu/ncm2>.

The 2015 Nebraska Young Artist Award recipients with Dean Charles O'Connor.
Photo by Tom Slocum.

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If you are interested in joining one of these Circles, please fill out the form enclosed in this magazine, or you can donate online any time by visiting our website at go.unl.edu/givefpa.

We are pleased to thank the following contributors, who accepted our invitation to join the @rt Patron's Circle, The Carson Circle and The Encore Circle from May 1, 2014, to April 17, 2015.



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Students cut wood in the wood shop in Richards Hall.

The Lincoln Assassination Stage Combat Workshop in March helps actors learn safe, effective and exciting depictions of violence on stage or screen.

Graphic design student Carlos Velasco (right) shows his work to Assistant Professor of Art Stacy Asher. Photo by Jon Humiston.



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A long-distance musical rehearsal between the University of Nebraska–Lincoln’s Chiara String Quartet and Northern Illinois University’s Avalon Quartet highlighted UNL’s Internet2 Day at Nebraska Innovation Campus on Nov. 13. A demonstration of low latency audio and video conferencing featured the Chiara String Quartet and Avalon Quartet rehearsing Felix Mendelssohn’s last movement of Octet for Strings via a high-speed connection between Lincoln, Neb., and DeKalb, Ill. For more on the demonstration, visit <http://go.unl.edu/ofs3>. Photo by Craig Chandler.



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Peter Eklund conducts the University Singers and Abendmusik Orchestra during a performance of Maurice Duruflé's Requiem at First Plymouth Church in Lincoln in February.



William Bolcom

COMPOSER WILLIAM BOLCOM IS FIRST ARIEL BYBEE ENDOWED VISITING PROFESSOR OF OPERA

The Ariel Bybee Endowed Visiting Professor of Opera fund sponsors visiting opera composers, opera directors and opera coaches to come to UNL from around the world. Bybee is a Metropolitan Opera veteran and UNL Professor Emerita of Voice, who now lives in Salt Lake City, Utah.



Ariel Bybee

Bolcom is an award-winning composer of cabaret songs, concertos, sonatas, operas, symphonies and much more. "A Wedding" was commissioned by the Chicago Lyric Opera and given its premiere performance in 2004. It is an adaptation of Robert Altman's 1978 film of the same name.

The curtain opens to find Rita Billingsley, the wedding coordinator, finalizing details for the reception. Billingsley's obsessive-compulsive dedication to perfection will be hilariously derailed at every turn in the course of the day.

Two very wealthy families are being united in marriage: the Sloans, who represent the classic example of "old money" are an elite Chicago North Shore clan living in Lake Forest, while the Brenners, hailing from Louisville, Kentucky, are the stereotypical "nouveau riche"—loaded, powerful, but generally uncultured.

In the course of this madcap wedding day of Muffin Brenner and Dino Corelli of the Sloan family, nothing ever really gets fully resolved. But we're left hoping that maybe, just maybe, Dino and Muffin will make it after all.

Hixson-Lied Professor of Voice and Director of Opera William Shomos said it was valuable to have Bolcom on campus working with students for a week.

"We really put him to work that week. It was great to hear Bolcom talk about the characters and his compositional choices that brought them to life," he said. "It was also fascinating to enjoy all of Bolcom's first hand knowledge about how this show came about."

Bolcom also did a lot of coaching with the students in the cast.

"Just for them to hear from the composer's mouth about how important the words are, I thought was one of the really big lessons," Shomos said. "Bolcom was very insistent on clear articulation of the text. He also reminded everyone just how necessary it is to get every note right! He wrote what he meant."

Bolcom, who was a professor of composition at the University of Michigan for 35 years, enjoyed working with students.

"It is such a pleasure to watch talented people develop," he said. "All I did was open doors and show students what skills they lacked and help them acquire them. In the end, each student has to do their work."

Angela Gilbert, a senior music major from Ralston, Nebraska, played Tulip, the mother of the bride, in her first opera role at UNL.

