

**HIXSON-LIED COLLEGE OF FINE AND PERFORMING ARTS
AND
AFFILIATE ORGANIZATIONS**

Reports for the

Hixson-Lied Advisory Board

Fall 2011

University of Nebraska-Lincoln

Core Values

We value.....

1. *Learning that prepares students for lifetime success and leadership;*
2. *Excellence pursued without compromise;*
3. *Achievement supported by a climate that celebrates each person's success;*
4. *Diversity of ideas and people;*
5. *Engagement with academic, business, and civic communities throughout Nebraska and the world;*
6. *Research and creative activity that inform teaching, foster discovery, and contribute to the economic prosperity and our quality of life;*
7. *Stewardship of the human, financial, and physical resources committed to our care.*

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Introduction

This October 2011 issue of the Hixson-Lied Board Report provides a snapshot of the accomplishments of our faculty and students who have benefitted from Hixson-Lied funding. Specifically, this report provides information about projects and travel completed since April 2011. It includes reports on:

- Faculty Research/Creative Activity Grants
- Faculty Presentation of Research/Creative Activity Grants
- Faculty Development Travel Grants
- Hixson-Lied Professorships
- Student Research/Creative Activity Grants
- Student Study (Domestic or International) Grants
- Student Presentation of Research/Creative Activity Grants

This report also highlights the continuing success and growth of the School of Music's Chamber Music Institute. The 8th annual CMI was held in June 2011, and has expanded both in length and participation. CMI has positioned itself well to attract outside funding to sustain itself long-term.

REPORTS

HIXSON-LIED COLLEGE OF FINE AND PERFORMING ARTS
Report on Proposal for Program Enhancement Funding

Affiliate Unit: School of Music

Program Supported: Chamber Music Institute: Lessons in Performance, Composition and Entrepreneurship: \$45,000 (\$15,000 each year over three years – Year One, 3rd Cycle)

The 8th annual UNL Chamber Music Institute was quite successful. We enrolled a total of 35 fellows (our largest cohort to date) in seven groups, and the quality of the performances and the compositions was at a very high level. The dates of the Institute were June 5-12 (Sunday to Sunday), 2011, one week earlier than previous CMI weeks.

The groups were coached by 11 UNL faculty members, including the members of the Chiara Quartet. Five extremely accomplished composers from all parts of the U.S. (and Canada) were assigned to work with five of the ensembles and compose new pieces that were premiered at a public concert in the Sheldon Museum of Art on Friday for an audience of approximately 30 and then recorded the following day in Sheldon. Sunday's final concert, also in Sheldon, presented by all seven groups, had an audience of approximately 40. The fellows also performed additional repertoire coached at CMI in an in-house concert on Thursday in Sheldon with only faculty and fellows (and a few friends) in attendance.

The Institute's calendar was expanded to seven days (with the final concert on Sunday, which added a day), and included five daily master classes with the Chiara String Quartet, our resident faculty quartet, and four sessions on entrepreneurship, including two sessions with the Chiara Quartet. In addition, groups received two daily coachings, with additional time for individual practice and group rehearsals. The CMI faculty presented an opening recital following the banquet on the first Sunday evening.

Since its inception in 2004, the composition program at CMI has witnessed significant growth and success. Each year, CMI composition faculty selects composers from a pool of applicants who submit portfolios of their work. The number of applications has risen from fewer than 20 in the initial season to more than 50 in 2011. Composers chosen as CMI Composition Fellows have included students from top music schools in the US and Canada. Each CMI Composition Fellow is assigned to one of the pre-existing ensembles selected to attend the Institute and is expected to compose six to eight minutes of music for that ensemble prior to arriving in Lincoln. Over the course of the Institute, composers work closely with the performing ensembles, rehearsing and preparing their music for concert performance and for recording.

Comments from fellows indicate their enthusiastic response to the activities and instruction at CMI, and, with the continued support of the Hixson-Lied College of Fine and Performing Arts, we very much look forward to continuing and developing the quality of UNL's Chamber Institute in the years to come.

One particular highlight of this year's CMI was its continued collaboration with the Meadowlark Music Festival. CMI fellows were able to attend both Friday and Saturday evening Meadowlark Concerts, held at a local winery and on East Campus. Preceding the East Campus performance, four CMI groups played at specific East Campus venues. It is hoped that the continued collaboration with Meadowlark will enhance

CMI's profile with Meadowlark audiences, and that future Meadowlark performers may be able give a master class or entrepreneurship session for CMI.

Dr. Richmond, the CMI faculty, and the entire School of Music express profound thanks and deep appreciation for the support of the Hixson-Lied Board for this Program Grant.

HIXSON-LIED COLLEGE OF FINE AND PERFORMING ARTS
Reports on Funding for Faculty Research/Creative Activity Grants

Proposal Supported: *The creation of an initial annual fund in the amount of \$40,000 to provide partial support for faculty research and creative projects.*

Projects Completed Since April, 2011

Department of Art & Art History

Elizabeth Ingraham, Associate Professor of Art
Mapping Nebraska Project – Phase 2
Amount Funded: \$5,000

Grant objectives

- To provide matching funds of 25% or \$2,500 for an Arts & Humanities Enhancement Program Grant;
- To support additional travel, supplies and materials, and website development relating to Phase 2 of **Mapping Nebraska**, a drawn, stitched and digitally imaged cartography of the state (physical, social, psychological and cultural) where I live.



How I accomplished these objectives

- I received a \$7,500 Arts & Humanities Grant for Mapping Nebraska Phase 2.
- I completed travel to and on-the-ground documentation (in the form of videos and still photos) of the Missouri, Niobrara and Platte Rivers.
- I developed innovative methods to fabricate the first seven (of at least 48 embroidered and quilted fabric **Terrain Squares**, which combine digital cartography, hand stenciling and free-motion machine embroidery in unorthodox ways to describe the physical terrain of selected sections of

the state.

