

# HIXSON-LIED COLLEGE

OF FINE AND PERFORMING ARTS

FALL 2016

FEATURING:

## The Future of Filmmaking and the Way We Tell Stories:

INTRODUCING THE JOHNNY CARSON CENTER FOR EMERGING MEDIA ARTS

ALSO INSIDE: **Yo-Yo Ma, Joshua Bell and  
the Parsons Dance Company  
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CONTENT



UNIVERSITY OF NEBRASKA-LINCOLN

## DEAN'S LETTER



It has been an exciting year for the Hixson-Lied College of Fine and Performing Arts, and we are eager to share information about it with you in this magazine. As you may have heard, we announced last November the creation of the Johnny Carson Center for Emerging Media Arts. This \$57 million investment by the University was made possible by a recent \$20 million investment by the Johnny Carson Foundation. The new Johnny Carson Center, which is scheduled to begin operations in the Fall of 2018, will be an internationally distinct program in film and emerging media that explores the boundaries of where cinematic narrative and storytelling intersect with science, the humanities, computer science, engineering, music, fine arts and other disciplines. It will be housed in a newly renovated facility scheduled to open in the Fall of 2019. We are currently conducting an international search for a new director, and you can read more about our vision for this exciting new program in this issue of our magazine.

You will also learn about our University Singers' recent trip to New York City in March to perform at Carnegie Hall. The trip was made possible with support from the Hixson-Lied Endowment, Hixson-Lied College of Fine and Performing Arts and Glenn Korff School of Music. It's one of the many opportunities for students and faculty made possible by the Hixson-Lied Endowment, and we continue to be grateful for the support from Miss Christina Hixson and the Lied Foundation Trust.

Another opportunity made possible by the Hixson-Lied Endowment is for our students to learn from the world-class guest artists that teach and demonstrate each year in the Hixson-Lied College of Fine and Performing Arts. From world-renowned cellist Yo-Yo Ma and other Lied Center for Performing Arts performers, to nationally known visual artists who come as part of the School of

Art, Art History & Design's Hixson-Lied Visiting Artists and Scholars Program, to other guest artists in music, dance, film and theatre, our students learn more about their craft and what it takes to be successful at a high artistic level through these guest artist visits.

I am also pleased to introduce you to one of our outstanding photography graduate students, Zora Murff, whose series "Corrections," which focuses on the juvenile justice system, has received national recognition this year. You will also learn in this magazine about the new Innovation Studio—a "maker space," located at Nebraska Innovation Campus, whose founding director was School of Art, Art History & Design alumna Liana Owad. Innovation Studio is an exciting community-oriented hub of creative activity where physical objects are created. It has infinite possibilities, and we are pleased to be part of this exciting endeavor.

Finally, you will notice our magazine has a new format and a new name: Hixson-Lied College. We are excited about the continued evolution of this publication to keep you informed about all of the exciting news from the University of Nebraska-Lincoln's Hixson-Lied College of Fine and Performing Arts. As you will see, we have much to be proud of and even more to strive for in the coming years. I thank you for your continued support of the college.

**Chuck O'Connor**  
Hixson-Lied Endowed Dean

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# HIXSON-LIED COLLEGE

## OF FINE AND PERFORMING ARTS

### COVER STORY

- 20 The future of filmmaking and the way we tell stories: Introducing the Johnny Carson Center for Emerging Media Arts
- 22 University announces \$20 million gift from Johnny Carson Foundation at November celebration
- 25 About Johnny Carson

### FEATURES

- 4 'Corrections': The face of the juvenile justice system
- 12 Korff School alumnus seeks to revolutionize music publishing
- 14 Hixson-Lied College students experience world-class guest artists
- 26 Art alum helps shape Innovation Studio
- 32 Chiara Quartet complete residency at New York's Met Museum
- 34 Start spreading the news: University Singers earn standing ovation at Carnegie Hall
- 46 Paul Barnes releases new CD
- 56 Cal creates installation for 'Belize 35'

### DEVELOPMENT

- 39 Donor List
- 41 Circle Lists
- 44 UNL Opera takes 'Marriage of Figaro' across Nebraska

### DEPARTMENTS

- 2 Dean's Letter
- 9 In Memoriam
- 10 News Briefs
- 18 Honors Day Highlights and Award Nominations
- 50 Alumni Notes
- 62 Faculty Notes

*For Alumni and Friends of the Hixson-Lied College of Fine and Performing Arts, University of Nebraska-Lincoln*

### Hixson-Lied Endowed Dean

Charles O'Connor

**Editor** Kathe C. Andersen

**Art Director** Ella Durham

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### How to reach us:

Letters to the editor, alumni news, story ideas or address changes may be sent in any of the following ways. Via mail: Kathe Andersen, Hixson-Lied College Magazine, 102 Woods Art Building, Lincoln, NE 68588-0144. Via e-mail: [kandersen1@unl.edu](mailto:kandersen1@unl.edu). Via fax: (402) 472-9353. We reserve the right to edit letters for length, style or clarity.

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All photos from Zora Murff's  
"Corrections."  
Jaeshawn at 16, 2014.

## 'CORRECTIONS:'

### THE FACE OF THE JUVENILE JUSTICE SYSTEM

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by **Kathe C. Andersen**

For three years, Zora Murff, a University of Nebraska-Lincoln graduate photography student originally from Des Moines, Iowa, worked as a tracker for the Linn County Juvenile Detention and Diversion Services in Cedar Rapids, Iowa.

"We were an extension of probation officers," he said. "Everything I did probation officers used to do in the past, but their case loads have grown so much that they had to start figuring out ways to contract out these services. So my job was to mainly have a consistent contact with kids on probation."

He would meet with them anywhere from once a week to three to four times per week.

"Just to check in and make sure things were going well at home, going well at school, and that they're following whatever their probation expectations might be," he said.

Murff completed his undergraduate degree in psychology at Iowa State University and did field work for several years, providing services for people with disabilities and later worked with people with mental illness.

"I was not satisfied with field work, so I decided to go back to school for photography," he said. "I was living in the Cedar Rapids area at the time, so I was working full time at the detention facility and then going to school part time for photo."

He needed a project for his advanced photography course.

"The course objective was to create one, cohesive body of work," he said. "Working full time, trying to do school part time, I had to consider time management. I'm working with these kids all the time. It would probably make an interesting project, so I decided to go that route."

His supervisor was open to the idea.

"They knew I was going to school for photo," he said. "One afternoon, I just went in and said, 'Hey, I'm in this class, and I want to work on this project. Would it be okay if I just started taking pictures?'"

They said yes as long as he didn't use any faces or use any actual names, for privacy reasons.



This began Murff's series, titled "Corrections," in which he has created a series of portraits of the juveniles he tracked.

"Looking at photographers and photographs, in general, I've always been interested in portraits," Murff said. "So I wanted to make portraits of people. That's where I started the project. Then as I continued to work on it and hash out the work and ideas through critiques, I started to incorporate other aspects of youth experience in the system."

To date, he has taken more than 200 photographs. Around 40 of them were recently published in a monograph published by Ain't Bad Editions ([go.unl.edu/murff](http://go.unl.edu/murff)).

He has also shown the work at the Vermont Center for Photography; the Center for Fine Art Photography in Fort Collins, Colorado; and for an exhibition in Iowa City. His work was also used at the Nebraska State Capitol, in partnership with the ACLU of Nebraska, as legislators were voting on solitary confinement in the juvenile justice system this spring.

"Zora's success with 'Corrections' is well-deserved, but he won't rest on his laurels," said Professor of Art Dana Fritz. "He is building on it by sharing the photographs and ideas more widely and creating opportunities for interaction with his audience. This communication fuels his new work and ideas and propels his dynamic art practice."

Murff has been pleased with the reaction, so far, to his work. "I get a lot of comments on how beautiful the images are," Murff said. "And while that's nice, I think it's more important when people are telling me they are taking something from the series as a whole—whether that might be I didn't know this was something happening in my community or I have friends or family in the system, and these are my thoughts

about the juvenile justice system. Having those interactions where people are seeing the work and trying to relate to it on a deeper level, those are definitely the stronger interactions."

While a couple of the youth in the series have multiple images, Murff said the goal of the series was to show the wide array of the youth he worked with as a tracker.

"It was never my focus to do an individual story. It was to get a broad view of these are the kids who move through the system," he said. "I think, for me, the series is a way for people to engage in this issue because it's something that happens in every community. I think it was more providing this view from a perspective of someone who had access to be inside of the system and have this kind of intimate experience with it."

**"FOR ME, THE SERIES IS A WAY FOR PEOPLE TO ENGAGE IN THIS ISSUE BECAUSE IT'S SOMETHING THAT HAPPENS IN EVERY COMMUNITY."**

Murff hopes viewers see that the system "isn't this black and white thing."

"There's this overwhelming feeling of crime and punishment, and rehabilitation comes after the fact," he said. "The fact that we move through life in these cycles and hopefully,

maybe, they will see themselves in the situation and think about what are the things they might be able to do to help their own community in some way. Think about how images are used to influence our perceptions of people in the system."

Murff said his interest in photography began when he was looking for a creative outlet.

"When I was really young, I used to draw a lot. Then as I got older, it was something I let go of. I bought a small point-and-shoot camera and had a few people tell me, 'Oh, these photos are really good, you should explore this.' So I bought a nicer camera and wanted to learn how to use it."

He took a community arts course at the Des Moines Art Center and learned basic camera function.

"As I was making photographs for that class, I realized this was

**'CORRECTIONS:'**  
THE FACE OF THE JUVENILE  
JUSTICE SYSTEM

**From top left to bottom right:** *Jerome at 15*, 2014 | *Standard Issue: Jumpsuit*, 2014 | *Earl's Bed (Hickory Pod)*, 2015 | *Criminal Trespassing and Disorderly Conduct*, 2014 | *Lucas at 16*, 2014 | *Sheila at 16*, 2015 | *Demetrius and Frank at 15*, 2013 | *Megan at 16*, 2014 | *Earl at 15 (1:30 p.m. Visit)*, 2015



Portrait of Zora Murff in his studio. Photo by Rana Young, M.F.A. 2017.

something I was really into and something I really wanted to do, so that became my springboard for my education in photography.”

This spring, Murff was one of 165 photographers selected from around 2,500 applicants to participate in the New York Times Portfolio Review, run by the New York Times Lens Blog. There, he got portfolio reviews from photography editors, curators, gallery owners and others.

“‘Corrections’ has been extremely well received, and it partly led to Zora being selected to attend the New York Times Portfolio Review this April,” said Assistant Professor of Art Walker Pickering. “Selection for this opportunity was highly competitive and has already led to Zora being hired to do editorial work.”

Two of the people he met with included David Gonzalez, a photographer for the New York Times who helps run Lens Blog, and Siobhan Bohnacker, the photo editor at The New Yorker.

“You also get these unexpected opportunities,” Murff said. “James Estrin, the senior staff photographer at the New York Times, we ran into each other at the review. He invited me to his office, so I got to go to the Times building for a little bit and hang out and talk to him. It was a really great experience.”

For now, Murff is focusing on completing his Master of Fine Arts in photography at UNL and trying new things in the medium of photography.

“Right now, I’m working on a project where I’m not making my own images, but I’m using appropriated images,” he said. “And manipulating materials in an attempt to explore the idea of stereotypes and police violence toward people of color in the criminal justice system.”

Murff likes photography’s ability to tell stories visually.

“There are things in an image that people can read into or pick up on,” he said. “Even though they don’t always necessarily get the message right, they’re usually in the ballpark. There’s something interesting about the image as language to me.”

His work on “Corrections” has allowed him to see the power in what he creates.

“I think it’s reinforced this idea that art can be used a tool to create dialogue,” Murff said. “Art can be this powerful motivational tool to help sway people to make decisions about things.”



James C. Seacrest

**JAMES C. SEACREST**, 78, of Lincoln, publisher and philanthropist, passed away June 2. Born April 28, 1938, in Lincoln, he received his B.S. degree from the University of Nebraska in 1963. He served as captain in the U.S.A.R. Quartermaster Corps 1964–1966 (Korea-13 months).

Seacrest was in the newspaper business for 40 years, 1968–2000, at Western Publishing Co. in North Platte, president and chairman of the board. Western Publishing Co. published daily, weekly and shopper newspapers in western Nebraska.

“Jim’s impact on the University of Nebraska, as well as the Hixson-Lied College of Fine and Performing Arts, is almost immeasurable,” said Chuck O’Connor, endowed dean of the Hixson-Lied College. “He was a kind and generous man, not only through his financial gifts, but through his gifts of time, encouragement and support for our students, faculty and programs. Jim cared deeply for the students he helped through his philanthropy. He will be missed.”

Seacrest served as vice chairman of Great Plains Regional Medical Center expansion, \$1.3 million+; past president (1989–1990), vice president (1988–1989) and board member (1982–1990), Nebraskans for Public Television 1988; Outstanding Service to Public Television Award; Board of Directors, University of Nebraska Foundation (1983–1989); trustee, University of Nebraska Foundation to present; Board of Directors, University of Nebraska–Lincoln Alumni Association (1970–1981); 1982 University of Nebraska–Lincoln Alumni Association Distinguished Service Award; founding director, Heartland Center for Leadership Development (Lincoln) (1986–1989); Mid-Nebraska Community Foundation, North Platte (1980–1989); NebraskaLand Days (North Platte Nebraska State Heritage Celebration) (1968–1974); Board of Directors, Museum of Nebraska Art, Kearney (1985–1987);

## In Memoriam

JAMES C. SEACREST & DENNIS L. SCHNEIDER

trustee, Nebraska Wesleyan College, Lincoln (1985–1987); advisor, National Trust for Historic Preservation (1991–1993); Organizing Committee Member, North Platte Golden Spike Visitor’s Center (1998); Nebraska Cultural Endowment-Advisory Committee (2003 to present); Amendment 1 Committee-Co-Treasurer (2004); Friends of Opera-board member (2004–2007); Strategic discussions for Nebraska-board member (2007–2010); Nebraska Appleseed Center for Law in the Public Interest (2009–2011); Nebraska Educational Television-co-chair-Inspire Nebraska Campaign-\$35 million-goal reached in June 2011; Hixson-Lied College of Fine and Performing Arts-co-chair-\$20 million campaign-final total \$37 million; 1999 Above & Beyond Award, Mid Nebraska Community Foundation; 2002 North Platte Hall of Fame Award, Chamber of Commerce; 2003 Lincoln Mayor’s Arts Award; 2005 President’s Award, Preservation Association of Lincoln; 2005 Nebraska Press Association-President’s Award; 2006 Governor’s Arts Award, Leonard Thiessen Award; May 2007 Award of Merit-Hixson-Lied College of Fine and Performing Arts; May 2007 First Annual Golden Baton Award, Lincoln Symphony Orchestra; 2008 Philanthropist of the Year-Association of Fundraising Professionals; 2012 Nebraska Press Association Hall of Fame; 2013 Charity Award, Lincoln Community Foundation; 2016 Distinguished Nebraskalander, Nebraskaland Foundation.

William Shomos, Larson Professor and Director of Opera, said Seacrest helped UNL Opera achieve its dreams.

“As teachers of opera, those of us who have directed in UNL’s opera program have had dreams of how to communicate and share that art form,” he said. “But those dreams, especially in opera, require significant resources. Jim Seacrest understood this. Whether the dream was to compete in an international festival or to tour opera across rural Nebraska, he and Rhonda have always presented an unwavering enthusiasm and confidence in UNL’s students to achieve and succeed. I will always remember Jim as a person at the ready to provide the support needed to transform those dreams into reality. What always seemed most important to Jim was the impact of these experiences had on each of the students.”



Dennis L. Schneider

**DENNIS L. SCHNEIDER**, 84, of Lincoln, passed away Feb. 3. Born April 12, 1931, in McCook, Nebraska, he graduated from Lincoln High School in 1949. He married Judith Overgaard on June 6, 1953.

He received his Bachelor of Music Education from UNL in 1952 and a Master of Music in Education from Indiana University in 1958.

Schneider began his music teaching career at Falls City High School in Nebraska. In 1961, he began his career at UNL, where he advanced to full Professor in 1974. In 1967 he founded and directed the UNL Jazz Ensemble, highlighted by the band playing at the John F. Kennedy Center for the Performing Arts in Washington, D.C.

Schneider received a Woods Fellowship at Boston University in 1970 to study with the Boston Symphony Orchestra. In 1973, Schneider began his own band, “Denny’s Band,” which provided entertainment at hundreds of weddings and other social events. He served as principal trumpet for the Lincoln Symphony Orchestra, the Nebraska Chamber Orchestra and contributed to the Omaha and St. Louis Symphonies. He also was very involved in the International Trumpet Guild.

In 1986, Schneider received the Distinguished Teaching Award from the University of Nebraska College of Arts and Sciences. In 2004, he was inducted into the Nebraska Music Educators Hall of Fame. In 1997, he retired from the University of Nebraska after a 36-year teaching career. He loved UNL and his colleagues, but most of all, his students who can be found across the globe. He was a long-time contributor to Summit Brass, an all-star brass ensemble who met in Keystone, Colorado. In 2003, Schneider retired from the Lincoln Symphony Orchestra after 46 years. In 2012 he received the International Trumpet Guild Award of Merit. He was also past president of the Lincoln Musicians Association

# Two photo grad students win SPE student awards

**Two graduate students in the School of Art, Art History & Design won Society for Photographic Education (SPE) Student Awards for Innovations in Imaging. John-David Richardson and Rana Young were only two of 10 winners nationally, from among 107 applications this year.**

The awards included a \$550 travel stipend to attend the SPE National Conference in Las Vegas in March, a conference fee waiver and a complimentary year of SPE membership. In addition,



John-David Richardson, "Still 3" (from the series "Safe & Sound"), archival inkjet print, 2014.

to highlight the work of the award recipients, there was a special section at the Curator Portfolio Walkthrough during the national conference, where the winners were provided their own table to showcase their portfolios and interact with conference attendees and guest curators.

"Being recognized at the SPE National Conference is such an honor, and when I heard the news, I naturally went a little crazy," said Richardson, a second-year Master of Fine Arts candidate in photography, originally from Russellville, Alabama.

Young, a third-year Master of Fine Arts candidate from St. Louis, Missouri, was excited to attend the conference.

"Attending this year's conference was really important to me since my current work, which parallels the trajectory and circumstances in relationships and speaks to gender role expectations within them, fits well within the context of this year's theme, 'Constructed Realities,'" she said. "I've always been drawn to visually communicating an internal dialogue—or what one may consider their 'internal reality.' To be recognized for my ideas and efforts, especially at the national level through SPE, was an honor."