"This is the first opera that I have ever been a part of," she said. "It was a wonderful and rewarding experience. Working with Dr. Shomos has been incredible, and getting to meet and work with the composer was a once-in-a-lifetime experience." ♦





Top: (left to right) William Shomos, William Bolcom and Anna Schoettger rehearse music from "A Wedding."



Middle left: Gretchen Pille gets her makeup applied by Brette Petersen backstage.



Middle right: Director William Shomos addresses the cast prior to the dress rehearsal.



Bottom: (left to right) Guest artist Robert McNichols with Ryan White (center) and Lee Anne Frahn.

Page Left - Left: William Bolcom (center) with the cast of the opera "A Wedding" and Director William Shomos and Glenn Korff School of Music Director John Richmond.

Page Left - Right: The orchestra, under the direction of Professor Tyler White, perform in the pit during the dress rehearsal.



Top: Matthew Clegg (left) as Luigi and David Ricart as Donato.

Middle left: Gretchen Pille (left) and Jon Suek played the bride and groom.

Middle right: Angela Gilbert as Tulip Brenner and Jessie LeBrie as Jules Sloan.

Bottom: Lee Anne Frahn as Rita the wedding planner (right) with the bride and groom Gretchen Pille and Jon Suek. Photo by Jaclyn Ourada.



SNIDER'S LEGACY LIVES ON WITH MARCHING BAND

Jack Snider, who served as director of bands/marching band and professor of French horn at UNL from 1950-1986, died Feb. 20 of natural causes. He was 93. A memorial service was held March 1 at St. Paul United Methodist Church in Lincoln.

"Jack Snider was nothing short of an iconic figure in music at UNL," said Glenn Korff School of Music Director John W. Richmond. "His storied career as Director of Bands was the stuff of legend. No UNL Band Alumni Weekend ended without a standing ovation for Jack Snider. Very few concerts on the UNL campus happened without Jack Snider in the audience. His mind and ears were formidable. His humor was dry, yet generous and so very smart. He was an inspiration to all."

Steve Halter played trumpet in the Cornhusker Marching Band between 1960-1966. He says Snider's legacy lives on in each band member.

"His legacy is the Band and the literal thousands of people he influenced—as a band director, teacher and friend," he said. "I learned you have to try to give total effort all the time and that being 'ok' wasn't good enough."

Little things are what he will remember about Snider.

"It's the little things, like how you could tell how many days we were into rehearsals for the first game of the year by how hoarse his voice was," Halter said. "There was an electronic bull horn he'd carry around and use, but still would shout so much his voice would weaken. That smile he'd get on his face when everything worked. And those occasions when



Jack Snider



The altar at Snider's Memorial Service on March 1 at St. Paul United Methodist Church in Lincoln. Photo by Lori Teckmeyer.

you'd hear some praise—'Halter, that wasn't too bad.'"

Born July 24, 1921, in McCook to Harvey Martin and Alice Elizabeth (Amen) Snider, he was a graduate of UNL with undergrad and masters degrees in music. He also attended Peru State Teachers College and Wilber High School and served in the United States Army during World War II.

Snider was a member of the American Bandmasters Association, Nebraska Bandmasters Association, College Band Directors National Association, National Band Association, Phi Kappa Lambda, Phi Mu Alpha Sinfonia, Gamma Lambda and Kiwanis International. His awards include: Don Lentz Outstanding Band Master Award 1976, Outstanding Alumni Achievement Award from UNL College of Fine Arts 1995 and Kiwanis Distinguished Service Award 1997.

"We have experienced a year of great loss in our Glenn Korff School of Music," Richmond said. "We will honor the memories of those we've lost with refreshed commitment to excellence and achievement in all the things we do here. Indeed, it is the only worthy memorial we can offer."

Halter appreciates the influence Snider had on his life.