- I generated content for a project website, mappingnebraska.com and developed a placeholder website at mappingnebraska.posterous.com/ as I continue with my website design.

How this grant has enhanced my stature in my field

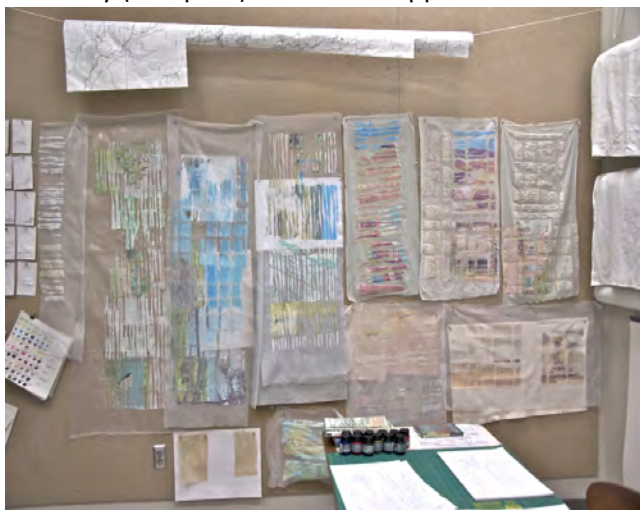
These funds helped me to sufficiently develop my project to be competitive for external funding and exhibitions. As a result of this grant I have received \$7,500 in internal funding, I have applied for \$36,800 in external arts funding and I have submitted a collaborative NSF grant in the amount of \$599,942. I have participated in two national group exhibitions and have a solo exhibition scheduled for 2012 and am in the process of pursuing a range of other exhibition opportunities. I am on track with the detailed project timeline for submittal to external arts organizations (many of which are on two- and three-year funding cycles), which I developed as part of my Arts & Humanities grant application.



I completed the first seven of my embroidered **Terrain Squares** and my 15-foot drawn and stitched **Locator Map** (a two year project) in time for this work to be the cornerstone of *Stitch*, a national exhibition at the Haydon of artists who are challenging the boundaries of embroidery and craft. This two-month exhibition had an unusual amount of visibility as it ran concurrently with the Textile Society of America's international Biennial Symposium, *Textiles & Settlement: From Plains Space to Cyber Space*, and was

viewed by hundreds of scholars and curators attending the symposium. I also presented a paper, *Mapping Textile Space: Stitched and Woven Terrains*, on contemporary artists investigating mapping with weaving or embroidery and situating my own work within this vibrant contemporary practice, and I presented an artist's lecture on my work at the Haydon. In conjunction with the *Stitch* exhibition, I also developed custom display systems for both the **Locator Map** and the **Terrain Squares** and formally documented this body of work— essential steps toward future exhibitions. I applied for, and was selected for, a solo exhibition at the Kimmel Harding Nelson Center for the Arts in Nebraska City in September, 2012, in conjunction with the Apple Jack festival and including outreach to local students.

I also applied for group exhibitions at the Carnegie Center for Art & History in Indiana (not accepted) and at *Fantastic Fibers 2011*, a prestigious international fiber art exhibition at the Yeiser Center in Paducah, Kentucky (accepted). I have also applied for a solo exhibition at the Yeiser Center (pending), a non-profit



contemporary art center whose proximity to the National Quilt Museum makes it an important venue for fiber art. And I applied for artists' residencies at Kimmel Harding Nelson (rejected) and at Jentel in Wyoming (pending).

This grant also helped fund my investigations into alternative ways of using screen printing on fabric and how to combine these techniques with paper laminating, fabric painting and dyeing, embossing and other surface design techniques. I applied for a \$1,300 Personal Development Grant from the Surface Design Association to help direct my experiments toward a third component of my project, mixed media **Ground Cloths** (pending).



I submitted an application for \$35,000 in funding to Creative Capital, one of the most prestigious and most competitive grant opportunities for visual artists. I have focused my application on extending my tactile investigations of the state into a Braille book, which would incorporate residents' perceptions of the state (pending).

I have also met with curators Sharon Kennedy, Greg Nosan and Brandon Rudd from the Sheldon Museum to discuss possibilities for state or regional exhibition of my project (with external

funding), as part of Sheldon Statewide or a similar program, and including visits, lectures and interaction by me with local communities (pending).

Finally, this grant was an important component of my competitiveness for a pending NSF grant application, "Integrated Computational and Creative Thinking (IC2Think)," (Co-PI with Leen-Kiat Soh (PI) and Stephen Ramsay and Duane Shell (Co-PIs) (\$599,942), demonstrating both my creative accomplishments and my strong institutional support



Summary

I am very grateful for the support of this grant and the opportunities it has opened up for me. This grant was essential in my material and technical investigations, increasing my technical knowledge, helping to bring the first portion of my project into a form in which it can be exhibited and enhancing my competitiveness for external exhibition and funding opportunities.

School of Music

Diane Barger, Professor of Clarinet

CD Recording Project – The Clarinet Works of Scott McAllister

Amount Funded: \$5,000

This CD recording project was accomplished on the following dates in May 2011: 9, 11, 19-20, and 22-25. All works were recorded in the Kimball Recital Hall at UNL with Dr. Mark Clinton, piano; Dr. Karen Becker, cello; Dr. Kate Butler, mezzo soprano, and visiting violinist from Baylor University, Dr. Eka Gogichashvili with Tom Larson, recording engineer; Special appreciation goes to UNL piano technician Paul Williams for his work in maintaining the Kimball Steinway piano. The composer (Dr. Scott McAllister) was present for the May 20-23 recording sessions, which proved to be invaluable to all participants. During the non-recording times of his visit, I had the opportunity to listen and discuss many of the recording "takes" from the sessions for the final edit of the CD. The composer will be compiling the CD liner notes in the coming month, and Tom Larson and I will be working on the final edits of the CD during the next month. I anticipate submitting the final edit of the CD, notes, etc. to the publisher by mid-summer.