Dana Fritz, professor of art, is proud the photography program had two SPE student award winners.

"I am very proud that our small and recently re-started graduate program in photography has such a strong record of success in this area," she said. "Since Fall 2012, four of our seven graduate students have received this award. In addition to Rana and John-David, Chadric Devin (M.F.A. 2015) won the award in his second year at UNL and current second-year grad Zora Murff won the award as an undergraduate student at



Rana Young, *Untitled (Stockings)*, archival pigment print, 2015.

the University of Iowa. Not only an honor, the financial award enables the students to attend the national conference and participate in a highly visible way."

Richardson was born in northwest Alabama and holds a B.F.A. in applied photography from Northern Kentucky University. Working in the style of an open narrative, his photographs illustrate moments of self-realization, tension and loss.

Young is the recipient of an Othmer Fellowship at UNL and has been curated into group exhibitions in galleries such as Newspace Center for Photography and Midwest Center for Photography. She has also been chosen for participation in public art projects, including Photolucida's Then.Now.Here and Photo Center Northwest's City Panorama. Her current work parallels the trajectory and circumstances in relationships and speaks to gender role expectations within them while exploring themes of intimacy, voyeurism and the home.

For more information on the 2016 SPE student awards for innovations in imaging, visit [go.unl.edu/bzbz](http://go.unl.edu/bzbz).

## Art history undergrad interns in Germany

by **Kathe C. Andersen**

Anika Zempleni, a junior art history and advertising and public relations dual major from Lincoln, Nebraska, had an internship this summer at the Städel Museum in Frankfurt, Germany.

Her internship ran June 27 until Aug. 5, and she worked with Dr. Jochen Sander, the vice director for scholarly affairs at the museum and an art history professor at Goethe University in Frankfurt. She assisted him with his research.

"I was really happy," Zempleni said. "I wasn't sure if it would even really happen. I just wanted to have that experience of working in Germany and also in an art museum and improving my German language skills. It is just really exciting."

Established in 1815 as a civic foundation, the Städel Museum's collection offers virtually a complete survey of 700 years of European art from the early 14th century to the present, with focuses on the Renaissance, the Baroque and early Modern art.

"The Städel Museum is one of the great museums for Old Master paintings and prints in Germany," said Hixson-Lied Professor of Art History Alison Stewart. "It also emphasizes Frankfurt and its history, which means paintings by Holbein, Grünewald and Dürer are included in that collection. Frankfurt was bombed in 1944, and a lot of the archival material I tried to study is no longer there, so Frankfurt is an interesting mix of incredibly modern and old at the same time."

Zempleni has been working with Stewart on her research of Northern Renaissance German painter and printmaker Sebald Beham through a UCARE (Undergraduate Creative Activity and Research) grant. She asked Stewart if she knew anyone in Frankfurt who might need an intern.

"I've met Dr. Sander over the last two summers when I was doing my research in Frankfurt. He's also contributing an essay to a book I'm editing," Stewart said. "So this is how I think teaching and research work really well together."

Zempleni has been assisting Stewart with her research on Beham as part of her UCARE work.

"My research was to take the information in Gustav Pauli's catalogue of Sebald Beham's prints and transfer it into a spreadsheet and organize it and make it searchable to help her research," she said.

Zempleni's interest in art history began in high school, when she took art classes as part of her International Baccalaureate program at Lincoln High School.

"Part of those art classes was to not only make art, but to also do a little research," she said. "I realized as I was researching, this was something that was really interesting to me. I really liked making my own art, but there was something about learning the stories behind it that was really fascinating to me, and something I just enjoy doing."

Stewart thinks the internship will be very beneficial to Zempleni.

"I think it will be life altering for her," she said. "It's one of the very well known museums in Germany and has major exhibitions. Professor Sander is a very well known art historian for Old Master paintings for the Northern Renaissance, Netherlandish and German. We're also going to get Anika into their print collection since she's been working ad nauseam on Beham prints."

Zempleni said, "It's a great opportunity."



Anika Zempleni

# Korff School alumnus seeks to revolutionize music publishing

BY KATHE C. ANDERSEN

**G**lenn Korff School of Music Alumnus Kurt Knecht (D.M.A. 2009) was frustrated with the traditional music publishing models for composers.

“If you go with a traditional publisher, and you’re a composer, the standard is they will take 90 percent of the revenue,” he said. “Some of mine even went up to 92 percent. And if you’re setting a text by a poet, your money gets split out, so you might only get five percent of the revenue.”

In addition, the music publishers take the composers’ copyright away and often don’t tell the composer who buys or performs their music.

“This is important for a couple of reasons,” he said. “One, you can say ‘Thank you,’ and two, you can say, ‘Thank you. Would you like to do a commission?’ You develop relationships.”

**He noticed some of his other colleagues were trying to self publish, so he began to wonder if he should sell his music on his own website.**

“I had been on the phone with Stephen Paulus, a famous composer,” Knecht said. “He was the first one who said to me, ‘Kurt, don’t give any of your music to the publisher. Just sell it off your website like I do.’ And I said, ‘You’re Stephen Paulus. People are going to your website.’”

About two years ago, he was discussing these issues again with his wife, entrepreneur Jennifer Rosenblatt.

“She said we need to not just fix this for you. We need to fix it for everybody,” Knecht said.

So they created MusicSpoke.com, which their website says is a “marketplace committed to musicians.” It was launched in the summer of 2014 thanks to a \$20,000 start-up grant from the N Motion Accelerator and a \$50,000 grant from the state of Nebraska to create the website.

“We said we were going to set it up like Etsy for composers and do a 70-30 split with the composer, where the composer gets 70 percent of the revenue, which is a heckuva lot better than 10 percent or less,” Knecht said.

In addition, composers keep their copyrights and control over their music.

Knecht says the site has about 80 composers on board, as of May 2016, and a waiting list of about 50–70 additional composers.

“We’re really trying to cause a revolution in the way things are done,” he said. “That part of it is very exciting, but it’s also very time consuming.”

The business is expanding rapidly.

“We got a piece on the Texas All-State Audition repertoire that came with an initial order of 15,000 copies, and they want a follow-up order of 10,000 copies,” he said. “The company is growing fast. We have composers in the U.K., Germany and Canada on board now. I got a call from a conductor in California who promotes new music. He wants to come on board and do a series. It’s just expanding fast.”

Knecht believes MusicSpoke is changing things.

“I have one friend whose dream his whole life was to get published by a particular prestigious publishing company,” he said. “Last year they finally came to him and said they wanted to publish

his piece and send him a contract for it. And he said, ‘No, I can’t. I’m staying with MusicSpoke. I make too much money with them.’”

**Knecht said the music publishing industry is antiquated and ripe for disruption.**

“You’re still talking about people doing press runs of 500, and they’ll say it’s not financially feasible for us to print copies,” he said. “I can print off a copy on my printer in two seconds. They’re still locked into these old models that are dying quickly. It won’t last much longer. It’s just that nobody has disrupted the industry in the same way recorded music and book publishing has been completely disrupted with these models. We’re changing the world, and that’s exciting.”

**MusicSpoke isn’t the only thing keeping Knecht busy. He still maintains his work as a composer and his major new commission, titled “Toccata, Adagio, Fugue,” premiered at the Organ Historical Society (OHS) National Convention at Kimmel Hall in Philadelphia on June 27. The commission celebrated the 60th anniversary of the OHS.**

“The Organ Historical Society has been around for exactly 60 years, and the concert where this work will be premiered is actually being played on the very day of the 60th anniversary, so I had the idea of getting something written for us that would be organ and percussion and something that had the possibility for some really ecstatic music,” said James Weaver, the CEO of OHS.

Hixson-Lied College of Fine and Performing Arts Associate Dean Christopher Marks, who currently serves as the chair of the OHS Board of Directors, commissioned Knecht to write a piece for his recital at the same convention two years ago.

“The president of the organization heard that piece last time, and got in touch with me through Associate Dean Marks and asked if I would write something for this year’s convention,” Knecht said.



Kurt Knecht

“I’m super excited, too, because as part of that whole process, Chris and Dave Hall are going to do the premiere.”

Marks said he appreciates working with a composer who is an organist and knows the organ.

“It’s always nice to have a composer who understands the instrument,” Marks said. “But he doesn’t think about the instrument too conventionally either, so he thinks outside the box. Kurt just has a unique compositional voice, so he’s writing music for organ and other instruments, too, that doesn’t sound like music that other people are writing, which is really nice. And yet it’s also very accessible to audiences.”

Knecht’s focus next year will be on continuing to grow MusicSpoke and continuing to compose music.

“We have lots of people wanting to partner with us and do various projects,” he said. “I don’t know where it’s all going to go. It’s super exciting.”

Kurt Knecht at the piano in class in the Glenn Korff School of Music.

# HIXSON-LIED COLLEGE STUDENTS EXPERIENCE WORLD-CLASS GUEST ARTISTS

BY KATHE C. ANDERSEN

Hixson-Lied College of Fine and Performing Arts students enjoy world-class guest artist experiences each year.

The School of Art, Art History & Design and Johnny Carson School of Theatre and Film each have special guest artist programs funded by the Hixson-Lied Endowment, while the Glenn Korff School of Music funds guest artists through a variety of sources. In addition, the Lied Center for Performing Arts provides masterclasses and other experiences with their season artists, courtesy of a grant from the Hixson-Lied Endowment.

"The Lied Center approaches every artist that comes through our doors about taking time to work with UNL students during their time on campus," said William Stephan, executive director of the Lied Center for Performing Arts.

**"THESE OPPORTUNITIES ARE INVALUABLE LEARNING OPPORTUNITIES FOR THE STUDENTS WHO PARTICIPATE AND CAN CHANGE THEIR LIVES FOREVER."**

Kelli Griffin, a junior dance major from Kenosha, Wisconsin, enjoyed classes with Nhan Ho, Jennifer Nugent, Erik Kaiel and Laurel Jenkins, in addition to attending masterclasses with members of "Flashdance: The Musical" and "Riverdance" through the Lied Center.

"Having these guest artists in town for a short residency really benefits the students because we learn different styles of our craft and how to add our own little flair to our own style," she said. "When they come in and place work on the selected students, they really



Yo-Yo Ma. Photo by Craig Chandler.



Parsons Dance Company. Photo by Justin Mohling.



Robert Carter (right) from Les Ballets Trockadero demonstrates makeup application to students from the Johnny Carson School of Theatre and Film. Photo by Kira Geiger.



Violinist Joshua Bell (right) with Associate Professor of Viola Clark Potter.



Kevin Massey (right) from "Gentleman's Guide to Love and Murder" with Johnny Carson School student Desiree Bartels. Photo by Taylor Bogle.



Members of the Shanghai Quartet coach chamber ensembles from the Glenn Korff School of Music. Photo by Peter Barnes.



Doc Severinsen. Photo by Justin Mohling.



Nhan Ho



Photographer Takashi Arai (right). Photo by Walker Pickering.

**HIXSON-LIED COLLEGE STUDENTS EXPERIENCE WORLD-CLASS GUEST ARTISTS**

push us to keep performing and dancing as much as we can."

Ho, a choreographer and dancer from Sacramento, California, had residencies in the dance program this year in November and January.

"I think it's great to provide them with information and experiences," he said. "I wish we had that more back in my day. I had the opportunity to work with different students from different levels and background training. I set a new work with some of the dancers and just having that intimate relationship, having a one-on-one with them to ask questions, is so valuable."

Associate Professor of Dance Susan Ourada says she likes to have guest artists come two years in a row.

"This allows the students an instant intimacy with them," she said. "What's interesting about Nhan is he is equally skilled in modern dance and breakdancing/hip-hop, so when we have him come back next year, it will be for a completely different residency."

Desiree Bartels, a senior performance and directing and management theatre student from Tobias, Nebraska, said the most memorable guest artist experiences she had this year was participating in the masterclass with the cast of "Gentleman's Guide to Love and Murder" last Fall, and visiting with film actor Jim Hanna this spring.

"I worked with the cast of 'Gentleman's Guide to Love and Murder' while I was in rehearsals as Logainne in '25th Annual Putnam County Spelling Bee,' so I really appreciated the opportunity to

work with touring Broadway actors and learn how to better use my singing voice on stage while performing in a role," she said.

**"THEY WERE INCREDIBLY FUN TO WORK WITH, AND I LEARNED A LOT OF VALUABLE VOICE TECHNIQUES THAT I STILL USE."**

She also enjoyed working with Hanna, who received the College's Alumni Achievement Award in Theatre and Film.

"Working with Jim was great because I was able to work with a successful and working actor from Los Angeles—not to mention he is a UNL Theatre alum," she said. "He visited our Acting for Film class and led a workshop in commercial auditions, which was something we had never covered in class. It was great to have someone who had graduated from my program come back and teach us about the professional industry and how to be successful commercially and artistically."

Bartels said it helps her visualize what success can be.

"In addition to gaining knowledge from outside, professional sources, working with guest artists and masterclass instructors has helped me realize that I can truly be successful in the field that I am studying," she said. "It's refreshing to learn more about my craft and the professional industry from someone who is working and succeeding in it. In the three years I have been part of the

Hixson-Lied College, guest artists and masterclass instructors have opened my mind to the possibilities of touring with musicals and plays, working in commercial and narrative film, transitioning from Lincoln to bigger cities and taking the leap to create my own art by myself and with fellow artists."

Griffin is thankful for these guest artist experiences.

**"I AM VERY THANKFUL THAT THE HIXSON-LIED COLLEGE GIVES US THESE OPPORTUNITIES TO EXPERIENCE AND TO BROADEN OUR HORIZONS AND TO PUSH TO HAVE A SUCCESSFUL COLLEGE CAREER TO PREPARE US FOR JOBS IN THE FUTURE," SHE SAID.**

"I am also thankful for all our professors who make this happen for their students and encourage us to be the best artist we can be."

Bartels said someday she hopes she might be able to come back and offer the same experience to someone else.

"I can only hope that one day I will be in a position to come back to UNL and offer my own unique experience on what my life is like as a theatre artist and how the Carson School and Hixson-Lied College helped pave the way to making that life a reality," she said.

# HONORS DAY WEEKEND



Marcia Goldenstein visits with students in the School of Art, Art History & Design.

#### ALUMNI ACHIEVEMENT AWARD IN ART

**Marcia Goldenstein** (B.F.A. 1970, M.F.A. 1973). Goldenstein is Professor Emerita at the University of Tennessee-Knoxville, where she taught painting and drawing for 38 years. Her work has been exhibited nationally and internationally, including recent exhibitions in Beijing, Chengdu and Fuzhou, China, as well as Bratislava, Slovakia. Her collections include the Knoxville Museum of Art, the Great Plains Art Museum at UNL, the Tennessee Valley Authority, General Motors and IBM.



Robert Woody gives a presentation to faculty and students in the Glenn Korff School of Music.

#### ALUMNI ACHIEVEMENT AWARD IN MUSIC

**Dr. Robert H. Woody** (B.M. 1990). Woody is professor of music education and musical psychology in the Glenn Korff School of Music and among the most celebrated and recognized scholars in music education in our nation, with special expertise in the psychology of music, in vernacular music performance in schools and in elementary music education practices. His co-authored book from Oxford University Press has received great critical praise and has been adopted in graduate programs around the world. He is also a music blogger for Psychology Today. He has served on the Journal of Research in Music Education Editorial Board, in addition to having his work published there regularly. He earned two masters degrees (music education and educational research) and a Ph.D. in music education from Florida State University. He began teaching at UNL in 2001.



Jim Hanna conducts a questions and answers session with theatre and film students.

#### ALUMNI ACHIEVEMENT AWARD IN THEATRE & FILM

**Jim Hanna** (B.F.A. 1991). Hanna is a film, television and commercial actor, who is based in Los Angeles. Upon graduation from UNL, Hanna obtained a Master of Fine Arts degree from the University of Southern California Actor Training Program. He has been seen in countless commercials and numerous film and television roles, including "Mom," "Parks and Recreation," "NCIS: Los Angeles," "Hot in Cleveland," "Bones" and several episodes of the soap opera "The Bold and the Beautiful," just to name a few. His film credits include "War of the Worlds" and "The Terminal." He also starred in the recent line of commercials from Cox Communications, where he played the role of a father who tries to bond with his son at every opportunity. Hanna is also an award-nominated and winning actor with The Production Co. L.A. and performs regularly in "Slap & Tickle" sketch comedy shows. He is also the creator, director, writer and producer of the web series, "Jeff the Cat: Merchant of Darkness."

#### AWARD OF MERIT

**Leta Powell Drake** (M.A. 1967). She has enjoyed a 60-year broadcasting career that included work at KOLN/KGIN-TV, where she hosted and produced more than 10,000 TV shows during a 28-year career there, which included the 10/11 Morning Show and Cartoon Corral with Kalamity Kate. She also worked at NETV from 1989-2002 and volunteered as emcee for auctions and pledge drives for 30 years. Her passion for live performance continues, as she has acted in more than 100 plays and two movies. She was elected into the Nebraska Broadcasters Hall of Fame in 2010 and recently released a book titled "The Calamities of Kalamity Kate." She has served on the Nebraska Repertory Theatre Board, was an actress for the Nebraska Repertory Theatre, is a Purple Masque Member and Donor and a member of the Hixson-Lied College of Fine and Performing Arts Alumni Board.

#### AWARD OF MERIT

**Phil Perry**. A graduate of the University (B.S. 1964, M.A. 1972 from the College of Education and Human Sciences), Perry and his family created the Phil Perry and Family Fund Awards in the Fall of 2013. This award is presented to two students chosen by jury each semester from the Capstone Exhibition. A prize of \$1,000 is given to each winner to help students transition from college to the business world. In 2014, Perry started the Prescott Gallery in Lincoln. In addition to showing his own work, the gallery has dedicated space to exhibit artwork by faculty, staff and students, both current and alumni, from the School of Art, Art History & Design. The gallery also offers internship opportunities to learn the business of being a gallery director. He currently serves on the department's MEDICI Board. He is the CEO of Perry Reid Properties Management and the CEO and President of Perry Associates.

The Hixson-Lied College of Fine and Performing Arts honored alumni, faculty, staff and student achievement at its annual Honors Day Dinner on April 23.

#### THE AWARDS PRESENTED INCLUDED:

For a full listing of all awards presented at Honors Day, please visit [go.unl.edu/svwn](http://go.unl.edu/svwn).