"This was a man with PASSION—for music and for life," he said. "He was a major shaper of the University of Nebraska Band and should always be remembered as one of its greatest directors. It's still hard to think of him in past tense. For more than 50 years of my life, while at NU and after, he was always there." ♦

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While we have made every effort to ensure accuracy, please accept our apologies for any errors or omissions. If you have questions about this list, please call the University of Nebraska Foundation at (800) 432-3216.

IN MEMORIAM

MICHELE LYNN DEATON, 53, died Nov. 16, 2014. Deaton was the business manager for the Glenn Korff School of music for more than 28 years.

Born in St. Louis, Missouri, Deaton moved to Lincoln with her family in 1972. In addition to her work in the Glenn Korff School of Music, she was a member of First Plymouth Congregational Church Choir for 26 years. She was also a member of Sigma Alpha Iota National Music Fraternity.



Michele Deaton

“Rest in peace, Michele Deaton,” said Glenn Korff School of Music Director John W. Richmond. “Thank you for a career of distinguished service to your alma mater. We cannot imagine what our future will be without you, but we also know that our future will be so much better and brighter because we can stand on the shoulders of your 28+ years of inspired service. Thank you for your devotion, generosity, and caring. Thank you for your friendship, your humor, your wisdom, and your endless patience. You are a treasure already sorely missed.”

The Glenn Korff School of Music hosted a memorial celebration for Deaton on March 15 with music, dance and spoken word.

NORMAN A. GESKE died on Sept. 6, 2014, one month short of his 99th birthday. Geske was the former director of the Sheldon Museum of Art and a highly regarded arts leader. He was also a member of the Dean’s

Club of the Hixson-Lied College of Fine and Performing Arts.

Born in Sioux City, Iowa, he grew up in Aberdeen, S.D., and graduated from high school in Minneapolis. He received his Bachelor of Arts degree at the University of Minnesota in 1938, a Master of Arts at the Institute of Fine Arts of New York University and an honorary doctorate from Doane College in Crete, Nebraska. He was drafted into the Army during World War II and



Norman Geske

participated in the Normandy invasion.

Geske came to Lincoln in 1950 as assistant director of the University of Nebraska’s University Art Galleries and was named director in 1956. He helped create the Sheldon in 1963. Under his leadership, the museum organized groundbreaking exhibitions, including a survey of American sculpture in 1970, and he established the Sheldon Film Theater, which is now the Mary Riepma Ross Media Arts Center. In 1968, he was named curator of the American pavilion at the Venice, Italy, Biennale.

Geske also helped to create the Interstate 80 Bicentennial Sculpture Project and the Museum of Nebraska Art in Kearney. He was also a leading researcher of Ralph Albert Blakelock, a romanticist painter from the late 19th and early 20th centuries.

In 1983, Geske retired from his position as Sheldon’s director, but he remained active in the arts community. His honors include

Governor’s Arts Awards; a Distinguished Service Award from the University of Nebraska at Kearney; a commendation from the University of Nebraska Board of Regents; Mayor’s Arts Award from the City of Lincoln; Sower’s Award; and the Nebraskaland Foundation Pioneer Award.

CATHARINE CARSON SOTZING, 90, died Nov. 24, 2014 in Fullerton, California. The older sister of the late Johnny Carson,



Catharine Carson Sotzing

Catharine “Kit” Carson grew up in Norfolk as the oldest child of Homer and Ruth Carson and graduated from Norfolk High School. She attended the University of Nebraska.

Born in December 1923 in Shenandoah, she married Ralph Franklin Sotzing of Bethlehem Pa., who was working as a United Airlines DC-3 pilot in Denver, in 1944.

She had a passion for reading and laughter, which she shared with her brothers frequently. Her sense of humor was an inspiration for her brothers.

She worked as a medical secretary, taught stop smoking classes, managed tennis clubs with her husband and even tried their hand at the B&B business running the Gosby House in Pacific Grove, California.