As this project was also the culmination of my Faculty Development Leave (during which time I spent preparing the music for the May recording sessions), in April I had the pleasure of meeting with the CEO of Potenza Music (www.potenzamusic.com). In addition to publishing my editions of Bellini operatic fantasies (another element of my Faculty Development Leave), Potenza Music will also produce and market this CD recording project, which I find extremely exciting. Potenza Music will create the graphic artwork for the CD as well as perform the final master editing of the CD once Tom Larson is finished with the initial edits. What I find most promising and exciting is the fact that they plan to put together a marketing plan in the spring of 2012 that will be advertised in *The Clarinet*, the professional journal of the International Clarinet Association, in the months leading to my hosting the 2012 ICA ClarinetFest® here at UNL August 1-5, 2012. In addition to the marketing plan, they will exhibit at the conference and plan to have a large display featuring this CD and my Bellini operatic fantasy editions.

Scott McAllister is an extremely well-known American composer in the clarinet world, as well as the music world in its entirety. One of the reasons I selected this set of music for this CD project is in part due to the fact that these works have *never* been recorded, but remain extremely popular works performed on a regular basis around the world. Scott is constantly being asked if there are recordings of these works available, and now there will be. The momentum of this CD project will transition well into Scott's latest endeavor in the coming year, which is a consortium of clarinetists (including myself) who have commissioned him to write an "epic" clarinet concerto; a work that will be no less than 45 minutes in length. In addition, my premiere of his latest work for clarinet, *Concerto Polango* for clarinet, bassoon, piano and accordion (which he transcribed specifically for me for the 2011 ClarinetFest® in Los Angeles, Calif., this coming August) will place further emphasis on this CD project as I will also be performing *Four Preludes on Playthings of the Wind* for this performance—a work which has never been performed at a ClarinetFest® conference!

It would be quite possible that another clarinet CD of Scott McAllister's works to include the *Concerto Polango* and his "epic" concerto could be in my future should I pursue recording another CD anytime soon. No matter what, this CD project will have an enormous impact on my career as teachers, professionals, amateurs and students will be eager to get their hands on it. I am extremely grateful to have been awarded this Hixson-Lied Faculty Research/Creative Activity Grant for this important project. In addition to this \$5,000 grant, I received a \$1,000 grant from Buffet Crampon USA, and the composer received a \$2,000 grant from Baylor University to assist with the total costs of travel/housing (for him and the violinist from Baylor), recording engineer/editor, and CD production costs from Potenza Music.

**Christopher Marks, Assistant Professor of Organ
CD Recording Project – The Organ Works of Seth Bingham
Amount Funded: \$1,352**

This report details the completion of the project for which I was awarded a Hixson-Lied Faculty Grant for the period March 1, 2010, through February 28, 2011. The project was to record a CD of the organ works of Seth Bingham (1882-1972), the second volume in a series in progress. The project was also funded through the Maude Hammond Fling Faculty Research Fellowship granted by the UNL Research Council.

On October 10-11, 2010, I recorded multiple takes of approximately 100 minutes of Bingham's music at First-Plymouth Congregational Church in Lincoln. Subsequently, about 70 minutes of this music was selected for editing and mastering for a CD. The other pieces are currently being edited for inclusion on a future CD, along with other works yet to be recorded.

The months from October to January were spent editing the tracks, writing program notes, collecting photos, securing mechanical licenses and other production tasks. (All of this was accomplished with the help of recording engineer and editor Peter Nothnagle from Iowa City and Bill Van Pelt, owner of Raven CDs, which produced the recording.)

The CDs were received from the pressing plant at the beginning of February 2011. On February 20, 2011, I performed a recital at Madison Avenue Presbyterian Church in New York City, where Bingham was the organist and choirmaster for nearly 40 years. The next day I presented a lecture for the New York Chapter of the American Guild of Organists for their President's Day Conference. These events marked the official release of the CD and garnered much interest among attendees in the recordings and the music of Seth Bingham. Further advertising for the CD in the organ journals is planned. With all of this momentum, following on the success and great reviews of the first volume in the series, there is no question that the new volume will gain much attention from the organ field. This is an important area of American organ

music that has not previously gained much attention from scholars or performers. The continued success of the project will hopefully be parlayed into more recordings and some articles. The Hixson-Lied Grant was instrumental in facilitating the recording, for which I am most grateful.

Johnny Carson School of Theatre and Film

Rick Endacott, Associate Professor of Film and New Media
Stagecraft: Technical Theatre for the Non-Technical
Amount Funded: \$5,000

In spring of 2010, I received a \$5,000 Faculty Creative Research grant from the Hixson-Lied Endowment for production of a series of video lessons aimed at the non-professional theater technician. Just prior to notification of the grant, my partner in the project, William Kenyon of Pennsylvania State University was informed that he had received an \$8,000 grant from that institution. While we had hoped to secure additional research grants from UNL and PSU, the initial proposal did not result in additional funding. Although \$13,000 are sufficient funds to produce a DVD, our intent was (and continues to be) the production of *an entire series* of DVD's and the available funding is simply not sufficient to meet the needs of producing all the programming we are planning.

In the hope of demonstrating the viability of our concept, Prof. Kenyon and I secured permission from our respective institutions to proceed with the first program in the series, focused on demonstrating construction of stage platforms and flats. In the summer of 2010, I was able to visit Penn State as an extension of an unrelated East Coast business trip. At that time, William and I determined that the theatre resources of PSU would work well as a location to shoot our project. We also used our time together to further develop our schedule, script and logistics. We determined that we would attempt to shoot the first DVD in the series in January 2011. At this point, we had not spent any of our grant funds.