The future of filmmaking and the way we tell stories:

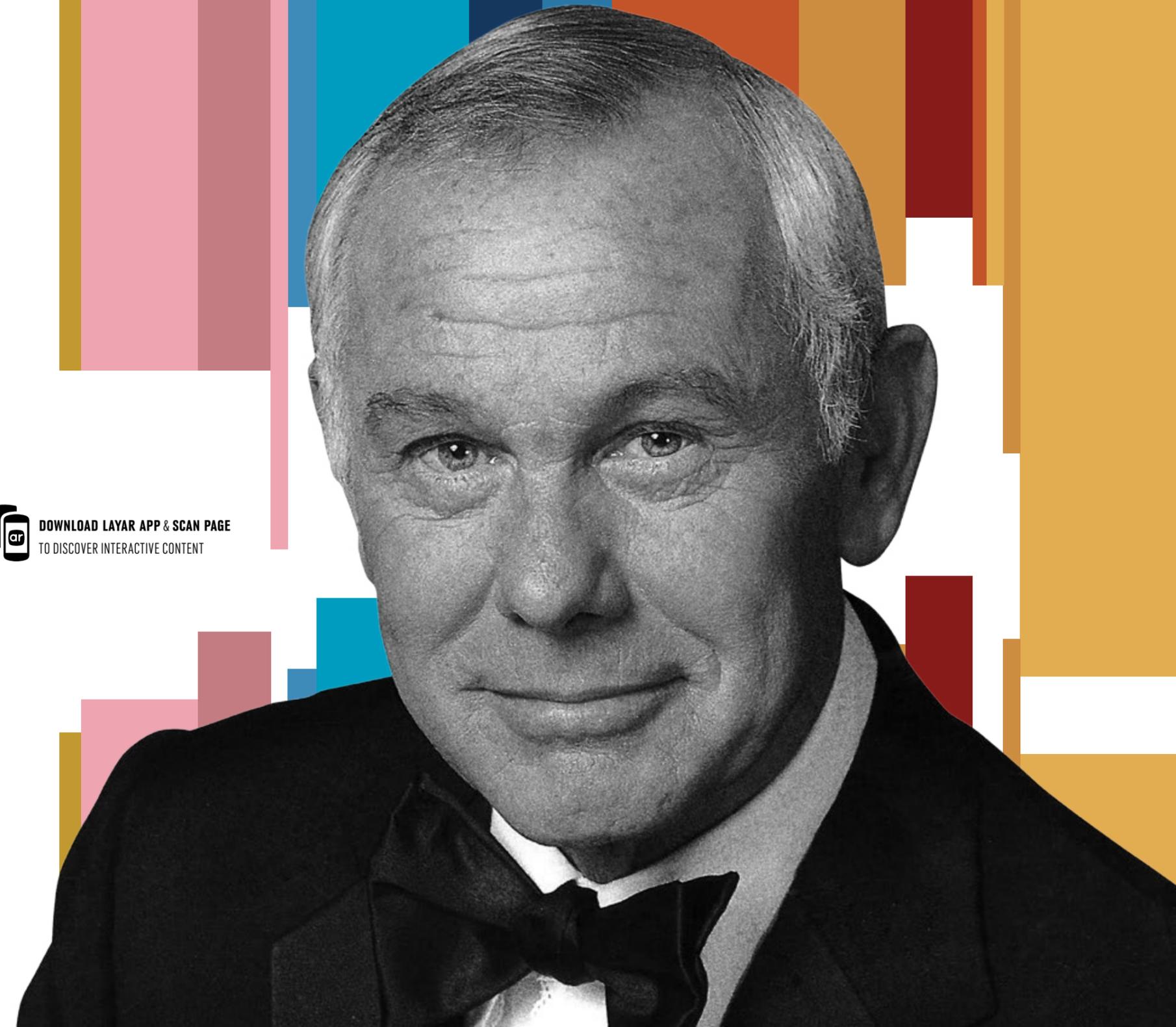
# Introducing the Johnny Carson Center for Emerging Media Arts

BY **CHARLES O'CONNOR**, ENDOWED DEAN, HIXSON-LIED COLLEGE OF FINE AND PERFORMING ARTS

Johnny Carson graduated from the University of Nebraska in 1949 and went on to become one of our University's most successful alumni and benefactors. During his lifetime, Johnny acknowledged the role his experience at UNL played in advancing his career, and the philanthropic gifts he made to our university were a tangible expression of his affection for us and his home state.

Johnny Carson believed in a very powerful vision of how well-conceived philanthropy can transform a university through investments

in facilities and endowments. He knew that the future of our state is tied to the future of our University and that the arts play an important part in that future. Now, because of Johnny's legacy, our college is about to embark on perhaps the most significant and transformational period in its history. Last November, the Johnny Carson Foundation made a \$20 million gift to the University of Nebraska Foundation for our college, as part of a \$57 million investment by the University, to start the Johnny Carson Center for Emerging Media Arts.



## University announces \$20 million gift from Johnny Carson Foundation at November celebration



Chancellor Emeritus Harvey Perlman announces the \$20 million gift from the Johnny Carson Foundation to create the Johnny Carson Center for Emerging Media Arts. Photo by Greg Nathan.

On Nov. 6, 2015, the University of Nebraska–Lincoln announced a \$20 million gift from the Johnny Carson Foundation, the charitable arm of the late entertainment icon and University of Nebraska alumnus Johnny Carson, to help create the new Johnny Carson Center for Emerging Media Arts at UNL.

UNL and the University of Nebraska Foundation announced the gift during a celebration at the former Nebraska Bookstore building at 1300 Q St., which was purchased by the University in June 2015. The new center will be located there.

The Johnny Carson Center for Emerging Media Arts is a \$57 million investment by the University that will be focused on interdisciplinary learning, creativity and research in emerging media located within the Johnny Carson School of Theatre and Film.

“Johnny Carson was an innovator of television, which was certainly the emerging media of his era,” said Allan Alexander, president and a director of the Johnny Carson Foundation. “Because of this and his legacy at Nebraska, we are especially pleased to

support the education endeavors of many future generations who wish to follow in his footsteps as media innovators.”

Jeff Sotzing, an advisor to the Carson Foundation’s board of directors and Johnny Carson’s nephew, said, “This gift and what it seeks to build upon within higher education will absolutely make a difference in how students today and in the future learn about media and how they master modern trends and advances.”

Alexander, Sotzing and Johnny Carson Foundation board members Lawrence Heller and Larry Witzer attended the announcement celebration, along with several members of the Carson family, including Johnny’s brother, Dick Carson, and his wife, Karlyn, as well as Norm Hollyn, professor of cinematic arts at USC, who has provided counsel on formulating the Johnny Carson Center.

As part of the announcement, University Communications created a video that featured UNL Chancellor Emeritus Harvey Perlman being interviewed by the late Johnny Carson on the set of “The Tonight Show.” The comedic, four-minute video featured archive footage, courtesy of the Carson Entertainment Group, edited with present-day footage of Perlman, allowing Johnny to take center stage of this big announcement from his foundation.

The video was awarded a Gold Addy at the 2015–2016 American Advertising Awards–Nebraska. It can be viewed at [go.unl.edu/sygb](http://go.unl.edu/sygb).

To learn more about the Johnny Carson Center for Emerging Media Arts, visit [carsoncenter.unl.edu](http://carsoncenter.unl.edu).



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**The Johnny Carson Center for Emerging Media Arts will be an interdisciplinary learning, research and creative center located within the Johnny Carson School of Theatre and Film specializing in digital virtual production and design.**

There, students working alongside faculty, researchers and international guest artists, will explore new ways to creatively fuse virtual reality, augmented reality and artificial intelligence with filmmaking, theatre, interactive media, mobile media and game design for live, Internet-based and traditional television broadcast distribution.

Central to the mission of the new Johnny Carson Center for Emerging Media Arts is the notion of storytelling. Storytelling is one of the most powerful ways that people engage their imaginations, formulate values and communicate, and it sits at the heart of all theatre, film and television. Today, emerging media technologies—animation, virtual and augmented reality, interactive media and gaming—are providing new ways of telling stories.

**The Johnny Carson Center for Emerging Media Arts will be an internationally distinct program that explores the boundaries of where cinematic narrative and storytelling intersect with science, the humanities, computer science, education, engineering, music, fine arts and other disciplines.**

Students will learn how to tell a story in whatever media exists now or in the future, across a continuum from live theatre to film,

television, Internet broadcast and webisodes, podcasting, video games, gaming for mobile devices and more. Students will master an interdisciplinary array of knowledge and creativity beyond traditional filmmaking and theatre that are positioned at the intersection of art and design, media, performance, computational technologies and commerce.

The Johnny Carson Center for Emerging Media Arts will be housed in newly renovated facilities adjacent to the arts quadrant of campus that will provide instructional spaces and equipment needed for students to connect and work together. New faculty members, staff, guest lecturers and visiting artists-in-residence will teach students in a team-based,

hands-on, interdisciplinary environment that engages them in creative projects that are use-inspired, explore beyond the boundaries of technology and storytelling and develops each student’s unique social vision. To that end, students will be required to develop a deep and coherent understanding of a subject outside their major course of study that will increase their vocational choices upon graduation and sustain their working power throughout their careers.

Our students have clearly expressed the need for real-world educational experiences and exposure to professional guest faculty and eminent artists while still in school. Opportunities, such as



Hixson-Lied Board Member and Actress Marg Helgenberger tries out a virtual reality headset, as other board members watch, at their spring meeting in April.



Members of the Johnny Carson Foundation celebrate the Foundation's \$20 million gift. *Left to right:* Lawrence Heller, Norm Hollyn, Allan Alexander, Pilar and Charles O'Connor and Larry Witzer at the Chancellor's Pre-Game Reception on Nov. 7. Photo by Loren Rye.

a vigorous internship program, will help to connect them to the latest advances in the field. The culminating learning experience for film and emerging media students will be the Innovation Studio, a capstone class taken throughout the entire senior year. Students will work in teams on final projects end-to-end, some funded through private or public partnerships, that will then connect with professionals, build on classroom learning and grow professional networks. Every three years the Johnny Carson Center will host a triennial emerging media arts conference, an international gathering for exchanging ideas, showcasing technology developments and conducting workshops on emerging media arts.

**The Johnny Carson Center for Emerging Media Arts will contribute to developing students who can take initiative and risks, collaborate with others with diverse viewpoints and skills, be involved in meaningful work that can benefit others, think critically and communicate their ideas clearly with energy and passion and have a genuine voice and a compelling vision for storytelling through emerging media arts.**

We are grateful to our partners at the Johnny Carson Foundation for their strategic partnership in creating the Johnny Carson Center for Emerging Media Arts. With their help we are developing a program that is at the vanguard of the cinematic, performance and storytelling experience and is unique among its peers nationally.

In the words of Ed Catmull, author of *Creativity, Inc.*, "Driving the train doesn't set its course. The real job is laying the track." Thank you.

## ABOUT JOHNNY CARSON

John W. Carson was born in Corning, Iowa, on Oct. 23, 1925, and grew up in Norfolk, Nebraska. He served in World War II in the Navy as an ensign, before enrolling at the University of Nebraska in 1947. Carson received his bachelor of arts degree in radio and speech (with a minor in physics) in 1949.

Both Carson and his brother, Dick ('51), were members of Phi Gamma Delta fraternity. John Carson starred in the Fiji's Kosmet Klub skits. The fraternity won first place in the 1947 Kosmet Klub fall revue for their skit, "She Was Only a Pharaoh's Daughter, But She Never Became a Mummy," which featured Carson as Cleopatra.

His sister, Catherine ('45), was a member of Kappa Alpha Theta sorority at UNL.

While at the University of Nebraska, Carson performed locally at the American Legion, VFW and local clubs in Lincoln at night, practicing the skills he learned during the day in the Temple Building. Carson also wrote and did shows for KFAB radio in Lincoln.

Following his graduation from the University of Nebraska, he worked at WOW Television in Omaha. After leaving Nebraska, he worked for a Hollywood television station, where he hosted his own program, "Carson's Cellar."

He hosted the television shows "Earn Your Vacation" and "Who Do You Trust?" before filling in for Jack Paar on "The Tonight Show" in 1958. On Oct. 1, 1962, Carson became the Tonight Show's new host. When he retired on May 22, 1992, after more than 4,000 shows and more than a half century of comedy performance, Carson's final show was a national event.

In December 1993, Carson received the Kennedy Center Lifetime Achievement Award. The University of Nebraska publicly said thanks to Carson through the Cornhusker Marching Band's performance of "There is No Place Like Nebraska" and "The Tonight Show Theme" with Doc Severinsen during Carson's nationally televised tribute.

Throughout his successful career, Carson has maintained a strong relationship to the University of Nebraska. For more on Carson's philanthropy, visit [go.unl.edu/xakk](http://go.unl.edu/xakk).

"Johnny Carson never forgot the importance of his upbringing and his education," said Paul Steger, professor of theatre arts and former director of the Johnny Carson School of Theatre and Film. "Throughout his career and his life he maintained strong ties to Nebraska and the University of Nebraska. That's what makes his contributions to our university so special. His enduring legacy as a pioneer of television, entertainment and technology lives on in our Johnny Carson School of Theatre and Film and the new Johnny Carson Center for Emerging Media Arts, both of which proudly carry his name."

**Photos:** [1] Johnny Carson stars as Cleopatra in a 1947 Kosmet Klub skit. [2] UNL Homecoming 1971. Photo courtesy of UNL Archives. [3] Johnny Carson returns to campus for Homecoming in 1971. Photo courtesy of UNL Archives. [4] Kosmet Klub Master of Ceremonies 1949.





# Art alum helps shape Innovation Studio

BY KATHE C. ANDERSEN

**W**hen Liana Owad (M.F.A. 2014) was a third-year graduate student in the School of Art, Art History & Design, she saw a flyer posted on campus that invited people to come to a Maker Club meeting if they were makers.

"I decided to go to that meeting and was part of that club as a student," she said. "It grew to more than 750 members. I helped organize their outreach classes and just shared knowledge."

Nebraska Innovation Campus was under construction, and a maker space was planned for the Innovation Commons.

Lederer Professor of Engineering and Executive Chairman of the Board of Advisers for Nebraska Innovation Studio Shane Farritor reached

out to her after graduation and asked if she wanted to think about the studio every day.

"It was getting to the point where they needed somebody on board to push it forward," she said. "And I accepted that offer."

Owad was the Founding Director of Nebraska Innovation Studio (NIS), located on Nebraska Innovation Campus. Sometimes referred to as a "maker space," the facility is a community-oriented hub of creative activity where physical objects are created.

"One of the key points was we wanted it to be interdisciplinary," Farritor said. "We knew we had to get people from fine and performing arts involved, as well as engineering, as well as any department on campus."

They wanted a place where people had some structure, but could also do what they want to do and be enabled by the equipment there.

"It's a pretty broad vision," he said. "But I think we are well on our way, but not quite there yet. We're still trying to finish the space out and be open more hours, and things like that."

He is pleased by the work Owad has completed as director.

**"She's a great person. Everything good that has happened there has been her doing," Farritor said. "She has created the space from scratch, in a lot of ways."**

Membership to NIS is open to UNL faculty, staff and students, as well as the surrounding community for a small fee to be trained and use the specialized equipment.

"We had a soft opening from Aug. 29 to Oct. 9 last fall. We had 20 members using the studio," she said.

In April, they had their 208th person complete the orientation process.

"It's exciting to reach that 200-level mark after really only six months of use in the studio," she said.

Members join in groups of 10-12 per week, and more than 500 people have been invited to join since they opened. For UNL undergraduate students, membership is \$15 per month; Graduate students are \$20 per month; UNL affiliate (faculty/staff/emeriti faculty) and Innovation Campus partners, as well as UNL alumni pay \$35 per month; and all other community members pay \$55 per month.

Some members come with a specific research agenda, while others just want to use the University resources. Others just want to learn new skills outside their disciplines.

**"There is a lot of interest from our undergraduate students," Owad said. "They're probably our most active members. Undergraduate and community members are our heavy hitters in the studio. They really see the potential, and they also have probably the least amount of available resources for them."**





The facility currently includes computers, printers, 3D printers, throwing wheels, two electric kilns, looms, printing presses, an industrial sewing machine, a soldering station, oscilloscopes, hand tools, laser and vinyl cutters, hand-powered tools, a CNC router, table saws, belt sanders, stationary grinders, and much more.

In addition to the large art studio, wood shop and rapid prototyping room, there are two specialized rooms: a chemical room for resin pours or mold-making and a darkroom.

**They also have an exhibition space, the Cooper Foundation’s Makers Gallery.**

“They gave us \$200,000 to really showcase what makers and members are doing in the studio,” Owad said.

There is also room to expand with a phase two planned that would cost \$4.2 million to complete. Fundraising is currently underway. That would include a business accelerator and a multipurpose room for workshops and future use for film and digital photography studio space, as well as a larger wood shop and a new metal and machine shop area with welding stations, water jet cutting, milling machines and a finishing room.

**About 6,000 square feet of maker space is open today. Phase two would add approximately 10,000 square feet of additional space.**

“We will not start construction on phase two until all of our money is raised,” Owad said. “We received Board of Regents approval in January, so we are actively pushing forward. We really hope to have fund-raising completed by 2017, and then construction would start.”

Farritor said the Nebraska Innovation Studio is a benefit to student life at UNL. “It’s something I had and learned a lot from when I was a student in graduate school,” he said. “We call it Nebraska Innovation Studio because we want it to be able to create innovation. I think there are some things designed in the space that will lead to innovation. I mention the diversity of perspectives and the intrinsic motivation and just getting a bunch of people to think by making are all important aspects of innovation.”

Owad says this position fits what she wanted to do. “As an M.F.A. graduate, I really wanted to pursue education in a slightly different way—not necessarily a tenure-track professor, but still reaching out and providing knowledge and being around that energy that comes with people creating physical objects and exploring different types of technologies,” she said.

**The Nebraska Innovation Studio also seemed like a good way for art students like her to make a transition to their professional careers.**



[4]

“As an alumnus who was about to lose access to resources that were always available to you as a student, how do you find those outside of graduate school?” she said. “After I graduated, you have to figure out how you fit into the world. This space seemed like a seamless transition for anybody to take the next steps and continue practicing as an artist, as an entrepreneur, as a hobbyist, who just enjoys that type of making and pursuing their interest.”

Owad said the most satisfying part of her job has been experiencing the build of the studio itself. “When I walked in on day one, it was 100% empty,” she said. “All we had in this room were colored columns, so I got to be, from the first week, a part of the design process. I don’t feel there are many other maker spaces that have the range of disciplines we hope to offer here and really trying to accommodate and allow the studio to grow with the member base is something I was able to keep in mind, especially for phase two and the design of that space. That’s been the most exciting part.”