She is survived by her brother Richard and her three sons, Steve Sotzing of Old Greenwich, Conn., Michael Sotzing of Kent, Wash., and Jeffrey Sotzing of Fullerton, Calif., five grandchildren and one great grandson. ♦



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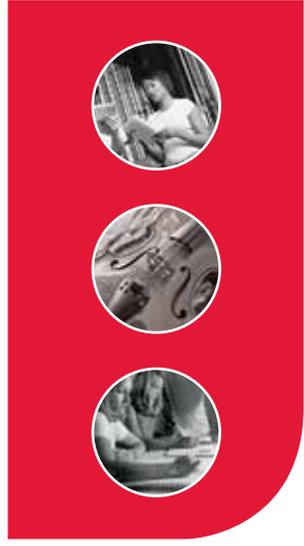
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1958

JIM CANTRELL (B.F.A.) was one of 14 artists from Kentucky, Ohio and Indiana invited to exhibit paintings in the exhibition "Water—a Bridge to Color" at the Richmond Art Museum in Richmond, Indiana, earlier this year. Cantrell was the only Kentucky artist to be selected.

1967

LETA POWELL DRAKE (M.A.) has written a book titled "The Calamities of Kalamity Kate: A History of Nebraska's Children's TV Shows. A pioneer in children's television, Drake's book is about her 15 years (1967-1982) as host of "Cartoon Corral," a local children's television show that aired on KOLN/KGIN-TV.

1983

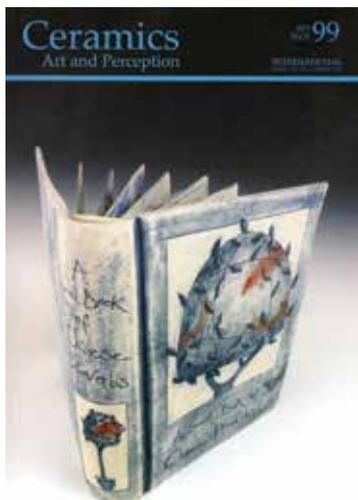
VALERY WACHTER (B.F.A.) was the featured artist last October at the new art gallery located on the first floor of Bryan Medical Center East in Lincoln. A different Nebraska artist is featured each month.

1997

GARTH JOHNSON (B.F.A.) joined the Arizona State University Art Museum and ASU Art Museum Ceramics Research Center as the curator of ceramics. He had previously served as curator of artistic programs for The Clay Studio in Philadelphia.

2000

AMY SMITH (M.F.A.) had her exhibition "Emulsion" with Simon Levin reviewed by Heather Davis in "Ceramics: Art and Perception," Issue 99 this year.



2002

ABBY MILLER (B.A.) was featured in a New York Times article on Jan. 20, 2015, on her character Ellen May in the F/X Series "Justified."

2003

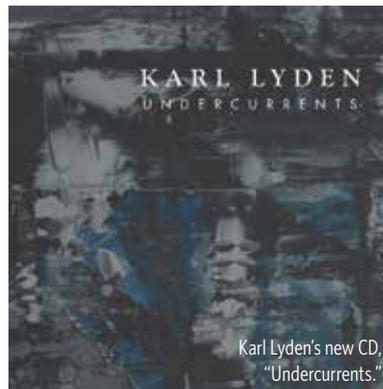
ADAM JEFFERIS (B.A.) was on the cover of American Theatre magazine in December 2014, as part of the cast of Tim Robbins' Actor's Gang production of "A Midsummer Night's Dream."

2010

DEREK MOSLOFF (B.M.) received the UNL Alumni Association's Early Achievers Award in May. In 2012 he landed a coveted spot in the New World Symphony in Miami.

2012

CHRISTINA MARIE LEONARD (B.A.), a Los Angeles-based actress and stand up comedian originally from Omaha, was featured on KMTV TV in Omaha in March to talk about her stand-up comedy show at The Funny Bone in Omaha, as well as her new web-based series "Loch Ness," based on her own experience playing keyboards in a high school metal band, available at www.LochNessWebSeries.com.



Karl Lyden's new CD, "Undercurrents."