The fall of 2010 was spent revising our planning, securing locations, cast and crew. On January 14, 2011, a student and I flew from Omaha to Pennsylvania to shoot the project.

Providing video equipment and technical expertise was Eric Seguin-Arnold, a videographer with whom I have a long working relationship. In State College, William introduced me to our host for the show, Andrew Dickson. Dickson had provided an audition tape to me several months prior, and I was impressed by his relaxed and confident on-camera demeanor. Dickson is an actor, stage director and high school teacher—exactly they type of person who might benefit from our shows. In addition to Dickson, William Kenyon and his wife Jenny served as our on-camera technical theatre experts. While all three of our performers were untried in front of the camera, within minutes of rolling the first feet of tape, I was smiling, confident that we had made a good choice.

The material we shot over the following four days covered basic set design considerations, construction materials, safety, platform and flat construction. For most of the production, we taped in a large empty space that is being converted into a lighting lab for theatre students. The reason for our selection this space was simple: we wanted to overtly demonstrate to our viewers how simple it would be to transform virtually any space into a theatre using the procedures we were demonstrating. In addition to our set, we also filmed in a local hardware store and in a middle school theatre.

All of the production was taped using a two-camera approach that will allow the maximum number of editorial choices. Seguin-Arnold ran one camera and my student, Tanner Brandt (senior) ran the second

camera. I believe Tanner enjoyed the experience and on several occasions commented about how much he was learning from helping with lighting, sound and camera. When our production concluded after four days, we had shot more than eight hours of footage and had not omitted any of the material we hoped to include.

In May of 2011, Seguim-Arnold completed what we call a "rough edit" of the program. After several weeks of back-and-forth notes I was provided with a "fine-cut" of the project. At that point I passed the video files to Assistant Professor Steve Kolbe to begin work on the transition and DVD design elements required to complete the project. As of right now, Kolbe is working with several of his advanced design students to complete this work. We are still on schedule to have a finished DVD by mid-October.

At this point, we have utilized all of the funds from the UNL grant and have reserved the few remaining dollars from the PSU grant to allow for travel to New York where I will have meetings with potential sponsors for additional programs.

HIXSON-LIED COLLEGE OF FINE AND PERFORMING ARTS
Reports on Funding for Faculty Presentation of Research/Creative Activity Grants

Proposal Supported: *The creation of an annual fund in the amount of \$55,000 to provide partial support for faculty travel associated with invitations to perform, present papers or exhibit work related to their research and/or creative activities at significant regional, national, or international venues and professional meetings.*

Travel Completed Since April, 2011

Department of Art & Art History

Gail Kendall, Hixson-Lied Professor of Art (Ceramics)
Presentation of work at Koa Gallery, Honolulu, HI
Amount funded: \$3,045

Reason for travel:

Solo Exhibition (“BaroqueCoco”) at Kapi’olani Community College and several presentations related to the exhibition along with a presentation at the Hui Art Center on Maui.

Narrative:

The Koa Art Gallery at KCC was an excellent venue in which to have a solo exhibition as it is bordered by windows on two sides in a central location on the campus. Although the exhibition was taking place outside of the normal academic calendar, the opening and two lectures I presented there were well attended and received with enthusiasm.

In addition to presenting a gallery talk at the opening reception in June, I met with a drawing and painting class the following day and spoke more broadly to issues related to choosing a career in visual art.

My final presentation at Koa Gallery took place on Monday evening, June 6 and was an ‘artist’s talk’ with slides.

Between the lectures at Koa, I flew to Maui for two days where Chris Cowan, the former director of the Kahului Arts and Cultural Center arranged for me to present a slide talk at The Hui Art Center. The Hui is located in a country setting and in a former stately home and its grounds. It offers a full range of art classes to non-degree seeking students. Chris Cowan set the stage for me, in terms of contacts, so that I would be able to submit a proposal for future residency at The Hui Art Center having already met the administrators and artists who would support such a residency.

In summary, this series of events impacted my career in important new ways for various reasons. First of all, Hawaii is a state in which I had no artistic presence whatsoever until this exhibition and series of related events. Now, having spent several days in the Honolulu area I feel I have an understanding of the art scene there, and having successfully presented my work and ideas to a wide range of individuals I sense something else could happen for me there, either with KCC or the Univ. of Hawaii. Secondly, and to my mind, more importantly, meeting the individual artists and arts administrators on Maui that may lead to my having a residency at The Hui Art Center was a very rewarding experience. The Hui has hosted many colleagues of mine in the ceramics world and I look forward to joining their ranks one day.

**Pete Pinnell, Hixson-Lied Professor of Art (Ceramics)
Lecture Presentation at NCECA conference, Tampa, FL
Amount funded: \$1,335**



I was given a Hixson-Lied Faculty Research Travel Grant to give a talk entitled “The Art of Drinking” at the 45th annual conference of the National Council on Education in the Ceramic Arts (NCECA) in Tampa, Fla. The conference took place from March 30 to April 2 of this year, and my talk was at 11 a.m. on March 31. The talk was very well attended—all chairs were filled in a room that seated 1,200.

The talk introduced viewers to the ancient drinking vessels of the Mediterranean, Near East and Far East, along with the customs these drinking vessels reflected. Several ancient threads were followed forward to today, including a lengthy section about the variety of ways that people hold drinking vessels. These images—taken from sources as diverse as Egyptian tomb carvings, Renaissance paintings and historical photographs—illustrate how people hold and use drinking vessels, and explore the ways that this differs among people, depending on fashion, as well as the person’s age and gender. I also discussed the roles that drinking vessels have played in their respective societies, both ordinary and extraordinary.