[5]



[6]

**ART ALUM HELPS SHAPE INNOVATION STUDIO**

**EDITOR’S NOTE:** As our magazine went to press, Owad’s husband accepted a teaching position at Gettysburg College, so Owad left Nebraska Innovation Studio at the end of July. She is now consulting for the Chesapeake Arts Center in Baltimore, Maryland, setting up another maker space. Brett Kennedy, who previously managed a maker space in Arizona, was hired to be the new director for the Nebraska Innovation Studio and began on Aug. 15.

**Photos:** [1] Liana Owad assists Jacob Smith with the ShopBot CNC Router. [2] Boian Berberov works on the Next Engine Desktop 3D Scanner. [3] The Cooper Foundation’s Makers Gallery showcases what members are doing in the studio. [4] Liana Owad trains members on how to use the equipment at Nebraska Innovation Studio. [5] A member uses the soldering equipment at Nebraska Innovation Studio. [6] A laser cutter etches the Nebraska Innovation Campus logo. Courtesy photo.

# Glenn Korff School's Paris wins DownBeat Award

BY BRIAN REETZ, GLENN KORFF SCHOOL OF MUSIC

If you've ever watched Glenn Korff School of Music student Zach Paris on the drums, you know the kind of passion he brings to the set. His facial expressions show the kind of energy that comes across strongly in his playing.

So it's of no surprise that his talents caught the attention of those at DownBeat Magazine. Paris has been honored with a DownBeat Award for Blues/Pop/Rock Soloist Graduate College Outstanding Performances. This marks the 39th year of the Annual Student Music Awards at DownBeat.

"Receiving this award is a tremendous honor," said Paris, who graduated in May. "As a high school student, I remember hearing about DownBeat Award-winning college students, and it made a big impact on my perception of those students. I am supremely honored to be selected for this prestigious award and to be able to represent the wonderful music program here at UNL."

Paris says he felt really good about the recordings he submitted as part of the application. The video ([go.unl.edu/jei8](http://go.unl.edu/jei8)) was part of a non-degree recital he performed in the Spring of 2015. The solo is based on a solo he played in winning the Nebraska Guitar Center Drum-Off Finals in October 2014, and he played it on the recital as an opportunity to perform this material for his friends and family.

"I was extremely excited when I heard about winning the award," Paris said. "I had completely forgot about submitting the application and recordings to DownBeat, so it was even more of a surprise."

Assistant Professor of Percussion and Jazz Studies David Hall is Paris' major professor at UNL. He added that Paris taught the drumline and percussion skills course at UNL as part of his graduate teaching assistant role.



Zach Paris

"Zach is not only a diverse drumset player (big band and small group jazz, world styles, and metal/progressive rock), but is also a diverse and skilled percussionist," Hall said. "He is well versed in solo keyboard playing, hand drumming, timpani and orchestral percussion, and contemporary solo and percussion ensemble literature. He is a great model and perfect example of the multilingual musicians who populate our percussion studio."

Associate Professor and Director of Jazz Studies Paul Haar added that Paris is a wonderful person and a multi-lingual percussionist, who typifies what today's music world needs and demands.

"The award is wonderful recognition of Zach's talents and the type of student talent we have at UNL," Haar said. "As far as our view of awards go, we support the belief that the awards are the byproduct of art that is created with talent, passion and dedication. As long as those three things are the goal of what we do, the awards are a nice addition."

Former Glenn Korff School of Music Professor and Director John W. Richmond added how proud the entire School of Music is for Paris.

"Our ambition as a music school is to contribute to the national and international discussions of the disciplines of music and dance in important peer-reviewed settings," Richmond said. "For students of jazz, the DownBeat Awards are among the most coveted and highly valued affirmations of national distinction and competitiveness. As our Jazz Studies Program is only eight years old (launched in 2008), we are thrilled to witness so many of our students and alumni succeed in securing these awards. It is a testament to the superb mentorship they are receiving here and the outstanding student recruiting our faculty members are doing."

As for the future, Paris said, "This summer, my wonderful wife Janelle and I will be moving to Phoenix, Arizona, where I will be pursuing a doctorate in percussion at Arizona State University. We are very excited for this next chapter in our lives."

## Johnny Carson Foundation wins Thiessen Award at Governor's Arts Awards

The Johnny Carson Foundation was the recipient of the Leonard Thiessen Award at the 2016 Governor's Arts Awards. The award was presented on March 22 at the Embassy Suites in LaVista, Nebraska.

The Leonard Thiessen Award recognizes an individual who, or an organization that, has made extraordinary contributions to the arts for the state of Nebraska.

For 35 years, the Johnny Carson Foundation has displayed an outstanding commitment to the arts in Nebraska. In November, the Foundation announced a \$20 million gift to the University of Nebraska Foundation to establish the Johnny Carson Center for Emerging Media Arts at UNL, an interdisciplinary research and creative center specializing in digital virtual production and design.

They have also provided more than \$13 million to bolster the theatre, film and broadcasting programs at UNL, including the renovation of the Temple Building, which is home to the Johnny Carson School of Theatre and Film. They also created the Johnny Carson Opportunity Scholarship Fund and recently helped renovate the Lied Center's Johnny Carson Theater. The Foundation also made a gift to finish construction of the Lied Center for Performing Arts.

A key gift from the Johnny Carson Foundation was instrumental in the establishment of the Nebraska Cultural Endowment, and the foundation has continued this commitment with a total of \$1,750,000 in contributions to date.

In Norfolk, Carson's hometown, the Foundation has donated more than \$5 million to support a variety of organizations. It helped provide funds to construct Norfolk High School's Johnny Carson

Theater and enabled theater upgrades like improved sound and lighting systems. The Foundation has also contributed to the Norfolk Arts Center, allowing them to provide art classes for the local community.

In addition to the Johnny Carson Foundation, two additional Governor's Arts Awards recipients have ties to the Hixson-Lied College.

Jamie Burmeister received the Outstanding Artist Award, and Ruth A. Meints from the Omaha Conservatory of Music received the Excellence in Arts Education award.

Burmeister received his M.F.A. in sculpture from UNL in 2005. He is currently an art instructor at Metropolitan Community College in Omaha. His artworks have been exhibited in galleries, museums and public places throughout the world. His "vermin. me" project has resulted in more than 1,000 installations of small ceramic figures, called vermin, on six continents, 46 countries and in all 50 U.S. states.

Meints received her B.M. in violin performance from UNL and her M.M. with an emphasis in Suzuki pedagogy from Southern Illinois University Edwardsville. She has been the executive director of the Omaha Conservatory of Music since 2005, which has served nearly 2,000 students.

For more information or to see a full list of recipients, visit [go.unl.edu/bo4r](http://go.unl.edu/bo4r).

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*The Chiara String Quartet perform at The Met in March. Photo by Stephanie Berger.*



# Chiara Quartet complete residency at New York's Met Museum

BY KATHE C. ANDERSEN

The Chiara String Quartet were the Quartet-in-Residence this year at New York City's Metropolitan Museum of Art. The residency consisted of four concerts throughout the course of the season.

"We've played in New York from time to time," said Research Associate Professor Jonah Sirota, who plays viola for the Chiara Quartet. "But this is definitely the most high profile thing we have done there recently."

It was a different residency from their UNL residency.

"Artists in residence can mean so many different things," he said. "Here at UNL, we are Hixson-Lied Artists in Residence, and that means we teach in the Glenn Korff School of Music, have a few private students, run the chamber music program, give a performance series of four concerts a year and teach in the summer Chamber Music Institute, so it's a very extensive residency. The Met Museum calling us artists-in-residence this year meant they wanted us to come and do more than one concert this year, which is great."

The Met Museum began pursuing the Chiara for their residency in the summer of 2014.

"The Met Museum pursued us and called us about a year and a half ago," Sirota said. "They had been interested in the work we had been doing, with the Playing by Heart series and some of our repertoire projects and commissions. It was a great honor to be called their resident quartet for the year."

Now in its 16th season overall, the Chiara Quartet has been in residence as the Hixson-Lied Artists-in-Residence in the Glenn Korff School of Music since 2004. In addition to Sirota, the Quartet includes Rebecca Fischer and Hyeyung Julie Yoon, violins, and Gregory Beaver, cello.

The Chiara has recorded "Bartók by Heart," a 2-CD set featuring Bartók's six string quartets, played entirely from memory, slated for release Aug. 26 on Azica Records. A Lincoln CD release event will be announced soon.

The quartet's latest album, "Brahms by Heart," was released on Azica in March 2014. This 2-CD set includes Brahms' String Quartets and his String Quintet No. 2 in G Major, Op. 111 with violist Roger Tapping.

The Chiara Quartet appreciated collaborating with Limor Tomer, who runs the lectures and concerts at the Met.

"Limor Tomer is a very creative, dynamic programmer," Sirota said. "She is interested in the way the different art forms can interact. We had the chance to look at the collection and spend some time thinking about connections."

For example, for their Brahms by Heart project, the Chiara did a smaller performance in a 19th century, gilded-era, Hungarian-influenced space, which had some connection to the era in which the music was written.

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**"Artists in residence can mean so many different things. Here at UNL, we are Hixson-Lied Artists in Residence, and that means we teach in the Glenn Korff School of Music, have a few private students, run the chamber music program, give a performance series of four concerts a year and teach in the summer Chamber Music Institute, so it's a very extensive residency. The Met Museum calling us artists-in-residence this year meant they wanted us to come and do more than one concert this year, which is great."**

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The Met is also interested in curating music.

"For the concert we did in March, we did music by Gabriela Lena Frank," Sirota said. "She created some new transcriptions of Hungarian music by Bartók that were originally written for piano and turning them into string quartet music."

Sirota said one of the most fun parts of the residency has been having the opportunity to be at the Met after hours.

"On the couple of occasions when we've had performances in different venues than just the main concert hall there, being inside the Met Museum after it closes at night is so cool," Sirota said.

"There are guards around, of course. But it's cool walking around these galleries feeling like you're just alone with the art. There's this children's book called 'From the Mixed-Up Files of Mrs. Basil E. Frankweiler' [which featured Claudia Kincaid and her younger brother, Jamie, running away to the Metropolitan Museum of Art]. So I feel like I'm that kid living after hours in the Met Museum."

Another project the Chiara undertook last year was to visit every high school in Lincoln.

"We've taken the service and community-engagement piece of our work very seriously ever since we've been here," Sirota said. "One of the things that has been exciting to watch as we've built the chamber music program at UNL has been the increased interest in learning how to perform and communicate to any kind of audience from the student body."

To meet that interest, Fischer spearheaded the effort to build a curriculum around how to both play chamber music brilliantly, but to share it and help audiences become engaged with this music.

"As a part of this, we want to be giving examples of our own work in that regard," Sirota said. "So this year we wanted to connect with all the music students in the high schools in Lincoln. It's just great to get out there and meet those kids."

The Chiara String Quartet's upcoming performances include Aug. 30-31 at National Sawdust in Brooklyn, New York, and Sept. 7-8 at the Ravinia Festival in Chicago.



START SPREADING THE NEWS:

# University Singers earn standing ovation at Carnegie Hall

by Kathe C. Andersen

The University Singers, the University of Nebraska–Lincoln’s historic flagship choral ensemble, traveled to New York City in March to perform at Carnegie Hall.

“There simply is no more iconic venue for the performance of classical music than Carnegie Hall in New York City,” said Former Glenn Korff School of Music Director John W. Richmond. “Our University Singers appeared in concert there 10 years ago and were certainly well received. However, their performance this March was even better and resulted in a spontaneous ovation in the middle of the concert. It truly was a magnificent moment of musical achievement and affirmation for our students and their professor, Dr. Pete Eklund.”

Their trip ran March 24–29 with their performance at Carnegie Hall taking place March 28 in Carnegie Hall’s Stern Auditorium.

“The kids had a great, great time,” said Professor and Director of Choral Activities Peter Eklund. “And I think people who have been listening to them for a while will tell you that’s about the best they’ve ever sung.”

Eklund has conducted choirs at Carnegie Hall on numerous occasions, and he knows it is still a special place.

“It’s frightening in a way,” he said. “But at the same time, you’re so focused, I really forget to stop and inhale and kind of remember what I’m doing.”

Nic Caberos, a B.M.E. sophomore from Papillion, Nebraska, said it was an experience like no other.

“Not only was the name of the hall and its reputation impressive enough, but the physical hall itself was spectacular,” he said. “The balconies and colors and resonance of the space were more than brilliant. I just felt so overwhelmed with emotion the entire time.”

Brooke Lewis, a B.M.E. junior from Bellevue, Nebraska, said the experience was incredible.

“Performing at Carnegie Hall was magical,” she said. “From the lights, to the enormous crowd, and the beautiful music my colleagues and I made, it was incredible. Stepping on the stage for the first time was overwhelming.”

Jeannie Lynn Hageman, a vocal performance major from Norwood, New Jersey, said the experience was “unreal.”

“It just felt so larger than life, and I really felt part of something bigger than myself,” she said. “It was such a huge honor, and it was actually extremely humbling to sing on a stage that so many greats have performed on. It was absolutely amazing.”

This was the third performance at Carnegie Hall for the University Singers in Eklund’s 18 years at UNL.

“I know I have a lot of students who want to perform professionally, and I think that’s wonderful,” he said. “But I also have a number of my students that have been able to put on their resume that they made their Carnegie Hall debut because of our experiences there.”

Hageman said even the rehearsal was nerve-wracking.

“The first time I got to step on stage was during our rehearsal,” she said. “It was actually a little overwhelming. I never get nervous for rehearsals. We didn’t even have an audience yet, and I was already like, ‘OK, breathe, it’s just a stage; you can do this!’ It was exciting.”

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**“I would have never been able to afford this trip. Carnegie is like a dream to many performers. It’s a mountain top, cloud-nine experience. Having this opportunity given to me was like one of the best gifts I could have ever received.”**

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The trip was supported with a grant from the Hixson-Lied Endowment, as well as additional support from the Hixson-Lied College of Fine and Performing Arts and the Glenn Korff School of Music.

“I can’t say thank you enough,” Lewis said. “I would have never been able to afford this trip. Carnegie is like a dream to many

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## UNIVERSITY SINGERS EARN STANDING OVATION AT CARNEGIE HALL

performers. It’s a mountaintop, cloud-nine experience. Having this opportunity given to me was like one of the best gifts I could have ever received.”

Caberos said, “I feel so lucky to be able to say to my friends here at home that because of the generosity of many incredible individuals, I got to go to New York and perform on one of the most respected stages in the world. The pure joy and nostalgia I have had ever since getting back have been entirely due to the fact that this adventure will shape the way I think of choral music and how I view my future education and job pursuits after I leave this amazing institution.”

The University Singers program included one of the most famous American pieces ever written, Samuel Barber’s “Agnus Dei.” “At Sept. 11, the music that was always playing on TV was Barber’s ‘Adagio for Strings.’ Everybody knows it,” he said. “No one knows he wrote it for choir. It is rather arresting.”

Their program also included music by Giovanni Gabrieli, “Gloria;” the Renaissance British Composer Robert Parsons’ “Ave Maria;” “Pilgrim Song,” arranged by Ryan Murphy; and the American spiritual “Keep Your Hand on the Plow.” They also performed an 18-part Pentatonix-style version of Phil Collins’ “Take Me Home.”

“All these appropriately trained bel canto singers are singing in their American Idol style voices,” Eklund said. “I’m hearing awesome sounds from people that I’ve never heard before.”

They shared the program with the Masterworks Festival Chorus and the National Festival Chorus. So the combined mass choirs also performed two songs, Ralph Vaughan Williams’ “Five Mystical Songs” with a professional orchestra and a New York soloist and “American Rhapsody.”

Eklund said the University Singers earned a standing ovation.

“People are very polite around here and often give standing ovations out of appreciation and respect. That’s not the way it works at Carnegie Hall. You really have to earn it,” he said. “I’ve done it enough that there is often an obligatory at the end of the whole production standing ovation for the guests. I have never seen in all my years there that someone in the middle gets a full house standing ovation like we did. That was very rewarding for the students. We hope we made everybody associated with UNL very, very proud.”

The students also had plenty of time to explore New York City.

“I told them the only thing they can’t do is sleep in,” Eklund said. “I wanted them to get out and do something.”

Lewis had never been to New York City before.

“We saw ‘Something Rotten’ on Broadway, and I laughed until I cried,” she said. “Some of us went to the top of Rockefeller Center after dark and saw the entire city aglow. I can see why it’s called the city that never sleeps.”

Eklund hopes people on campus know that there is a place for all singers in the Glenn Korff School of Music.

“Even if you’re not majoring in music, we would love to have you sing,” he said. “Every single one of our ensembles is populated by non-music majors. There’s a place for you.”

He made his debut as a conductor at Carnegie Hall around 1990 or so.

“You just never know who is going to be in the audience when you’re performing,” he said. “And you never know when you get up on stage to perform, when you are going to change someone’s life.”

Eklund thinks it was an experience that the students will always look back on.

“I think it’s one of those events that you will look back on a month, a year, five years, 10 years, decades, and see it as one of the highlights

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**“I feel so lucky to be able to say to my friends here at home that because of the generosity of many incredible individuals, I got to go to New York and perform on one of the most respected stages in the world.”**

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**UNIVERSITY SINGERS EARN STANDING OVATION AT CARNEGIE HALL**

of your experiences at the University of Nebraska,” he said. “Those things just create life-long memories and friends and experiences.”

Hageman said she will remember the experience forever.

“Carnegie Hall is world famous,” she said. “It’s the most famous

**“We saw ‘Something Rotten’ on Broadway, and I laughed until I cried,” she said. “Some of us went to the top of the Rockefeller Center after dark and saw the entire city aglow. I can see why it’s called the city that never sleeps.”**

concert hall in the U.S., and to be able to say, ‘I’ve performed there’ will stick with me for the rest of my life. It was just such a rare and beautiful opportunity.”

*Photos: [1] University Singers perform at Carnegie Hall. [2] Sebastian Sorensen performs a solo at Carnegie Hall. [3] Erin Cunningham applies her makeup before the performance. [4] University Singers rehearse at their hotel. [5] University Singers members take a selfie outside Carnegie Hall. [6] Spencer Johnson, J.T. McLaughlin and Jared Brinkman explore New York City. [7] Jeannie Hageman, Maddie Stuart and Justin Eisenbels visit the Metropolitan Museum of Art in New York City.*



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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 (402) 458-1100 or (800) 432-3216.



Rehearsal for "The Marriage of Figaro" at the Warren Opera House in Friend, Nebraska. Photo by Justin Mohling.