KARL LYDEN (B.A.) released his debut album, "Undercurrents" in April. The album is available to download on iTunes, Amazon or CD Baby.

2013

RICHARD VIGLUCCI (D.M.A.) won an audition with the Army Ground Forces Band in April 2013 and subsequently enlisted in the U.S. Army on Sept. 17, 2013. After completing basic training and advanced



Richard Viglucci

individual training, he moved to Fort Bragg, N.C., where the Army Ground Forces Band is stationed. This May, he won a conducting audition to become an Army Band Officer.

After attending Officer Candidate School for 12 weeks, he will attend a 9-month training course at the Army School of Music. Once he graduates from the ASOM, he will be placed at one of eight locations. Army Band Officers continually rotate to different bands throughout their career. In addition to conducting the bands, they provide the long-range vision of the band, create innovative programming and fulfill many administrative and logistical roles for the band.

2014

JENNIFER GOTRIK (B.A.) will return to

Turkey this Fall on a Fulbright English Teaching Assistantship. She previously participated in the Archaeological Field School in southern Turkey, led by Hixson-Lied Professor of Art **MICHAEL**



Jennifer Gotrik

HOFF. She earned degrees in journalism and art from UNL.

JAMESON VARNNESS LEFRIDGE (M.M.) received Volunteer of the Year honors last November from the Lincoln Homeless Coalition for his music outreach at Matt Talbot Community Kitchen and Outreach Center.

ETHAN SEAGREN (B.F.A.) accepted a position last year as production assistant in visual effects at Industrial Light and Magic in San Francisco. ♦



“You are not expected to heal the world, but neither are you allowed to abstain from making your contribution. This is your commencement. Where will you go from here? Only your dreams will set the boundaries. I challenge you to be daring—dare to know yourself and be true to your inner voice. . . . Above all, seek the truth and speak it from your heart. Have faith and never lose sight of the power of love.”

—Barbara Hendricks, UNL Commencement, “Homecoming and Thanksgiving,” May 9, 2015

HENDRICKS RECEIVES HONORARY DOCTOR OF FINE ARTS DEGREE FROM UNL

The Glenn Korff School of Music hosted UNL Alumna and Opera Singer Barbara Hendricks on May 7-8. Hendricks gave the undergraduate commencement address and received an honorary doctor of fine arts degree on May 9.

While at the Glenn Korff School, Hendricks gave a masterclass for six voice students and presented a Q&A about her career as an international opera celebrity, jazz performer, film star and United Nations humanitarian.



“Having Barbara Hendricks ‘home’ in the Glenn Korff School of Music, exceeded all of our lofty expectations for this wonderful reunion,” said Glenn Korff School of Music Director John W. Richmond. “She was generous with her time, her insights and her expertise.”

Born in Arkansas, Hendricks received a bachelor of science degree from UNL at age 20. She later studied at the Juilliard School of Music in New York.

In 1974, she made her operatic debut at the San Francisco Opera and the Glyndebourne Festival as well as her recital debut in New York City’s Town Hall. Hendricks has sung at the Paris Opera, the MET in New York, Covent Garden in London and La Scala in Milano.

Hendricks made her jazz debut at the Montreux Jazz Festival in 1994 and has since performed regularly in jazz festivals throughout the world. She starred as Mimi in the 1988 film “La Boheme” and played The Angel in Peter Eotvos’ opera “Angels in America” in 2004 in Paris. After nearly 20 years of untiring service to the cause of refugees in collaboration with the UN Refugee Agency, she has been named the only Honorary Ambassador for Life by the UNHCR and is given special tasks that demand her long unparalleled experience and commitment. ♦

Above: Barbara Hendricks receives an honorary doctor of fine arts degree from UNL Chancellor Harvey Perlman on May 9. Photo by Greg Nathan.

Left: Joe Fitzgerald, baritone, a sophomore Bachelor of Music Education student in voice, sings for Barbara Hendricks during the May 7 masterclass.

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