Most people, both inside and outside of art, mistakenly view utility as a simple impediment to creativity and expression. Entire books have been written about the need to “transcend” utility in fields like ceramics. This view ignores the vast historical record; the existence of art objects that, instead of ignoring utility, have taken advantage of its communicative and experiential value.

Since ancient times, art objects have played an active role in the events and processes of life, often even ordinary life. The images I showed, besides illustrating how beautiful drinking vessels have been in the past, also demonstrate how people have harnessed this act as a powerful vehicle for both creativity and expression

As I wrote in my grant submission: “This talk is not a purely academic discussion of the historical practice of drinking: it is an attempt to reframe the way in which ceramic artists view this act, and the objects involved with it. In this lecture, I’ll discuss the artistic and aesthetic potential of drinking, provide historical examples of how artists have celebrated this potential, and show how this area still has a rich opportunity for exploration.”

Judging from the comments of people who came up to me during the conference and have written me afterwards, the talk has had some immediate success in getting potters to talk about drinking vessels (and, by extension, other utilitarian vessels) in a different way. Among the notes I’ve received was one from Bill Hunt, long time editor of *Ceramics Monthly* magazine and Professor of Ceramics at Columbus College of Art: “Your talk on the art of drinking was absolutely the best lecture I’ve ever attended, and you know I’ve attended a few. Congratulations on making education in ceramics memorable and fun and connected to the broad culture.”

Josh Green, Executive Director of NCECA, recently contacted me. The board of NCECA has invited me to give the same talk at SOFA (The International Exposition of Sculptural Objects and Functional Art) in Chicago this fall. We’ve just begun to talk, so I’m not sure what this is going to entail, but at minimum I think that this signals that there is great interest in these ideas and in bringing them into the larger art conversation.

School of Music

John Bailey, Larson Professor of Flute

Lecture/recital at the International Conference of the College Music Society, Seoul, Korea

Amount funded: \$3,690

I attended the International Conference of the College Music Society in Seoul, Korea, July 3-10, 2011. The College Music Society is the national organization of university music teachers from all disciplines. The best aspect of their conferences is the “cross-pollination” that occurs between professors of different music disciplines, since professors represent music education, performance, music history, music theory, ethnomusicology, etc.

My presentation was entitled: “The Split Third as Structural Motive in John La Montaine’s Solo Sonata for Flute Solo” and investigated the motivic and formal structure of a major piece of American flute literature. The presentation stressed that “theoretical” knowledge was critical for understanding and presenting the meaning of the work, which throughout its four movements, was based entirely on the manipulation of thirds, especially split thirds (major and minor third being present in the same implied chord). I performed each movement after a brief discussion of its salient features.

La Montaine’s work is generally not performed much anymore, despite the fact that he won a Pulitzer Prize for his Piano Concerto in 1959. He is still living. There were 50 in the audience, and many said they had never heard a piece by La Montaine before; others had heard only this piece. Three of them were flutists, but other non-flutists had heard the piece in university settings. There is very limited literature on La Montaine’s flute works (and on his works in general), and this is a beginning. I plan to elaborate this into an article for the *Flutist Quarterly* Magazine. I have recorded this work for the Centaur label, to be released this next year.

Dale Bazan, Assistant Professor of Practice in Music Education
Presentation at the American Educational Research Association annual meeting, New Orleans, LA
Amount funded: \$1,515

The American Educational Research Association (AERA), founded in 1916, is concerned with improving the educational process by encouraging scholarly inquiry related to education and evaluation and, by promoting the dissemination and practical application of research results. AERA is the most prominent international professional organization with the primary goal of advancing educational research and its practical application. Its 25,000 members are educators; administrators; directors of research; persons working with testing or evaluation in federal, state and local agencies; counselors; evaluators; graduate students; and behavioral scientists.

My presentation contributed to the Music Education Special Interest Group (SIG), a growing chapter of AERA. The annual meeting is the largest conference involving educators and educational researchers offered by AERA. This conference is a major conference in the field of educational research, with a small, but influential Music Education SIG. The conference drew reportedly 16,000 attendees. My session had approximately 16 music education researchers in attendance all of whom interacted with me and my research assistant Lauren Taylor. The paper Lauren and I presented was met with several positive comments and questions of interest following presentation. Lauren was encouraged by Peter Micza of University of Colorado-Boulder to pursue graduate studies. Several copies of our paper were taken by researchers at the table.

The presentation allowed me to connect with several other authors with related research agendas and disseminate UNL sponsored research focusing on music teacher education. To summarize, the topic we presented showed how there was a significant difference between the background experiences of band (woodwind, brass, percussion) and string applied majors, specifically in leadership and teaching experiences during high school. When connecting the literature and data, these experiences seem to inspire interest in music educating. Moreover, experiences of band applied majors seem to inspire a greater interest in educating in schools than do those of string applied majors. I was also asked to chair session on social justice/creativity related topics by researchers including Maud Hickey, Mary Cohen and Mark Campbell.

This was a significant and influential conference. It allowed me to connect to significant researchers and establish myself as a pedagogue. I intend to continue my affiliation with the American Educational Research Association and the Music Education SIG. My role at UNL focuses on teacher education and relates particularly well to this organization. My affiliation and this particular conference do have an impact on the visibility of our music education department. I would like to thank all those involved in funding this travel.

Jeffrey Eckels, Assistant Professor of Double Bass
Performance at San Francisco State University, San Francisco, CA
Amount funded: \$1,330

The study of the music of Charlie Parker is the study of Bebop. Mastering this language is the lifelong pursuit of many jazz musicians. As bassists, Craig Butterfield and I have been on the rhythm section side of performances of this music, but not often enough on the melody solo side. The project that we presented at the International Society of Bassists convention this past June afforded us the opportunity to do just that. We arranged five of Charlie Parkers most well-known heads and transcribed solos for two double basses.