## UNL Opera takes 'Marriage of Figaro' across Nebraska

by Kathie C. Andersen

The Glenn Korff School of Music's opera program took its production of Wolfgang Amadeus Mozart's "The Marriage of Figaro" on the road in May and completed a four-city tour across Nebraska, thanks to the generosity of the James C. and Rhonda Seacrest Tour Nebraska Opera Fund.

"When the next history of the university is written, more than one chapter surely will be devoted to the vision, generosity and impact of Jim and Rhonda Seacrest," said former Glenn Korff School of Music Director John W. Richmond. "This most recent gift, enabling our UNL Opera program to tour nimble productions of the standard repertoire to rural communities in Nebraska, is among the most heartwarming and important—*heartwarming* because it provides a cultural enrichment to these communities that otherwise would be inaccessible, and *important* because this investment teaches our students to take their art to eager audiences, rather than hoping that audiences will come to them."

The opera was performed at the following venues: Warren Opera House, May 15 in Friend, Nebraska; The Golden Husk, May 18 in Ord, Nebraska; Northeast Community College, May 19 in Norfolk, Nebraska; and the Red Cloud Opera House, May 20 in Red Cloud, Nebraska.

Richard H. Larson Distinguished Professor and Director of Opera William Shomos said he began thinking about outreach in

Nebraska during previous trips to Ireland. The Seacrests sponsored two trips for UNL Opera to take productions to the Waterford Light Opera Festivals in 2002 and 2007, where it won Best Opera in 2007.

"When the Seacrests sent us to Ireland a couple of times, those were just incredible, life-changing experiences for all of us involved," he said. "But it was then that I began to think: What if we could tour opera here at home in Nebraska for our citizens of the state?"

A couple of years ago, the Seacrests approached Shomos and suggested another trip to Ireland, but Shomos discovered that the Waterford Light Opera Festival no longer exists.

"And then the Seacrests, being the wonderful patrons that they are said, 'Well, what would you like to do?'" Shomos said. "We bounced a few ideas back and forth before settling on this project."

The James C. and Rhonda Seacrest Tour Nebraska Opera Fund gift to the University of Nebraska Foundation was announced in August 2015. The fund is used to support the production, promotion, travel and other expenses incurred by the Glenn Korff School of Music for outreach opera events, both artistic and educational, across Nebraska, especially in rural venues.

"The gift is projected to sustain UNL Opera tours for at least two more seasons," Shomos said. "The success of this first tour holds much promise for the future."

Jeffrey Luksik, a Master of Music student from Johnstown, Pennsylvania, who played Bartolo in the production, was excited about the tour.

"I was excited for the tour because it took me farther west than I've ever been," he said. "Besides that, I love bringing opera to people who perhaps haven't truly experienced it before and changing their minds about it."

Jared Hiscock, a D.M.A. student from Grass Valley, California, played the title role of "Figaro."

"The first thing that comes to mind was just how lucky I am to tour with such a great group who share a passion for singing and for opera," he said. "Another thing that made taking 'Figaro' on the road so exciting was how much fun it is to sing opera in such creatively inspiring spaces for intrigued and energetic audiences."

"The Marriage of Figaro" is one of the most frequently performed operas. It tells how the servants Figaro and Susanna succeed in getting married, foiling the efforts of their philandering employer Count Almaviva to seduce Susanna and teach him a lesson in fidelity.



Warren Opera House in Friend, Nebraska. Photo by Justin Mohling.

Associate Professor of Bassoon Jeff McCray conducted the three-piece orchestra, which included recent UNL alumna Lexi Raygor on viola, current D.M.A. student Jennifer Reeves on clarinet and UNL alumnus Denis Plutalov on piano.

"There is not a true pit in any of the places we performed, so the placement of the orchestra in relation to the stage was different in each place and not always right in front of the stage," McCray said.

Luksik was looking forward to the challenge of performing in different spaces.

"I love doing operas where the venue changes each time. It keeps everyone on their toes, and you give a different performance for every space," he said. "I've performed in theatres, churches, classrooms and more than one converted barn, but never in an actual 'opera house.' I feel like I'll officially be an opera singer after doing that."

There were also outreach performances for students in Friend and Ord.

"I think the thing I love the most is engaging with the schools," Hiscock said. "The energy of the schools is exhilarating."

Shomos hopes the Seacrests' initial gift will inspire a continuation of this mission for opera outreach.

"The University is supported by the entire state of Nebraska, and programs like UNL Opera belong to all of the state's citizens," he said.

"It is so valuable to bring this art form out to the entire state, especially to rural communities without easy access to UNL Opera productions in Lincoln. Our goal is to make connections to those communities."

McCray said this kind of outreach is important for the Glenn Korff School of Music.

"It's an enormous privilege to share this opera with audiences in parts of Nebraska that don't have much of an opportunity to experience live opera," he said. "It was amazing to see how the high school students went from not knowing what to think or how to react at the beginning to really responding to the story, especially the humor in it, by the end. Dozens of them stayed afterwards to talk to the cast and ask questions, and the cast were really engaged with the students, which was wonderful to witness."

Shomos said the experience is important for the UNL students as well.

"I hope that they come away with an experience that provides an awareness of just how important it is to be an ambassador for opera," he said. "And I hope, as they go on to establish their careers, that they will have found meaning in this experience inspiring them to be life-long ambassadors, wherever they may land in the future."

# PAUL BARNES

by Kathe C. Andersen

RELEASES NEW CD



*Paul Barnes at his March 2 recital in Kimball Recital Hall.*



**M**arguerite Scribante Professor of Piano Paul Barnes released his 12th CD titled “New Generations” on Nov. 20 on Orange Mountain Music. The CD is available on iTunes and Amazon and other retail outlets.

“This is the culminating event of a two-year project,” Barnes said. “I’m thrilled with how well the recording came out.”

“New Generations” celebrates Barnes’ 20-year association and collaboration with composer Philip Glass, as well as younger composers including Jason Bahr, N. Lincoln Hanks, Zack Stanton, Ivan Moody, Lucas Floyd and Jonah Gallagher.

Disc one includes eight tracks of Glass’ music, including the newly published Piano Etudes No. 5, 6, 8, 11, 16, 18 and 20, as well as “Dreaming Awake” (2003).

Disc two includes Bahr’s “Two Preludes,” Stanton’s “Scene Route,” Hanks’ “Monstre Sacré,” Floyd’s “Piano Thoughts, Vol. II,” Moody’s “Fioriture” and Gallagher’s “Ad infinitum.”

“Each composer creates such a different musical world,” Barnes said. “The sonic result is a breathtaking panorama of the energetic and expressive landscape that is 21st century piano music.”

Barnes’ 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 and selected pieces from this group of composers for his program.

“In this recital, I had someone in his 20s, 30s, 40s, 50s, 60s and 70s,” Barnes said. “I had a composer writing through every musical decade.”

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 had an interesting generational span, starting with this 21-year-old kid all the way up to Philip Glass, who is in his late 70s.”

The CD was recorded in May 2015 in Kimball Recital Hall on campus with Assistant Professor of Composition Tom Larson serving as the recording engineer. Barnes has received support from the Hixson-Lied Endowment and the Glenn Korff School of Music for the recording.

“As with my two other solo piano recordings on Orange Mountain Music, it was a joy to work with Tom Larson on the recording and editing process,” Barnes said. “I’m extremely proud of the final result and happy to be at an institution that supports the creation and promotion of new music.”

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

“An important element of my job is inspiring young musicians,” he said. “When they realize there are young composers writing music that is so exciting and accessible, then it gets them involved in that creative aspect.”

He noted the response he received at the concert in Los Angeles last year.

“The recital I gave in Los Angeles got a standing ovation, and nobody in the audience had heard one note of any of this music before,” he said. “That to me is a huge sign that there’s hope for the future of classical music. If it all goes well, it can really move and touch people and get them really excited. I think the future is quite bright for new music.”

Barnes has already performed the recital version of “New Generations” in Portland, Oregon; Los Angeles; Seoul; New York;

Chicago; Fort Myers and Jacksonville, Florida; and Vienna, as well as a recital March 2 in Lincoln in Kimball Recital Hall. His performances this summer included the American Liszt Society Festival at Cal State University Northridge in Los Angeles in June and the Amalfi Coast Music Festival in Maiori, Italy, in July, where he taught and performed.

“There was no better way to celebrate this CD release than a recital at the institution that made it possible,” he said. “I have so many dear friends and supporters here in Nebraska.”

To continue the celebration of 20 years of collaboration, Barnes is commissioning Glass to write a piano quintet to be premiered with the Chiara String Quartet in April 2018 at the Lied Center for Performing Arts in Lincoln.

Barnes met with Glass in April 2015 to perform several of the new etudes from the “New Generations” CD and to discuss the upcoming piano quintet project. At this meeting at Glass’s East Village home in New York City, Barnes chanted the Greek Orthodox Communion hymn for the Annunciation of the Theotokos (Virgin Mary). After hearing this ancient byzantine chant, Glass decided to base the new piano quintet on this chant, and it is titled Piano Quintet No. 1 “Evangelismos” (Annunciation).

“This latest commission of the piano quintet with Philip Glass has so many different layers of meaning for me personally,” Barnes said. “First, it combines my love of Glass’ music with my passion for byzantine chant. But I’m also thrilled to share this commission with my colleagues in the Chiara String Quartet and to promote the new work with them first in Nebraska and then the world beyond.”

To view some videos of Barnes’ performances of the tracks on “New Generations,” visit [go.unl.edu/pbarnes](http://go.unl.edu/pbarnes).

**Top Left, Bottom Left:** Paul Barnes. Photos by Peter Barnes, Intrepid Visuals, L.L.C.. **Right:** Paul Barnes signs copies of his CD following his March 2 recital in Lincoln.

## UNL ALUMNUS IS MTNA DISTINGUISHED COMPOSER OF THE YEAR

David von Kampen (B.M. 2009, M.M. 2011) was selected as the 2015 Music Teachers National Association (MTNA) Distinguished Composer of the Year.

The recipient of this award is chosen from the entrants in the annual MTNA Commissioned Composer program. Any MTNA state affiliate may commission a composer with financial assistance from MTNA, and von Kampen was Nebraska's commissioned composer last year.



David von Kampen

Three judges selected one composer, from more than 30 entries, to be honored, and von Kampen's composition, titled "Under the Silver and Home Again," was performed at the MTNA National Conference in San Antonio in April. All compositions are also placed in the MTNA Commissioned Works Library.

"I was very surprised," von Kampen said of the honor. "It's always weird with competitions, because any composer who enters them, even composers who are really successful, will tell you that you lose a lot more than you win. When it turns out well, it's nice to have that external validation for work you've done."

"Under the Silver and Home Again" is a song cycle for baritone and piano based on a set of five Walter de la Mare poems. The tracks are titled "The Old Stone House," "The Buckle," "The Ride-by-Nights," "Bunches of Grapes" and "Mistletoe."

He wrote them in late 2014 with his friend Nathaniel Sullivan

(B.M. 2014) in mind. While von Kampen was pursuing his Master of Music degree at UNL in 2009, Sullivan was a freshman in the Glenn Korff School of Music and von Kampen directed him in the Vocal Jazz Ensemble. Though Sullivan had graduated in May 2014, he was still in Lincoln taking lessons and working.

"I thought right away it would be a good opportunity to work with Nathaniel, and that's really what drove the idea," he said.

Sullivan made the recording with von Kampen, which was produced by Lucas Kellison locally, but then Sullivan moved to New York for graduate school. So when von Kampen premiered the composition at the Nebraska MTNA Conference in Kearney last October, Jeremy Brown, a senior B.M. vocal performance major in the Glenn Korff School of Music, stepped in to perform it.

"Jeremy premiered the set, and he did an outstanding job," von Kampen said. "He and Nathaniel have somewhat different voice types, so it was a really interesting process to work with Jeremy and see how he interpreted them differently."

Von Kampen is a six-time Downbeat Award winner in graduate-level jazz writing categories, winner of the 2014 San Francisco Choral Artists New Voices Project, winner of the National Band Association's Young Jazz Composers Competition and received Honorable Mention in the 2014 New York Youth Symphony First Music Commissions.

He has more than 40 choral and instrumental compositions and arrangements published. He recently co-wrote with Becky Boesen the musical "Puddin' and the Grumble," which shines a light on the issue of childhood hunger and premiered at the Lied Center for Performing Arts in March.

"I've been fortunate to be working with people who help me get great recordings," von Kampen said. "I can't stress enough how important that is. We all make value judgments about music based on the quality of performances. So being connected with great musicians is a huge blessing."

To listen to "Under the Silver and Home Again," visit von Kampen's Soundcloud page at [go.unl.edu/dvkmtna](http://go.unl.edu/dvkmtna).

## ALUMNI NOTES

### 1958

**JIM CANTRELL** (BFAEd.) had an exhibition of his paintings on display at the Grand Theatre Grand Gallery in Frankfort, Kentucky, in February. This spring he had an exhibition titled "44 Years & Counting!" at the Bardstown Art Gallery in Bardstown, Kentucky. There were new and older works in oils, watercolors, drawings and prints. Cantrell's newest theme in painting involves the genre known as Steampunk. He has also taken up the art of building historic ship models from scratch.

### 1971

**PAULA TEIGELER BAACK** (B.S.E., M.M. 1973), has been the choral director at Air Academy High School (AAHS), located on the grounds of the U.S. Air Force Academy near Colorado Springs. The choral program had 74 enrolled in three classes when she started; today there are 168 enrolled in six choirs. The top five choirs all received Superior ratings (the highest rating possible) this past spring in both state and regional competitions. In the spring of 2014, Baack was recognized as one of the recipients of the Boettcher Foundation Colorado Outstanding Teacher Award and received a \$1,000 grant for the AAHS choral program.

### 1980

**A. KEVIN KAISERSHOT** (B.M.E.) recently retired from teaching after 33 years in the Illinois Public School systems, as well as several years as an adjunct faculty member in a local college. He was principal trumpet in the Fox Valley Symphony (IL) for more than 10 years all the while maintaining a busy teaching schedule. He has been a composer/arranger for several publishers (more than 100 titles in print worldwide) specializing in educational materials and intends to continue this activity in retirement. He also figures to maintain a trumpet performance schedule as time and schedule permits.

### 1981

**DONNA GUNN** (B.M., M.M. 1985) recently published "Discoveries from the Fortepiano: A Manual for Beginning and Seasoned Performers" with Oxford University Press in November 2015. "Discoveries" provides the reader with critical information on how to perform on the modern piano the great keyboard works from the classical era. For more information about the book and Gunn's work visit [www.focusonpiano.com](http://www.focusonpiano.com).

### 1982

**MICHAEL SHAHANI** (B.M.) was featured in the Feb. 29, 2016, Petaluma Argus-Courier (California) for his role as director of the Cinnabar Singers, a chorale group associated with Petaluma's Cinnabar Theater. Read the article at [go.unl.edu/qnim](http://go.unl.edu/qnim).

### 1989

**TERRY HAGER** (M.F.A.) had artwork accepted into the 30th Annual Juried "Art of the Plains" exhibit and sale at the Great Plains Art Museum, 1155 Q St., last Fall. Included in the show were 119 artworks from 82 artists from across the country.

### 1993

**MICHAEL MORGAN** (M.F.A.) was commissioned to install 4,000 salt-fired, handmade Nebraska clay bricks in various shades of blue to line a vestibule and box-office façade for the new Blue Barn Theatre space at 10th and Pacific Sts. in Omaha.

### 1997

**GARTH JOHNSON** (B.F.A.) returned to campus last Fall as part of the Alumni Masters Week, sponsored by the Nebraska Alumni Association, Scarlet Guard and the UNL Chancellor's Office. Johnson is curator of ceramics at the Arizona State University Art Museum in Tempe. He

previously served as the Curator of Artistic Programs at The Clay Studio in Philadelphia, and spent seven years as a professor at College of the Redwoods in Eureka, California.

### 1999

**MATT KELLEHER** (M.F.A.) is an assistant professor of ceramics in the New York State College of Ceramics at Alfred University in New York. He and his wife, Shoko Teruyama, previously worked as studio potters in North Carolina for 10 years.

### 2000

**SARAH (PEARL) DETWEILER** (B.F.A.) was recently elected the new chair of Art & Design at the University of Wisconsin-Green Bay. Additionally, over the past year, she has been on a panel discussion at the Sacramento Center for Contemporary Art, a solo show at Westminster College, in a group show at Wayfarers in Brooklyn, New York, and the Sluice Art Fair in London.

### 2003

**JESS HUTCHINSON** (B.A.) completed

her M.F.A. in directing from the University of Texas at Austin in May 2015 and recently started as the National New Play Network Producer in Residence at Kitchen Dog Theater in Dallas.

**SCOTT RAYMOND** (B.F.A.) contributed animation to DreamWorks Animation's recent hits "Home" and "Kung Fu Panda 3." Recently Raymond accepted a position as assistant professor of animation at Austin Peay State University in Clarksville, Tennessee. He is creating a brand new B.F.A. animation program within the Department of Art and Design.

### 2005

**CATHERINE MEIER** (B.F.A.) had an exhibition of her work titled "This Big Land: Catherine Meier" on display at the Museum of Nebraska Art in Kearney last Fall. She also had an exhibition at the Minneapolis Institute of Art. And as part of her 2013 McKnight Fellowship, she created a limited edition artist book, "Sage Creek," which is on display at the Minneapolis exhibition. Learn more at [www.catherinemeier.com](http://www.catherinemeier.com).

### 2006

**JARED RAWLINGS** (M.M.) was awarded the 2015-2016 Brown Innovation Fellow for Teaching and Learning at Stetson University. The Brown

Innovation Fellows Program focuses on innovative teaching and learning with an emphasis on course-building and high quality pedagogy.

### 2007

**CHRISTOPHER FOSS** (M.M.) and **ADAM FIELDSON** (B.M. 2010, M.M. 2013) returned to UNL last year as members of Cantus, considered the premier men's vocal ensemble in the U.S. Cantus performed at the Lied Center for Performing Arts on Nov. 3, 2015.

**SHANA O'CONNELL** (B.A.) completed her Ph.D. in Art History at Johns Hopkins Department of the History of Art last spring (2015). She taught this year in the classics department at Howard University in Washington, D.C.

### 2008

**CHRISTOPHER BARRICK** (D.M.A.) was recently accepted to present two performances at the North American Saxophone Alliance's 2016 Biennial Conference held at Texas Tech University in Lubbock, Texas, in March. He gave the world premiere of James Bishop's work for saxophone and piano, "Personae Dramatis." Also, he gave a chamber performance with pianist John Krebs titled, "Melodies Neuvo: New Works for Saxophone," which featured newer works by American

composers Luke Mayernik and Charles Booker.