The songs were Confirmation, Anthropology, Moose the Mooch, Relaxin' at Camarillo, Cheryl, Donna Lee Au Privave and Billie's Bounce.

The purpose of the Hixson-Lied grant was to support travel to San Francisco and fund housing while there. This gave us the opportunity to expand our knowledge and abilities while sharing information with bass players from all over world. This in turn pushes the envelope of the role of the double bassist.

The International Society of Bassists is a worldwide organization of musicians dedicated to the support and development of the bassist. The organization supports the commissioning of new music, young bassists competitions both classical and jazz, Luthiers in their quest to design better sounding and easier to play instruments, new ways to amplify the instrument, the sale of music, practice tools, and basses. The organization is extremely important to the livelihood of many bassists and to the growth and development of the instrument as well. It has become a family of artists who share common goals and ideals.

Below is the description we used to secure our spot as presenters at the convention:

“The music of Charlie Parker is at the very fountainhead of jazz. His music and performance style have been studied, emulated and recorded by musicians around the world. For many, the sub genre of Bebop has been elusive and technically beyond reach. For those who meet the challenge, it becomes a part of their vocabulary, regardless of their chosen path. The challenge of two double basses playing the music of Charlie Parker (a unique proposition) is significant. First, the music is idiomatic to the saxophone. Secondly, getting the notes to speak clearly, coherently and swinging is difficult. Craig and I have chosen to present Parker's original compositions and solo transcriptions mainly using the bow. This allows a clarity and sustain that pizzicato doesn't. Jazz Arco is a relatively underused technique. We will borrow from our classical training to bring a refreshingly new and swinging approach to the music of Charlie Parker.”

The presentation was met with great enthusiasm at the convention. Our arrangements were well received and judging by the kudos at the end of the performance, it went extremely well. Craig and I have decided to continue our pursuit of excellence in this music and seek to record a CD and book a supporting tour. The representative from the D'Addario string company offered us financial support of the project as well as a string endorsement.

This presentation was an important step in furthering our abilities as bassists, to our careers, to the world of bass, and hopefully was an inspiration to others.

This year there was a new component to the convention. There was a college round table where future students were able to speak with and discuss programs with faculty members from various schools from around the country. The University of Nebraska—Lincoln was well represented with both incoming bass professor Hans Sturm and myself as the current instructor. We shared our excitement about the burgeoning program in jazz at UNL and the possibilities for study in various areas. We also spoke highly of the classical program as well as all the wonderful opportunities that exist at UNL.

Paul Haar, Assistant Professor of Jazz Studies
Performance/presentation at the North American Saxophone Alliance, Indianola, Iowa
Amount funded: \$315

Through the support of a Hixson-Lied Travel Grant, I was able to present a featured master class on Victor Morosco's *Blue Caprice*, as well as perform with the Simpson College Jazz Ensemble as part of the North American Saxophone Alliance Region 3 conference, held March 24-27, 2011, in Des Moines, Iowa.

The North American Saxophone Alliance is the sole governing body/organization dedicated to the development and promotion of the saxophone in the United States. NASA holds regional conferences in odd numbered years and a national conference in even numbered years. This arrangement helps foster growth and promotes a regional voice for the instrument. It is common that presentations given at the regional level are given priority consideration by the panel at the national level.

I was chosen to be a featured jazz soloist with the Simpson College Jazz Band, the host college for this year's conference. I had the pleasure of performing *Sail Away*, an arrangement by UNL Assistant Professor of Composition, Dr. Eric Richards. This performance met with tremendous enthusiasm by those in attendance. Where my previous work has made my name known in the profession, this was the first time many of my colleagues from universities in our region (including Iowa, Minnesota, South Dakota, North Dakota and Illinois) have had the opportunity to hear my skills as a jazz performer.

In addition to this performance, I also presented a master class on the work *Blue Caprice* by Victor Morosco. This work, now a standard piece of the saxophone's repertoire, yet is still somewhat of a mystery to the classical saxophonist. Like other instrumental caprices, *Blue Caprice*, is written to showcase the virtuosic nature of the saxophone. What is unique about this work is that is a setting of 12 musical variations on a 12-bar blues. The characters range from Bach to Bebop and Free Jazz. My clinic shows the classical performer how to approach the various jazz phrasing elements (usually not written in the music) as well as helpful recording and video resources to help the performer build an aural awareness of style.

This presentation was also very warmly received. Additionally, my colleagues who serve on the review board of NASA request that I submit this work for the national conference in 2012.

My participation in this event was critical to the mission I have set at UNL. That mission is to provide, through outreach and example, the "bilingual" nature of the saxophone. To show the limitless possibilities of my instrument and that there is a center of study, focusing on this vision, in the Midwest.

Kevin Hanrahan, Assistant Professor of Voice
Presentation at the Phenomenon of Singing International Symposium, St. John's, Newfoundland, Canada
Amount funded: \$2,425

The presentation was at The Phenomenon of Singing International Symposium VII and had international significance. The conference provided opportunities to exchange knowledge with colleagues from at least 12 different countries in a forum that allowed for interdisciplinary discourse and performance, the dissemination of research and the generation of further knowledge relating to the phenomenon of singing. This year the Symposium was held in conjunction with the International Council for Traditional Music (ICTM) World Conference which gave me and UNL the opportunity to make a large impact. Furthermore, I presented at a conference along with such noted figures in singing as Scott McCoy (USA) and Bob Chilcott (UK) which helped to develop the my international reputation as a voice pedagogue, a voice pedagogy researcher, enabled me to make international connections with other music educators and voice teachers, and raised the profile of the University of Nebraska–Lincoln as center for voice pedagogy research. In fact,

McCoy made reference during his keynote address to my presentation the day before as providing an excellent explanation of a voice range profile.

I presented a paper discussing how we use the UNL Voice Lab, particularly the Voice Range Profile, in objective assessment of vocal development and progress. I also discussed using the VRP as a way to classify voices, and how to use it in conjunction with a tessiturogram to aid in assigning repertoire. This corresponds with a recent study that I conducted which assessed this proposed method for assigning repertoire. The results demonstrate that it is indeed useful. The next step in this research is to conduct a larger study looking at the VRP and other aerodynamic measurements compared to a jury's evaluation of a student singer. This study is currently planned for the next academic year (2011-2012). There were approximately 25 people in attendance for the presentation, including McCoy and Daugherty from the University of Kansas. Feedback from the presentation was very positive with many requests for further information and for publication of the paper, which I plan to submit to the conference proceedings.

A long-term goal of mine is to establish the University of Nebraska–Lincoln as a center for voice pedagogy excellence, focusing on research and practice, as well as have a leadership position in an international organization for voice instruction, to which participation in the Symposium has better positioned me towards realizing.

Jeffrey McCray, Assistant Professor of Bassoon
Performance at the International Double Reed Society annual meeting, Temple, AZ
Amount funded: \$1,223

The following is my report from my presentation at the Conference of the International Double-Reed Society, a presentation funded by a Hixson-Lied Faculty Presentation of Scholarly and Creative Activity Grant.

This year's Conference of the International Double-Reed Society was the 40th annual meeting of this very important event for oboists and bassoonists, and it was held on the campus of Arizona State University in Tempe, Az. On Friday, June 3, I performed the five-movement *Lyrical Suite* for bassoon and piano by Thomas Dunhill; in this performance, I collaborated with pianist Catherine Herbener. This performance was part of a program that also included Dr. William McMullen and Catherine Herbener performing Alessandro Longo's Suite for oboe and piano. The initial conference proposal, which was a program entitled "Lyrical Bookends of the 20th Century," was to include Dan Welcher's *Mill Songs: Four Metamorphoses after Schubert* for oboe and bassoon, but time constraints in the scheduling of performances at the conference led the conference organizers to drop the Welcher from the program.

Both of the pieces I had intended to perform at this conference fit within two distinct areas of research and creative activity that I have been pursuing over the past five years. First, my interest in the piece by Thomas Dunhill was the result of looking into music by English composers from the early 20th Century. Thus far, my performances in this research area have been centered on the music of William Hurlstone, but I was intrigued by this composition by Dunhill because of its interesting use of 20th Century harmonic elements while still being firmly rooted in the Romantic tradition. I also wanted to perform this piece because I plan to incorporate it into my studio teaching at UNL. The technical challenges of the piece are not so great as to make it inaccessible to an undergraduate bassoon major, but the main challenges of the piece lie in the expressive realm of bassoon playing.

My interest in Dan Welcher's music predates my arrival at UNL, but I have continued to enjoy investigating his music, as well as several other late-20th Century and early-21st Century American composers. The relationship that I have developed with this composer and with his music has been the starting point for

several of my research and performance projects over the past few years, including my final DMA lecture-recital, as well as solo performances with the UNL Philharmonia and the Lincoln Symphony Orchestra. Further, I am currently working out the details with the Chiara String Quartet about a possible performance of Dan Welcher's *The Wind Won't Listen*, for bassoon and string quartet.

Despite the removal of the Welcher from our program, I feel that McMullen's and my performances were a success and represented the UNL School of Music in a positive way. I received numerous positive comments from my bassoon colleagues who were in attendance. Our presence at the IDRS conference continues to be both a means of exposure for the School of Music, but it also is an integral part of our long-term recruiting strategy, particularly for graduate students. While at the conference, I had the opportunity to give a lesson to a current master's student at Miami University who is interested in applying to UNL for the DMA program. This lesson was a very productive opportunity to demonstrate to the student some of the main things I emphasize in my teaching.

I also had an interesting series of encounters at the conference that centered around hosting events at UNL. First, I was approached by Dr. Eric Stomberg, professor of bassoon at the University of Kansas, about hosting the Midwest Double Reed Society's Young Artist Competition this spring. A much larger opportunity presented itself as a result of my conversation with Stomberg, who serves on the Executive Committee of the International Double-Reed Society. Stomberg inquired whether I thought UNL would be a good site to host a future IDRS conference, and I think it would be. I plan to pursue both of these possibilities, in consultation with my colleagues at UNL.

I owe my sincerest thanks to the School of Music and the Hixson-Lied College of Fine and Performing Arts for their support of my appearance at this year's conference. The opportunity to perform for my professional bassoon colleagues is immeasurably useful to me as a bassoonist, and the numerous conversations and encounters I had with colleagues and students provided many possibilities for recruiting and for professional development.

William McMullen, Professor of Oboe
Performance at the International Double Reed Society annual meeting, Tempe, AZ
Amount funded: \$1,222

I would like to file my report on my Hixson-Lied Faculty Presentation of Scholarly and Creative Activity Grant at the 40th Annual International Double Reed Society Conference in Tempe, Az.

On Friday, June 3, 2011, I performed the three movement Alessandro Longo "Suite" for oboe and piano with pianist Catherine Herbener on a "Potpourri Recital" of various artists in the Galvin Playhouse at Arizona State in Tempe, Az. Along with Dr. Jeffrey McCray's performance of the Dunhill "Lyric Suite" for bassoon and piano—which he will write about in his report—our complete program was originally titled "Lyrical Bookends of the 20th Century" and was to include a performance of the Welcher "Mill Songs" for oboe and bassoon. Due to timing concerns the organizers of the conference asked us to delete the Welcher from our presentation.