**MICHAEL S. REICHMAN** (B.M.) has been appointed as General Manager of the York Symphony Orchestra in York, Pa. Reichman comes to York following a successful tenure as General Manager and Assistant Conductor of Symphony Nova in Boston. In 2013, his work with Symphony Nova earned him one of seven national fellowships from the League of American Orchestras, which inducted him into their new Emerging Leaders Program. He received his master's degree in music from the New England Conservatory in Boston.

**AMANDA SMITH** (M.F.A.) is the new director of the Kimmel Harding Nelson Center for the Arts in Nebraska City. A native of Lincoln, she has taught in the painting program at Indiana University, was an assistant professor of art at Minnesota State University in Mankato and most recently was the Director of Rail Gallery at Doane College.

### 2009

**JOSEPH CURIALE** (M.M.) received his Ph.D. from the University of Minnesota and now teaches in Singapore. He recently returned from Prague where he conducted an entire concert of his compositions with the

## CERAMICS GRAD IS SELECTED AS 2016 EMERGING ARTIST

Qwist Joseph, who graduated in May with his Master of Fine Arts in ceramics from the School of Art, Art History & Design, was selected by Ceramics Monthly magazine as an Emerging Artist 2016.

He is just one of 14 artists nationally selected by the magazine for this honor, and his work was featured in their May 2016 issue. All ceramic artists, both U.S. and international, who have been actively pursuing a career in ceramics for less than 10 years were eligible to apply.



Qwist Joseph, "Qwist," stoneware, cast bronze, hair, string, wood, 8" x 12" x 12", 2016.

"It is a true honor to be recognized by a magazine that is so integral and important to my field," Joseph said. "The exposure of this article couldn't have happened at a better time as I'm transitioning out of graduate school. I feel very lucky to be a part of it."

Joseph was born and raised in the foothills of Fort Collins, Colorado. After many years of working and learning alongside his Dad at the family foundry, he received his B.F.A. in pottery from Colorado State University and ventured to the nearby town of Loveland, where he and his partner opened a hybrid studio gallery space. After three years of individual studio practice and multiple artist assistantships, they moved to Lincoln.

Lauren Mabry, who received her M.F.A. in ceramics in 2012 from UNL, also received this honor in 2014.

## ALUMNI NOTES

Czech National Symphony Orchestra, which included his Masters thesis, "The Great Plains," which he wrote while at UNL.

**BYRON HUNT** (B.F.A.) joined the Juilliard School staff in New York as lead carpenter in their scene shop. His previous work included five years as the mainstage carpenter for the Barter Theatre, stage staff for Royal Caribbean Cruises and a stagehand at Santa Fe Opera.

**DAVID VON KAMPEN** (B.M., M.M. 2011) was selected as the 2015 MTNA (Music Teachers National Association) Distinguished Composer of the Year. He performed at the national conference in April.

### 2010

**RYAN LABAR** (M.F.A.) received a 1st place grant from the Virginia A. Groot Foundation for his work. The Virginia A. Groot Foundation was established in 1988 by Candice Groot, the daughter of Virginia and Lawrence Groot, so that artists working in three dimensions could have the opportunity to devote additional time and resources to the development of their work. The foundation offers three grants each year (up to \$35,000, \$10,000 and \$5,000) to artists who have exceptional talent and demonstrated ability in ceramic

sculpture or sculpture.

**JESSICA WILLIAMS** (B.A.) completed her second year of doctoral studies in the Department of the History of Art and Architecture at Harvard University. She completed her M.A. at the University of Maryland in 2013.

### 2011

**BAILEY BARNARD** (M.A.) just completed her second year of doctoral studies in the Department of Art History and Archaeology at Columbia University in New York City.

**ALEXANDER JEFFERY** (B.A., B.F.A.) received \$50,000 as the grand prize winner of the 2015 Louisiana Film Prize for his short film, "The Bespoke Tailoring of Mister Bellamy." Twenty filmmaker finalists competed for the cash prize for a 15-minute film. In addition, former Johnny Carson School of Theatre and Film faculty member Stan Brown won Best Actor honors for the film. The film also won the audience choice award for best short film at this spring's Omaha Film Festival.

**KIMBERLY MINOR** (M.A.) is completing her Ph.D. in the Department of Art History at the University of Oklahoma School of Art and Art History. She is one of 11 recipients of the 25th annual Luce/American

Council of Learned Societies Dissertation Fellowships in American Art, supported by a grant from the Henry Luce Foundation.

**HEATH WHITE** (B.M.E.) recently won a position as flutist/piccoloist in the West Point Military Band.

### 2012

**RUDY JANSEN** (B.F.A.) worked this year with the casting director on the next Alexander Payne film titled "Downsizing," which shot this spring in Omaha.

**KARL LYDEN** (B.A.) performed trombone in the band for David Bowie's new Broadway show, "Lazarus." As part of the promotion for the show, he played with Michael C. Hall and the cast on Stephen Colbert's "The Late Show" on Dec. 17, 2015.

**SIRUI WANG** (B.F.A.) is the production coordinator for "All Hail King Julien" at Bardel Entertainment, where she oversees the lighting and compositing and the special effects department's daily workload.

### 2013

**ALICIA HARRIS** (M.A.) began her doctoral studies last year at the University of Oklahoma School of Art and Art History.

### MALLORY MARIA PRUCHA

(M.F.A. 2013) is joining the faculty of California State University-Chico's Department of Music and Theatre as an assistant professor of costume design/theatre general studies beginning this Fall.

**BENITO SANCHEZ** (B.F.A.) previously worked at Creative Artists Agency (CAA) for a year in the independent film finance department. He recently took a new job at J.J. Abrams' production company, Bad Robot, where he assists two development executives on the feature film side.

### 2014

**SADE AYORINDE** (M.A.) just completed her first year of doctoral studies in the Department of the History of Art and Visual Studies at Cornell University in Ithaca, N.Y.

**BRIAN JEFFERS** (B.M.) was invited to perform at the 2016 Aspen Music Festival this past summer. Jeffers is currently completing his M.M. at Arizona State University. Casting will be done when Jeffers arrives in Aspen. The season includes Bolcom's "A Wedding," Puccini's "La Boheme," and Berlioz's "Beatrice et Benedict."

## CARSON SCHOOL'S BORCHARDT ACCEPTS POSITION AT INDUSTRIAL LIGHT & MAGIC

Alexis Borchardt, who is originally from Liberty, Missouri, and graduated this May from the Film and New Media program in the Johnny Carson School of Theatre and Film, accepted a position as a production assistant at Industrial Light & Magic (ILM) in San Francisco, California.

"I'm pretty excited," she said.

Founded in 1975 by George Lucas, ILM is the leading effects facility in the world, serving the motion picture, commercial production and attraction industries. They have created visual effects for more than 315 feature films (including "Star Wars: The Force Awakens" and "The Revenant") and have been awarded 15 Academy Awards for Best Visual Effects and 29 Academy Awards for Scientific and Technical Achievement.

"I am excited for her, of course," said Associate Professor of Film Steve Kolbe. "Alexis has been a diligent,

hard-working student during her time here. She excels in her classes and is always looking for more—more experience, more challenges, more input, more feedback."

Borchardt went to San Francisco over spring break and met with Production Coordinator Joy Carmeci.

"I met with her, and we talked, and she introduced me to all these people. It was so much fun," she said. "But she made it very clear that openings in May were very slim, and they only had two openings. And then I got the e-mail: 'Can you start May 23?' I called my parents and told them it was happening. It was pretty crazy."

She'll be working on the film "Transformers: The Last Knight," scheduled to be released next June.

"They just got all the budgeting and the script cleared," she said.

During production, she will either go on location for six weeks for filming or stay in San Francisco to work as a production assistant for the animation department.

"It's insane. I always assumed that graduating from college, I'd

get a job. And in that job, you'd meet the connection you need. And then that connection over seven years would take you to where you're supposed to be," she said. "I would have never thought that you get to start at ILM. Every single one of those people is a great connection immediately. I can pretty much go anywhere now."

She will join Carson School alumnus Ethan Seagren at ILM. He has worked there since he graduated in 2014 and is currently a technology coordinator, so he works with the head of computer graphics and the research and development group to coordinate the technological advancement that is needed for upcoming shows and the development

for the company as a whole.

"My experience working at ILM has been absolutely incredible," Seagren said. "There is so much talent and knowledge within the walls of ILM and getting to be a part of it—to learn from and work alongside some of the pioneers in the industry—has been a dream come true. We put

the technology in place that lets artists bring their work to life. That's why I enjoy it so much. It's a beautiful fusion of art and technology."

Last summer Borchardt was an intern at the Cannes Film Festival. It was there she realized the value of her education in the Johnny Carson School.

"There was a team of eight of us who were videographers. The rest of them were from coast schools, either in New York or Los Angeles," she said. "I was surprised at how little they knew about everything. If they knew cameras, then they knew cameras. They were all very creative, but none of them knew how to do everything."

Borchardt says her love of film comes from the stories.

"It's not just that you watch the story from beginning to end, but it opens up so much more of a world," she said. "You think it could all be possible then. It just opens realms that you didn't know and makes you more creative in your daily life and makes people think outside the box."

**"I WOULD HAVE NEVER THOUGHT THAT YOU GET TO START AT ILM. EVERY SINGLE ONE OF THOSE PEOPLE IS A GREAT CONNECTION IMMEDIATELY. I CAN PRETTY MUCH GO ANYWHERE NOW."**

## ALUMNI NOTES

**MATT SCHAICH** (B.A. and B.S.), received the prestigious Madison and Lila Self Graduate Fellowship from Kansas University, this Spring, which has a value of \$120,000. Schaich was a double major at UNL in piano and biochemistry.

**JOSHUA WATERSTONE** (M.F.A.) is the artistic director for the Center for Creative and Performing Arts Theater at Guilford Technical Community College in High Point, N.C.

**KAYLA WILKENS** (M.M.) was one of 15 young singer/actors named as a finalist for the 2016 Lotte Lenya Competition, sponsored by the Kurt Weill Foundation for Music. Selected from thirty-one semifinalists, this year's finalists represented a diverse range of performers, ages 21 to 31, from across the United States, Canada, Europe and Israel.

### 2015

**MASAYOSHI ISHIKAWA** (D.M.A.) was one of five finalists in the Jacksonville Jazz Piano Competition in Florida in May.

**JESSIE MHIRE** (B.A.) was the general management intern at the Eugene O'Neill Theater Center in Connecticut. The O'Neill is home to the National Playwrights Conference, National Music Theater

Conference, National Puppetry Conference, Cabaret & Performance Conference, National Theater Institute and National Critics Institute.

**THE SKYROS QUARTET** (**SARAH PIZZICHEMI** and **JAMES MOAT**, violins; **JUSTIN KURYS**, viola; and **WILLIAM BRAUN**, cello) relocated to Seattle, Washington, last year. They released their debut album, "Intro-spective Odyssey" on Aug. 14, 2015. The CD is available on iTunes and Amazon and can be streamed on Spotify. The Skyros Quartet adjudicated and coached at the inaugural Seattle University Young Artist Festival in May. Pizzichemi and Braun graduated from UNL last May (D.M.A.). Kurys graduated in May 2016 (D.M.A.).

**DAVID TOUSLEY** (M.F.A.) was an assistant set designer for the new stage production of "Frozen" at Disney's California Adventure theme park, which opened this summer.

**JOSHUA ZINK** (D.M.A.) played the role of Sid in Opera Omaha's "The Girl of the Golden West" in February.

### 2016

**HATTIE BESTUL** (B.M.) begins studies this August at the Eastman School of Music in Rochester, N.Y. to earn her Masters of Music Performance and Literature. For her

graduate assistantship, she will be a member of the Conducting Orchestra.

**KATHLEEN CAMPBELL** (B.M.E.) begins teaching K-5 music at West Bay Elementary in Elkhorn, Nebraska, this Fall.

**MICHAEL FOLEY** (B.M.E.) will be the new general music teacher at McPhee Elementary in the Lincoln Public Schools this upcoming school year.

**KATELYN GEARY** (B.M.) attended the La Musica Lirica Summer Program in Novafeltria, Italy, this summer. She also plans to start earning an M.A.B.A. in August in the UNL College of Business Administration.

**NATHAN HUDSON** (B.M.E.) recently accepted the 5-12 instrumental teaching position at McCook Public Schools in Nebraska.

**JOHN KOSCH** (B.M.E.) begins this Fall as the 4-12 instrumental music teacher at Elm Creek Schools in Nebraska.

**ZACH PARIS** (M.M.) is pursuing his doctorate in percussion at Arizona State University this Fall. This Spring, Paris was awarded the DownBeat Award for Blues/Pop/Rock Soloist Graduate College Outstanding Performances from DownBeat Magazine.

# New board members announced

## The Hixson-Lied College of Fine and Performing Arts announced the following additions to its Hixson-Lied Advisory Board and Alumni Board this year.

### HIXSON-LIED ADVISORY BOARD



**Karen Harris:** Harris is a homemaker and volunteer. A native Nebraskan, she graduated from Lincoln Northeast High School and received her Bachelor of Science degree from UNL. Harris has worked as a child welfare caseworker and as district manager for Doncaster Clothing.

She served on the Friends of Lied Board of Directors from 2002-2009. While on the board, she served as president and gala chair. She currently heads the Lied Legends. Harris also served on the Lied Center of the Performing Arts statewide advisory board. She is a member of the UNMC Chancellor's board of councilors, the AK-SAR-BEN Friends board, and serves as an AK-SAR-BEN Ambassador.

Harris is a past president of the York General Health Care Services Auxiliary, a past member of the York Country Club board of directors and has chaired numerous fund-raisers for York organizations.



**Pamela Hemann:** Hemann, FASAE, CAE, is president of Association Management Services, Inc. (AMS, Inc.), a management company serving regional, state and national nonprofit organizations,

founded in 1988 by Hemann. Under her leadership, AMS, Inc., has grown significantly during its 26 years of operation and continues to expand its services.

Prior to founding AMS, Inc., Hemann held senior positions with nonprofit organizations in Washington, D.C., including: the American Association of Colleges for Teacher Education; The Newspaper Guild; the Color Pigments Manufacturers Association; and the National Automobile Dealers Association.

She is active in her professional organization, the American Society of Association Executives (ASAE), based in Washington, D.C., and the allied California Society of Association Executives (CalSAE). She earned her Certified Association Executive designation in 1989 and was inducted into the ASAE Fellows in 1996. She is a past national chairman of the ASAE, serving in that role in 2006-2007. She currently services in the ASAE Business Services, Inc., Board of Directors and was the 2014 Key Award Recipient.

She earned a master's degree from the University of Denver and a bachelor's degree from the University of Nebraska, both in the music fine arts field.

In her community, Hemann served as vice president and secretary of the Pasadena Pops Orchestra. She is a former president of the Pasadena Center Operating Company, a city board responsible for the Pasadena Convention Center, Civic Auditorium, Ice Rink and the Convention & Visitor's Bureau. She currently serves on the Caltech Y Board of Directors and as chairman of its Fundraising Committee, the Methodist Hospital Foundation's Cardiac Council and is a member of the Pasadena Executive Director Roundtable.

### ALUMNI BOARD



**Amanda Christi:** Christi earned her Bachelor of Fine Arts from the Johnny Carson School of Theatre and Film in 2009 with an emphasis in film and new media. She started her professional career at Outpost 12 Studios

in Lincoln, where she directed more than 75 commercials, corporate videos and narrative shorts.

In 2014, Christi returned to UNL as the video producer and cinematographer for the Office of Admissions. There, she has continued to hone her directing skills producing a variety of videos for the undergraduate admission website, including features on the Honors Program and Diversity at UNL. She has also directed several advertising campaigns for the University in collaboration with the team of marketers from Academic Services & Enrollment Management.



**Eric Moyer:** Moyer is an actor, marketer and property developer who calls Lincoln home. After graduating from the University of Nebraska-Lincoln with a bachelor's degree in theatre, Moyer moved to Los Angeles

where he earned a number of bit parts in both film and television.

He returned to Nebraska in 2006 to pursue a Master's degree in marketing communication and advertising. Not long after, he rekindled his love of acting, appearing in a number of locally produced film projects. He is also an active participant in Lincoln's thriving theater community, appearing in productions produced by the Lied Center for Performing Arts, Angel's Theatre Company and Haymarket Theatre.



**Craig Roper:** Soon after receiving a B.F.A. from the University of Nebraska-Lincoln in 1980, Roper moved to Santa Barbara, California. He began to collaborate with fellow artists in the area to

self-produce a number of exhibitions and to gain exposure and recognition during the 1980's art explosion. By 1985 he started working with Los Angeles gallery owners Bennett Roberts and Richard Heller, and by age 29 Roper was exhibiting regularly in Los Angeles with five solo shows and numerous group shows, which led to exhibitions in New York, Miami, Maastricht and Rotterdam, as well as Paris, Cologne, Munich and Brescia, Italy.

Roper moved to New York City in late 1986 and then back to Nebraska in 1988 to start a family. In 1993 he and fellow artist Cameron Shaw were asked to exhibit at the Sheldon Museum of Art ("Two Guys From Nebraska"). Soon after that Roper earned his M.F.A. from UNL. Since that time, he has had around a dozen solo exhibitions in Omaha, Lincoln and Kearney, as well as numerous group shows and side endeavors.

From 2008-2012 Roper operated ProjectRoom, a very small but highly influential art gallery in downtown Lincoln designed to exhibit work by Nebraska artists and to promote them to a national and international art audiences by means of social media. Following that experience he was asked to be on the Board of MEDICI to help raise funds for UNL's School of Art, Art History & Design..

Roper continues to create and exhibit, concentrating on a large body of work that can best be described as "conceptual landscape installation art." He is also involved in helping to manage his wife's design studio, Sydney Lynch Jewelry.



**Barb Schmit:** Schmit is research and development director at Arts Incorporated, a business that manages several nonprofit arts organizations in Lincoln. She is also a transcription editor at 3Play Media.

Schmit taught music at Ewing Public Schools, Greta Public Schools and York College and maintained a private trumpet teaching studio before joining Arts Incorporated. She plays trumpet in the Lincoln Municipal Band, Nebraska Trumpet Ensemble, Capital Jazz Society Big Band and other area ensembles. She received her Bachelor of Music Education and Master of Music from UNL.

All photos of "Lee Bwai" courtesy of Santiago Cal.

"Lee Bwai," lead tapir (detail).



"Lee Bwai," wood and watercolor.  
33"H x 180"W x 40"D  
(without Quetzal).

**Right:**

"Lee Bwai," installed with Quetzal.



## Cal Creates Installation for "Belize 35"

BY KATHE C. ANDERSEN

Associate Professor of Art Santiago Cal was one of two artists who participated in "Belize 35," a 35-year independence anniversary exhibition, at The Organization of American States AMA (Art Museum of the Americas) in Washington, D.C., February 11–March 13.

In September of 2016, the Central American nation of Belize will celebrate the 35th anniversary of its independence from Great Britain. To mark the occasion, the AMA invited Cal, a Belizean sculptor, to create a large installation occupying an entire museum gallery. Cal was born in Belize and lived in Belize at the time of their independence.

Also participating was photographer Karl Villanueva, whose series of photos taken on Sept. 21, 1981, captured Independence Day in Belize.

As he began working on his piece, Cal thought about the questions he had as a child at the moment of independence. Cal was eight years old at the time. He spent his childhood years in the capital city of Belmopan before moving to the U.S. in 1986.

"The first thing that came to mind was the symbolism," he said. "I remember the Belizean flag, which was basically the British-Honduras flag. And when they said they were going to unveil the new flag for Belize, basically all they did was add two red stripes, one at the top and bottom. And I thought, wow, even as a child. Here's an opportunity to really reform your identity, and that was their

solution. That being said, Belize is still in its infancy of the visual language and the visual culture."

He was also surprised by the choice of a national animal.

"Belize is a country with jaguar preserves, all kinds of exotic birds and animals like that," he said. "And they chose the tapir as their national animal. I was shocked. Not a lot of people even today know what a tapir is. When you describe it, you describe it as it looks like a hippopotamus but it has a nose like an elephant. It's a blending. You have to describe it by using other animals."

Now, however, he understands more why it might have been chosen.

"Belize, for as tiny as it is, it's a tremendous melting pot of cultures," he said. "We have the indigenous Maya Indians. We have the Spanish that came from the north and the west. Belize is the only British colony, so we have that British influence. There was a huge influx of Lebanese and Syrians in the 1960s. And then, because Belize has been surrounded by so much political and violent turmoil, it's been a refuge, so Belize has been continually this blending."

As he contemplated these issues, he began to think about pathways.

"A pathway leads from a start to an end, and from the beginning of independence until today, I was thinking about that," he said.

Finally, to gain independence, there was one figure, named George Price, who helped make it happen.





Associate Professor of Art Santiago Cal working in his studio.

“He was very humble, a very quiet and diplomatic man,” Cal said. “He really strived and wrote and articulated, in many ways, in front of all these countries and in front of all these politicians for well over 12 years in favor of Belize getting its independence. I would say he’s the single most powerful force in having that achieved. So even though it’s this tiny country with no voice, no economic power or physical power, he really made it happen through conversations.”

So for his piece, Cal created a pathway, about 15 feet in length. On it, are 35 tapirs he created—one for each year of independence.

“I wanted to include this character, George Price,” Cal said. “So I had him riding or leading the way.”

On the pathway is a navigating line, which represents the Sarstoon River.

“It’s the southernmost border between Belize and Guatemala,” Cal said. “Today, that’s a very contested area full of tension. A river, though, is such a peaceful thing. For it to be a wall, like an abstract wall, it’s very odd for me to think about.”

The pathway is raised above the floor and held up by machetes that Cal made.

“That tool is a cultural fixture,” he said. “You see it all the time. It’s always been a tool that I’ve looked with two faces. One, it aids in your labor, it’s for progress, it’s for development. But it quickly becomes a tool of violence also. It’s that duality I was interested in with the machetes.”

His second piece in the exhibition was “Some Kind,” which was a large collection of hammers that he made.

“I got to represent my interest in tools as a device for the hand,”

he said. “I’m interested in physical labor. That’s what I do, and I appreciate that.”

Cal was pleased with the exhibition, which received coverage in the Washington Post and at [artdaily.org](http://artdaily.org).

“I thought it was a good exhibition,” he said. “The turnout and the feedback were great.”

Cal says his life and experiences growing up in Belize have certainly shaped his art.

“There’s no doubt my experience in Belize and the country itself and even my relationship with it now has a tremendous impact on my work,” Cal said. “I think the aesthetics of my work, for one. I’ve always talked about the crudeness of my work. That kind of articulation is really informed by the visual language that I grew up in.”

This summer, he also had an exhibition at 1point618 Gallery in Cleveland. For both exhibitions, he received Hixson-Lied Endowment support to help create his work.

“I’ll be using more Hixson-Lied support to create a series of works

based on interiors and landscapes,” he said. “‘Hallways and Roads’ is the first piece. Not unlike that pathway, I’m thinking of these predetermined structures that we travel to navigate spaces.”

He is grateful for the support of the Hixson-Lied Endowment. “Certainly the Hixson-Lied Endowment supports my travel and supports my research and material and tools. It also allows me to dream however I want to dream,” he said. “The support is incredible. The majority of my work would not exist without their funding.”

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**“Certainly the Hixson-Lied Endowment supports my travel and supports my research and material and tools. It also allows me to dream however I want to dream. The support is incredible. The majority of my work would not exist without their funding. I have my career to thank to them.”**

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# Stewart uncovers Renaissance artist documents

by **Kathe C. Andersen**

**H**ixson-Lied Professor of Art History Alison Stewart has discovered two previously unpublished documents from Renaissance-era painter-printmaker Sebald Beham, during her research in Frankfurt, Germany.

Stewart received a Fulbright Senior Lecturing/Research award to teach and complete research at the University of Trier in Germany in 2014. She received a UNL Layman Award and Hixson-Lied Endowment Research grant for additional research in Frankfurt in 2014 and 2015.

An article on her discovery will be published next year as a chapter in a peer-reviewed book titled “Imagery and Ingenuity in Early Modern Europe: Essays in honor of Jeffrey Chipps Smith,” (Turnhout, forthcoming) honoring Smith, a senior professor from the University of Texas at Austin. She also presented her findings at the Renaissance Society of America Annual Conference in Boston in March.

The two documents she discovered are receipts. One shows payments from the Augsburg printer Nicolas vom Sand to Beham from March 3, 1548, for a total of 80 talers, which Stewart estimates to be around \$100,000 in today’s dollars.

The second receipt, written four months later on July 17, 1548, shows another payment from vom Sand for 40 gulden and 15 batzen, which Stewart estimates to be about half the annual stipend of someone well placed or at least \$50,000 in today’s dollars.

The receipts do not specify what the payments were for, and Stewart had not known of a connection between vom Sand and Beham previously.

“The research in my field is like a big puzzle, and you put the pieces together,” she said. “Now, I’m starting to find the people that Beham was associated with and who that person lived with part of the time and his publications, so it’s revealing all these layers. This is new information, and you can’t pick up a book on the period and find anything about this printer easily. The receipts give us a lot of information, but they also tell us a lot about what we don’t know.”

Stewart consulted a book written in the 1930s by Walter Zülch on Frankfurt artists. She found the entry on Beham and began checking the entries with specific documents in the Frankfurt archives.

“When I opened up the folder, I said, ‘Wow! Here they are, and they have never been published,’” she said. “I was very fortunate he had prepared the way for me to do this research.”

Beham (1500–1550) was a painter-printmaker who lived in Germany during the first half of the 16th century at the time of the Peasants’ War and Lutheran Reformation. He appears to have been trained by the leading master Albrecht Dürer around 1515–1520.

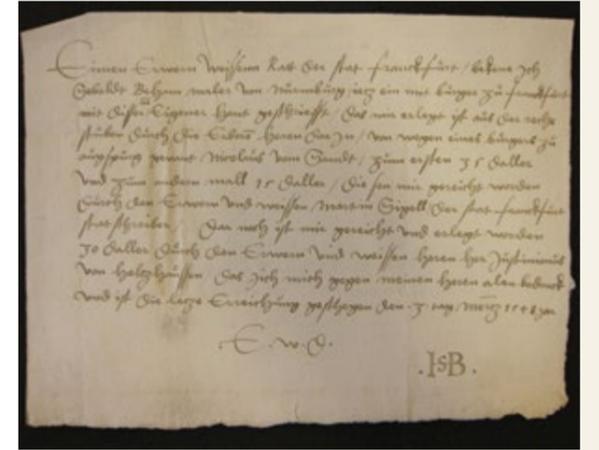
Beham, along with his brother Barthel and artist Jörg Pencz, were banished from Nuremberg in 1525 as “godless painters,” accused of heresy and blasphemy. They were part of a group of German printmakers known as the “Little Masters,” for their specialization in very small, finely detailed prints.

Beham moved to Frankfurt around 1531. During his two decades in Frankfurt he designed woodcut prints for Nuremberg publishers, book illustrations for Frankfurt book publishers, paintings for Cardinal Albrecht of Brandenburg and, on his own, he made small engravings.

In 2008, Stewart published the book, “Before Bruegel: Sebald Beham and the Origins of Peasant Festival Imagery” (Ashgate, 2008).

The documents she discovered in Frankfurt indicate a wider net of printers with whom Beham worked than was previously known. Her research in Frankfurt will constitute a chapter in a book on Beham she is writing.

“I’m putting together the fact that maybe he was more active than we realized,” Stewart said.



Institut für Stadtgeschichte, Frankfurt am Main, Rechneiamt Bücher, Signatur 396 (Translation: Institute for City History, Frankfurt am Main, Office of Accounting Books, No. 396). Photo by Alison G. Stewart.

## STEGER STEPS DOWN AS DIRECTOR OF CARSON SCHOOL



Paul Steger

Paul Steger announced last October that he would step down as Director of the Johnny Carson School of Theatre and Film, effective June 30, 2016, and is returning to the faculty this Fall.

"I have been honored to serve in this capacity for so many reasons," Steger said. "But mostly because of a talented and

passionate group of faculty, staff, students and colleagues across the college who have challenged and supported efforts to make the Johnny Carson School of Theatre and Film a premiere training program."

Harris Smith, associate professor of theatre, is currently serving as interim director of the Johnny Carson School of Theatre and Film, and a national search for a new director is underway.

"The Johnny Carson School of Theatre and Film is in a better place because of Paul's leadership," said Charles O'Connor, endowed dean of the Hixson-Lied College. "He has taken it to a whole new level since he took over as director of the School in 2005, shortly after Johnny Carson's initial donation. Under his leadership, the School hired excellent faculty and continues to grow as one of the top training programs for actors, directors, designers and filmmakers in the region."

Under Steger's direction, the School's degree programs were re-accredited through the National Association of Schools of Theatre; the Temple Building was renovated to create the Studio Theatre, new scene shop and a renovated lobby area; the innovative Carson Film Series and Carson Lecture Series were both inaugurated; an aggressive guest artist program brought Hollywood professionals, such as Academy Award-winning Editor Mike Hill and



Director Donald Petrie, to Lincoln to work with students; and the \$2.25 million endowment for the Carson Opportunity Scholarships was established, thanks to additional donations from the Johnny Carson Foundation through the University of Nebraska Foundation.

"Paul is an excellent teacher and consummate professional," O'Connor said. "We could not have asked for anyone better to lead the Carson School. We are fortunate to have him stay on with us."

Virginia Smith, professor of theatre, said Steger was "in the yoke" with faculty, having previously taught at UNL years before becoming chair in 2005.

"He was a fantastic 'comrade leader'—a leader we could talk to and who helped us to develop our ideas about how the School should change," she said. "We are happy for his desire to go back to the classroom, and we are happy he will still be beside us helping us to evolve all of our dreams for the School."

Harris Smith

## OSU'S DERR NAMED DIRECTOR OF UNL SCHOOL OF ART, ART HISTORY & DESIGN



Robert Ladislav Derr

Robert Ladislav Derr, former associate professor of art, undergraduate chair and photography area coordinator at The Ohio State University, was named the new Director of the School of Art, Art History & Design at the University of Nebraska-Lincoln. Derr began his tenure at UNL on July 1.

"I am honored to be selected and look forward to serving as Director of the School of Art, Art History & Design," Derr said. "It will be my pleasure

to work with the faculty, administration and students to forge a dynamic vision that continues the School's excellence in the study of the visual arts and achieves its future goals."

Derr received his Master of Fine Arts in photography from the Rhode Island School of Design, and his Bachelor of Fine Arts in photography from the Art Academy of Cincinnati.

Derr began as a teaching assistant at Rhode Island School of Design and became a photography instructor in 2002. From 2002-2004, he was assistant professor of photography/digital media at Stephen F. Austin State University before becoming assistant professor of art at The Ohio State University in 2004. He became associate professor in 2010.

In his own work, Derr translates the world around him through visual manifestations that leave viewers with a sideways glance. For Derr, life is a performance that sets the stage for his making.

Exhibitions and performances of his work have been held worldwide including the Canberra Contemporary Art Space, Mendel Art Gallery, Schirn Kunsthalle, Wexner Center for the Arts and Irish Film Institute, among others.

His awards include the Urbana Public Arts Commission, Lower Manhattan Cultural Council and Ohio Arts Council. Some of the

permanent collections holding his work include Loyola University Museum of Art, Miami-Dade Public Library and Indiana University Art Museum.

"We are fortunate that Robert Derr has accepted our invitation to lead the School of Art, Art History & Design," said Hixson-Lied College of Fine and Performing Arts Endowed Dean Charles O'Connor. "He has the vision and experience as an artist and academic leader to position our outstanding art and art history program among the best of its kind. We look forward to working with Robert in the years to come."

Derr replaced Pete Pinnell, who served as chair since 2011.

## DEPARTMENT RENAMED SCHOOL OF ART, ART HISTORY & DESIGN

The Department of Art & Art History has been renamed the School of Art, Art History & Design.

The name change was approved by the Board of Regents at their July 22 meeting and is effective immediately.

The School resides in the Hixson-Lied College of Fine and Performing Arts, which also includes the Glenn Korff School of Music, Johnny Carson School of Theatre and Film and the Mary Riepma Ross Media Arts Center.

"It is important to have design in the new School name to reflect the curriculum offered, the research areas of the faculty, and it presents an accurate brand to the university, city, state, national and international communities," said Robert Ladislav Derr, director of the School of Art, Art History & Design.

In addition, the School has created majors in graphic design and will offer both a Bachelor of Arts and Bachelor of Fine Arts in Graphic Design beginning in the Fall of 2017.

Previously, graphic design was offered as one of the emphases in the Studio Art major. The School continues to offer the Studio Art major (B.A. and B.F.A. degrees) with available emphases in ceramics, drawing, painting, photography, printmaking and sculpture.

The School also offers a Bachelor of Arts degree in Art History, as well as a Master of Fine Arts in Studio Art and a Master of Arts in Art History.

For more information on the School of Art, Art History & Design, visit [arts.unl.edu/art](http://arts.unl.edu/art).

## LEFFERTS NAMED INTERIM DIRECTOR OF UNL'S GLENN KORFF SCHOOL OF MUSIC



Peter Lefferts

Peter M. Lefferts, a long-time faculty member, has been named interim director of the Glenn Korff School of Music, effective July 16, 2016.

He replaces departing director John W. Richmond, who stepped down to become the Dean of the College of Music at the University of North Texas in Denton starting Aug. 1.

Lefferts is professor of music history, a two-term Hixson-Lied Professor from 2009 to 2015, and has previously served as

associate director of the Glenn Korff School of Music since 2014. Lefferts came to UNL in 1989. His teaching responsibilities have spanned a broad range from introductory courses in listening for freshman non-majors and courses in music history and theory for undergraduate majors to doctoral seminars.

In the summer of 2006, he stepped down as the head of the division of music history/theory/composition after serving in that role for 17 years. He was appointed in the Fall of 2007 to be the chief adviser for UNL music majors on the B.A. and B.M. degrees before becoming associate director in 2014.

In 1997, Lefferts won a "People Who Inspire" Award from Mortarboard. In 2009, he won a UNL Teaching Council and Parents Association Certificate of Recognition for Contribution to Students, and in 2010, he won the Hixson-Lied College of Fine and Performing Arts Achievement Award in Academic Advising.

Lefferts holds the B.A., M.A., M.Phil. and Ph.D. degrees, all from Columbia University. Before coming to UNL, he taught at Columbia University and the University of Chicago.

Richmond was at UNL since 2003, where he has guided the Glenn Korff School of Music in the development of a strategic plan, reaccreditation to the NASM, initial accreditation from the

National Association of Schools of Dance, the creation of new Master of Music and Doctor of Musical Arts degree programs in jazz studies, the creation of a new Ph.D. degree in music, the recruitment of the Chiara String Quartet, the creation of a DMA string quartet residency, the upgrading of technology resources for faculty and students, the successful launching of web streaming of selected concerts, as well as helping the university and University of Nebraska Foundation expand its financial resources to support music and dance such that Glenn Korff School endowments have quadrupled to more than \$21 million.

"The Glenn Korff School of Music is a better school because John Richmond was here," said Charles O'Connor, the endowed dean of the Hixson-Lied College of Fine and Performing Arts. "Through his leadership the School has reached new levels of national excellence. We cannot thank him enough for all he has given us, and we wish him well in the next chapter of his career."

Richmond said, "My time at UNL has been deeply meaningful and satisfying. The faculty, staff and students are superb in every respect. I leave UNL with profound gratitude for the tremendous support I have received during my 13 years here and with best wishes for a future filled with ever-growing momentum and accomplishment. There really is no place like Nebraska."

O'Connor said a national search will begin this Fall for a new director for the Glenn Korff School of Music.



John W. Richmond

# FACULTY NOTES



John Bailey

**JOHN BAILEY, RICHARD H. LARSON PROFESSOR OF FLUTE**, performed a recital and masterclass at the University of Houston and gave a pedagogy lecture at Rice University in March. In May, he conducted the International Flute Orchestra (35 professional flutists and flute teachers) on tour in Japan. He was the guest artist at Texas Woman's University in Denton for two-day pedagogy seminar for area teachers in June.

**CAROLYN BARBER, RON & CAROL COPE PROFESSOR OF MUSIC AND DIRECTOR OF BANDS**, conducted **THE UNL WIND ENSEMBLE** when it performed the world premiere of "Common Threads," a virtuosic new work by Kimberley Archer, at the College Band Directors National Association Conference in Ames, Iowa, in February. Barber was also joined by members of the Wind Ensemble to present a session to a packed house at the Midwest

Clinic in Chicago in December. Just prior to this appearance, Barber was the guest conductor for the Southeastern Louisiana University Band Festival (Hammond, Louisiana), and the Calvin College Band Festival (Grand Rapids, Michigan).



Left to right: Denise Gainey, Mark Clinton and Diane Barger.

**DIANE BARGER, HIXSON-LIED PROFESSOR OF CLARINET**, gave two recital tours with her clarinet duo, the Amicitia Duo, at Florida and Kansas universities this year (Florida State University, University of Florida, University of Central Florida and University of Tampa in September/October and University of Kansas, Wichita State University and Emporia State University in March with Hixson-Lied Professor of Piano **MARK CLINTON**). She also presented a lecture titled "Collaborative Teaching and Learning in the Applied Studio" at the National Association of Schools of Music (NASM) annual

conference in St. Louis in November, performed with the Naples Philharmonic Orchestra in October and was the guest artist at the Millersville University Single Reed Symposium in Millersville, Pennsylvania, in April.

**KAREN BECKER, PROFESSOR OF CELLO**, was invited to be an artist faculty member for the Interharmony International Music Festival in Arcidosso, Tuscany, Italy, June 29-July 11.



Alisa Belflower

**ALISA BELFLOWER, COORDINATOR OF MUSICAL THEATRE STUDIES**, served on the National Alliance for Musical Theatre's Festival Selection Committee nominating shows for readings in the annual Fall Festival of Musicals, an industry event in New York City. She worked with Tony-winning composer Steven Lutvak ("Gentleman's Guide to Love and Murder") to write a revue of his songs, which she directed on the Lied

Center's main stage last fall. She directed the staged reading premiere of the international ASCAP-winning musical "Persephone Unplugged." She presented "The Art of Gesture" at the National Association of Teachers of Singing and National Opera Association's joint national conference in Indianapolis in January. She also gave presentations and taught masterclasses as a guest artist in residence at the University of Northern Iowa and the University of Wyoming.



Peter Bouffard

**PETER BOUFFARD, LECTURER OF GUITAR AND JAZZ STUDIES**, was the featured performer and composer with The Nebraska Jazz Orchestra during their 40th Anniversary concert season. In addition, this year Bouffard was recognized for his 25 years of service as a faculty member



Mark Clinton

**MARK CLINTON, HIXSON-LIED PROFESSOR OF PIANO**, was the featured artist for the annual Ballew Memorial Concert held on Oct. 13, 2015, at the Georgia State Botanical Garden in Athens, Georgia. Later that month, Clinton served as chair of the jury for the Sixth Seattle International Piano Festival and Competition.

**RICHARD ENDACOTT, ASSOCIATE PROFESSOR OF FILM; SHARON TEO-GOODING, ASSOCIATE PROFESSOR OF FILM AND ASSOCIATE DIRECTOR OF THE JOHNNY CARSON SCHOOL OF THEATRE AND FILM; and STEVE KOLBE, ASSOCIATE PROFESSOR OF FILM**, had the first public screening of their film, "Laurence," on June 29 in New York City at the Anthology Film Archives. Endacott co-wrote and co-directed the film with his longtime collaborator Steven Kellam. Endacott, Kellam and Teo-Gooding produced the film. Teo-Gooding also edited the film, and Kolbe was the visual effects director.

**REBECCA FISCHER, HIXSON-LIED ARTIST-IN-RESIDENCE AND RESEARCH ASSOCIATE PROFESSOR OF VIOLIN**, joined SCHOOL OF ART, ART HISTORY & DESIGN

**LECTURER ANTHONY HAWLEY** for performances at the CounterCurrent16 Festival in Houston, Texas, in April. Fischer played the role of Interstellar Mechanic in Hawley's five-night performance art drama titled "Fault Diagnosis." Fischer and College of Architecture senior Brittany Coudriet also performed a dance piece titled "Birdless: Lost Things," choreographed by Hawley as part of Ten Tiny Dances with video projections on a 4' x 4' stage.



Dana Fritz

**DANA FRITZ, PROFESSOR OF ART**, was invited to participate in a residency and symposium titled "Climate for Change" at PLAYA, a residency program for artists, writers and natural scientists in Summer Lake, Oregon. A portfolio of her photographs from her "Views Removed" project was accepted for a two-year loan at the Museum of Contemporary Photography in Chicago, where it will be showcased as part of the Midwest Photographers Project. In December, she had an exhibition at Place M, a renowned center for photography in Tokyo, Japan. In April, she received the Hixson-Lied Research Award for Senior Faculty.



William Grange

**WILLIAM GRANGE, PROFESSOR OF THEATRE**, completed a book chapter titled "The Astonishing Career of Heinrich Conried," published in *Im Spiegel der Theatergeschichte*, part of the Thalia Germanica series, Vol. 15, published by Hopf in 2015. This chapter is based on a paper delivered in Lund, Sweden, in 2012. Grange returns to Sweden this summer to present a paper at the International Federation for Theatre Research held in Stockholm. His paper treats the theatrical brothers, Levi, Sam and Jacob Shubert, founders of the multi-billion dollar Shubert Theatre empire on Broadway.

## ART AT CEDAR POINT RECEIVES RURAL FUTURES INSTITUTE GRANT

The School of Art, Art History & Design's Art at Cedar Point program has received a \$19,340 Teaching and Engagement competitive award from the University of Nebraska's Rural Futures Institute.

"I'm very excited," said Cather Professor of Art Karen Kunc, who coordinates the Art at Cedar Point program. "I'm really pleased and honored to be in the group that the Rural Futures Institute has supported. It does mean a belief in our seriousness of purpose and in our potential."

The University of Nebraska's Rural Futures Institute mobilizes the diverse resources of the university and its partners to support rural communities and regions in building upon their unique strengths and assets to achieve their desired future results. Their competitive awards program connects partners, campuses and communities and provides seed funding in the areas of either teaching and engagement or research and engagement.

Now in its third year, Art at Cedar Point has two initial components: an undergraduate studio art course and an artist-in-residence program for arts and creative writing faculty at Nebraska universities and colleges and current Nebraska MFA students. Both the course and the residency take place each summer at UNL's Cedar Point Biological Station near Ogallala, Nebraska.

The award from the Rural Futures Institute will allowed the program to add a new service-learning component this summer. Working in partnership with the Ogallala Public School District, the newly hired position of Art at Cedar Point Coordinator, Amanda Breitbach, worked with four undergraduate art students to develop a summer art camp for area children to be taught at the Cedar Point Biological Station. Breitbach completed her M.F.A. in photography in May.

"It's a good opportunity for me," Breitbach said. "I learn by building this program up and getting good experience from it. I'm passionate about rural places. I think the people in Ogallala are really excited about the focus we're trying to bring as more of a community effort and less isolated where it's just us out at the field station doing our own thing."

For more information on Art at Cedar Point, visit [go.unl.edu/artcedarpoint](http://go.unl.edu/artcedarpoint) or like them on Facebook at [facebook.com/ArtatCedarPoint](https://facebook.com/ArtatCedarPoint).

## DIGITAL ARTS INITIATIVE CLASS COMBINES COMPUTATIONAL, CREATIVE THINKING

Students learned how to create music-related applications on iPads and iPhones in the Digital Arts Initiative class Music 398 “iOS Programming in Music,” taught by Associate Professor of Music Education Brian Moore this spring.

“This is the fourth time I’ve taught it,” Moore said. “It’s part of a National Science Foundation project to combine computational and creative thinking in similar courses. This was an attempt to do a music-based coding course.”

The course assumes students come in with no computer programming background or ability.

“The premise of it is you are learning how to write apps for either the iPhone or the iPad, and all of the apps have some kind of musical component to it,” Moore said. “So I also make the requirement that anything they design, from a graphic design standpoint, they have to create themselves, so they can’t go to the internet and grab material off of there. And all of the music that they use in their apps, they have to compose.”

The class included two larger projects. The first assignment was to create an app that would turn their device into a musical instrument.

“We had a very wide range of ideas. In the same way there are text fonts, there are actually sound fonts out there, so one student wrote an app to create an air horn. Somebody else wrote one that was a cat scale. They had pictures of cats, and as you touch the cat, you heard a different note on the scale. Part of it was just having fun and being able to do creative work,” Moore said.

The final project involved either extending their musical instrument project, or creating another app from scratch.

One student created a violin app to teach kids how to finger the violin. The student who created the air horn added wind chimes and a thumb drone for their final app.

“One music education student wrote an app for little kids called ‘Play Along,’” Moore said. “This is a working keyboard, so you can tap the notes. It helps kids learn the piano notes because she put shapes on the keyboard to help them learn. She could use that in her teaching.”

Eric Hitt, a B.M. senior from Chippewa Falls, Wisconsin, created “Pitchronome.”

“As a bass player, I practice with a metronome and a drone pitch for intonation,” Hitt said. “I thought it would be helpful to have an app that has pitched beeps without a constant drone, so I’m less reliant on the drone. It was very fun and challenging to work with Dr. Moore, and I’m very pleased with the end result.”

Moore said when he talks to students afterwards, they tell him the class was hard at first, but once they get the hang of it, it makes sense.

“I think some of them really have a knack for it,” he said. “So how do we push this forward, along with the whole creative coding. We’re going to see more of that, not less of it in the future. I’d like to keep teaching the course. I think there’s enough interest to keep it going.”

Hitt said, “I’ve gained programming knowledge, specifically how it can be useful in a music career. This class was very beneficial to me because I now have skills to design apps and compete in the 21st century music industry.”

Moore hopes students also learn how to solve problems more easily.

“I hope they can take problems and break them down and to think logically,” he said. “Also that problem solving where ‘Okay, something is wrong, if I do this and it works, then it can’t be that. Now I go onto this.’ That thinking is not intuitive for a lot of people. Musicians, a lot of times, are good at that. If they’re practicing something, and it’s not going well, they can figure out how to break that down and do things to it.”

He also thinks it’s a good creative outlet.

“I hope it’s another venue for being creative,” he said. “We need more people that can do that sort of thing.”



Left to right: Jacob Kawamoto, Jacob Wheeler, Stephen Cantarero and Eric Hitt review projects in the iOS Programming in Music class. Photo courtesy of Brian Moore.



Stanley Kleppinger

**STANLEY KLEPPINGER, ASSOCIATE PROFESSOR OF MUSIC THEORY**, has focused many efforts upon advancing music theory pedagogy recently. He has completed two electronic textbooks, “Tenets of the Tonal Tradition” and “Beyond the Common Practice,” which now serve as the main texts for the second half of the undergraduate music theory sequence at UNL. He also published a review in College Music Symposium of Matthew Bribitzer-Stull’s “Anthology for Analysis and Performance for Use in the Theory Classroom” in January. Kleppinger was honored for his efforts with the Hixson-Lied College Distinguished Teaching Award in April.



Karen Kunc

**KAREN KUNC, CATHER PROFESSOR OF ART**, was awarded an honorary degree from Doane College and presented remarks at their May 2016 commencement. The faculty praised her artistic work and the international reputation of her boldly designed woodcuts. They equally lauded her support to other artists, particularly since the creation of Constellation Studios, which helps to create a community of artists in Lincoln and draws on her international network. Kunc was the keynote speaker for the annual California Society of Printmakers 2016 Members Meeting, held at the California College of the Arts, in Oakland on May 15. She taught a workshop on The New Woodcut and juried a members exhibition. Kunc was also the recipient of the Artistic Achievement Award in Visual Arts at the 2016 Mayor’s Arts Awards in Lincoln.



Jeffrey McCray

**JEFFREY MCCRAY, ASSOCIATE PROFESSOR OF BASSOON**, served as the musical director and conductor for the North American premiere of Robert Owens’ opera “Culture! Culture!,” which was a collaborative effort involving several Hixson-Lied faculty members. Assistant Professor of Voice **JAMIE REIMER** was producer and also sang the lead soprano role. Hixson-Lied Professor and Director of Opera **WILLIAM SHOMOS** directed, Assistant Professor of Theatre **J.D. MADSEN** was the set designer and Assistant Professor of Theatre **LAUREL SHOEMAKER** was the lighting designer. McCray also served as music director for the Johnny Carson School of Theatre and Film production of “The 25th Annual Putnam County Spelling Bee,” for which he received a commendation for “Achievement in Musical Direction” from the Kennedy Center American College Theater Festival.



William McMullen

**WILLIAM MCMULLEN, PROFESSOR OF OBOE**, was the featured guest artist on Oct. 10, 2015, on the Hvidsten Artist Series concerts at the Concordia College in Moorhead, Minnesota. He was the oboe clinician for the inaugural Concordia College Oboe Day teaching two masterclasses, as well as performing on the guest oboe recital. Along with pianist Catherine Herbener, he performed the Handel “Sonata in B flat Major,” the Mozart “Sonata in B flat Major,” the romantic work “Le Api (The Bees)” by Antonio Pasculli, which required about four minutes of non-stop playing using circular breathing, as well as “Trill Ride for Two Oboes” by Howard Niblock, with resident oboe faculty Stephanie Carlson.



Philip Sapirstein

**PHILIP SAPIRSTEIN, ASSISTANT PROFESSOR OF ART HISTORY**, had three forthcoming publications scheduled for this summer: “The columns of the Heraion at Olympia: Dörpfeld and early Doric architecture and the analysis of damaged ancient objects: the case of the column drum” in Journal on Computing and Cultural Heritage; and “The Development of Terracotta Roofs in the 7th century B.C.” in A Companion to Greek Architecture. His article titled “Accurate measurement with photogrammetry at large sites” was published in the Journal of Archaeological Science 66 in 2016. Sapirstein gave invited lectures this year at the University of Toronto (Canada), the University of Notre Dame and Freie Universität Berlin (Germany).

**PAMELA STARR, PROFESSOR OF MUSIC HISTORY**, recently published the article “Story-Telling in the Vatican Archives” in Fontes Artis Musicae in their July-September 2015 issue.



Hans Sturm

**HANS STURM, ASSOCIATE PROFESSOR OF DOUBLE BASS AND JAZZ STUDIES**, served as a judge for the International Society of Bassists Biennial Convention Solo Competition last June. He also gave masterclasses, solo and jazz recitals at the ISB Convention and at the Kansas City Bass Workshop, Twin Cities Bass Camp, Oberlin Bass Workshop and the Austin Bass Workshop. Other significant appearances include repeat performances at the American Jazz Museum and the Arts Midwest Conference held in Kansas City.

FACULTY NOTES



Colleen Syron

**COLLEEN SYRON, ASSISTANT PROFESSOR OF DESIGN**, is a Neptune Award winner for the fourth year in a row. The Marine Marketers of America award for design and marketing excellence was for Sea Tow International's Designate a Sober Skipper, a national public awareness and educational program. In addition, Syron became the director of education for AIGA Nebraska and oversees the UNL AIGA student group. This year's activities included studio tours, non-profit work and a lecture from San Francisco type designer James T. Edmondson, founder of Last Type.



Tyler White

**TYLER WHITE**, professor of composition and conducting and director of orchestras, had the premiere of his 15-minute minisymphony for orchestra titled "Flyover Country" on April 24. The piece was commissioned by the Hastings Symphony Orchestra in honor of its 90th anniversary. The piece received a visual accompaniment by a series of photographs by noted Nebraska photographer Jorn Olsen.

**THE MORAN WOODWIND QUIN-TET (JOHN BAILEY**, flute; **WILLIAM MCMULLEN**, oboe; **DIANE BARGER**, clarinet; **JEFFREY MCCRAY**, bassoon; and **ALAN MATTINGLY**, horn) performed in March on the concert series in North Platte, Nebraska, at their restored opera house.

NEW TENURE-TRACK FACULTY TO BEGIN THIS FALL

The Hixson-Lied College of Fine and Performing Arts welcomes the following new tenure-track faculty this fall. Watch our website at [arts.unl.edu](http://arts.unl.edu) for additional faculty announcements.



Joshua Lowe

**JOSHUA LOWE** is assistant professor of practice in graphic design. He is a former art director in both advertising agency and in-house design settings, with an emphasis in storytelling and identity.

He received his M.F.A. in visual communications and design from Purdue University and his B.A. in graphic design from Grace College in Winona Lake, Indiana.

Since 2008, he was the art director for Purdue Convocations, where he had the lead role in the design and production of print, identity, environmental, multimedia, TV, radio and web design for one of the oldest collegiate performing arts presenters in the U.S. He has also been a visiting instructor and guest lecturer at Purdue.

Prior to 2008, he was the art director at The Alpha Group Advertising Agency in Asheville, North Carolina, from 2005–2008. He has also done freelance design since 2001.



Greg Simon. Photo by Erin Algieri.

**GREG SIMON** is assistant professor of music composition (concert, jazz and commercial). He was previously on the composition faculty at Concordia University of Ann Arbor and the Brevard Music Center. Simon is a composer and jazz trumpeter from California, by way of Oregon and Colorado. His work draws its inspiration from jazz, funk, Balinese Gamelan, abstract expressionism, Chilean folk song and a thousand ever-changing fascinations.

His works have been performed by ensembles and performers around the country, including Alarm Will Sound, the Fifth House Ensemble, the Playground Ensemble of Denver and the California All-State Symphonic Band. He has presented work at conferences for the American Band College, the College Band Directors' National Association, the World Saxophone Congress and the North American Saxophone Alliance, as well as being featured in radio and digital broadcasts from Pendulum New Music and WFMT.

He won the Brehm Prize in Choral Composition from the University of Michigan, the POLYPHONOS competition from the Esoterics and was the winner of the TorQ Percussion Quartet's first annual Composition Competition. He has also received recognition for his work from the Pacific Chorale, the Fifth House Ensemble and CBDNA, among others.

Simon holds a D.M.A. from the University of Michigan, an M.M. from the University of Colorado and a B.A. from the University of Puget Sound.

Top Left: A graphic design student prepares the installation. Bottom Left: The exhibit installed at Nebraska Innovation Campus. Right: A series of images from Michael Johnson's project titled "Diffused Lifestyles," which promotes environmental realism.



Graphic design students create work for Water for Food Conference

The Advanced Graphic Design and Typography II classes from the graphic design program in the School of Art, Art History & Design presented "Impetus—an exhibition of visual communications about Water, Food, Fuel and a changing environment." The exhibition ran concurrently with the University of Nebraska–Lincoln's Water for Food Institute's Global Conference in April at Nebraska Innovation Campus and stayed on display throughout the summer.

Advanced Graphic design students designed postage stamp systems, promotional posters, campaigns, videos and interactive installations. Typography II students published a book of Grimm's Fairy Tales, adapted to visualize these familiar narratives in contemporary times. The work primarily speaks about a future with a greater population, fewer natural resources and the impact we have on our environment.

"What a wonderful opportunity to design an exhibition with a very hard working and talented group of students," said Assistant Professor of Art Stacy Asher. "They transformed a walkway into an exciting exhibition of visual communications."

# 16

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**Nebraska**  
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HIXSON-LIED COLLEGE  
OF FINE AND PERFORMING ARTS

102 Woods Art Building  
12th and R Streets  
P.O. Box 880144  
Lincoln, NE 68588-0144

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