Since I have recently started a research agenda on early 20th century Italian works for oboe and piano—and will include three works on my faculty recital in September—the performance of Longo's "Suite" seemed quite appropriate. It not only is a very accessible work that would appeal to many people attending the conference, but it also is one of the most lyrical and pleasant works in that genre. (While at the conference I was able to meet up with and Italian oboist Sandro Caldini who will be helping me gather more information about other Italian works from that time period.) I felt that my performance was able to

showcase my lyrical and expressive talents on the oboe, and I received many fine comments from colleagues at that performance. The performance on Friday occurred later in the conference—on the Friday afternoon of a Tuesday through Saturday conference—so I found it necessary to focus on practicing and maintaining my “chops” during the conference more than I would have preferred. Still I was able to meet with other colleagues and attend several other performances as well, especially several notable performances in the evening concerts. Another great meeting location at these conferences is at the booths of vendors from all over the country and world selling various oboe products. While at the booths, I was able to meet up with several colleagues and one of them from Miami University in Oxford, Ohio, has a MM grad student whom she would like to have study with me for a DMA degree at UNL. The student and I have already made contact, and Janet Sievert has already sent graduate school information to that student.

I wish to thank the School of Music and the Hixson-Lied Grant for making this performance at the international conference possible.

Glenn Nierman, Steinhart Professor of Music Education

**Presentation at the Third International Symposium on Assessment in Music Education, Bremen, Germany
Amount funded: \$2,200**

I was sent an invitation by one of Symposium’s Organizing Committee Members, Dr. Tim Brophy, to submit a paper to be considered for presentation at this major international symposium entitled “The Culture of Shared Practice: Music Assessment Across Cultures and Continents—The Third International Symposium on Assessment in Music Education” at Bremen University. Previously, I had papers accepted for the first and second International Assessment Symposia. I’m very honored by this invitation and the subsequent blind peer reviewed acceptance of the presentation, not only because its keynote speakers include many of the leading researchers in my field—Gary McPherson & Franz Niermann—but because it provided me with an opportunity to join other assessment scholars, researchers, music administrators and K-College music educators to share current thought, research and practices concerning music assessment. In brief, the Symposium has the potential to set the research agenda in assessment for the next decade. My involvement in the Symposium was extensive. In addition to my 45-minute oral presentation, I was one of the leaders in a work session on establishing a research agenda for assessment for the future. Further, I have been a leader in trying to get an Assessment Special Interest Group recognized by the International Society for Music Education (ISME) for the next ISME World Conference, and I was among the leaders in Bremen that helped to define the role of such a group within the ISME structure. There were approximately 150 registrants for this conference. My presentation will be published in its entirety as part of the Symposium Proceedings.

The significance of the activity is that measurement and evaluation (assessment) have been at the center of my research program for more than 25 years. I have been about the business of developing my own music aptitude test and other preference measures ever since I did a review of the tools available for publication in the late 1980s. Rather than reporting on original research on music aptitude that is ongoing, I decided, based on the current debate in the profession about *high stakes assessment*, to write a position paper on this topic. There have been no new standardized measurement tools developed in this area since the *Selmer Music Guidance Survey* and the *Conn Music Aptitude Test* several decades ago. I want to make a case for the need for these kinds of tests and to encourage others to follow in my footsteps in developing new music aptitude measures. This topic is indeed controversial, and I had a large number of symposium participants in attendance at my session. Further, I welcomed this opportunity to help practicing teachers understand that objective information about students' musical capabilities could help parents, teachers and the students themselves to increase their successful participation in music. Regarding the impact of the presentation on me individually and on the School of Music, this presentation allowed me to continue to be

a voice internationally in music assessment research, which impacts positively on the School of Music and could make our Ph.D. program with an emphasis in music education attractive to potential doctoral students interested in this line of research.

I would like to thank both the administration of the Hixson-Lied College of Fine and Performing Arts and the UNL School of Music for providing funding for me to attend this conference and to make this presentation possible.

Tyler White, Associate Professor of Conducting
Presentation at the Fourth International Walt Whitman Week, São Paulo, Brazil
Amount funded: \$2,620

I am writing to report on my use of funding from the Hixson-Lied College of Fine and Performing Arts and from the UNL School of Music to defray costs surrounding my participation in the Fourth International Walt Whitman Week of the Transatlantic Walt Whitman Association, held at the Universidade Estadual Paulista (UNESP) in Araraquara, São Paulo, Brazil, July 11-16, 2011. As Composer-in-Residence for the conference, I was called upon to conduct a performance of my *Mystic Trumpeter* (Symphony No. 2) for baritone and orchestra. This work, a true song-symphony which assembles fragments from several distinct poems of Walt Whitman into a new and original musical-dramatic structure, was performed by the gifted young baritone Gabriel Locher and the Orquestra Sinfônica de Ribeirão Preto, one of Brazil's oldest established professional symphony orchestras. The performance took place at a public concert presented in Araraquara's Teatro Municipal at the conclusion of the conference's first day. My music was paired with works by the nineteenth-century Brazilian operatic master Antonio Carlos Gomes, conducted by the OSRP's music director, the Grammy-winning concert violinist Claudio Cruz.

I arrived in Brazil before the start of the conference, for three days of intensive rehearsal with the orchestra and soloist in the orchestra's home city of Ribeirão Preto. Despite some inevitable presence of a Portuguese-English language barrier, I was able, through multi-lingual rehearsal techniques partially augmented by Portuguese translation, to forge an intense and friendly connection with the musicians, which resulted in an effective rendition of the symphony, enthusiastically received by the audience of conference attendees and local citizens.

For the remainder of the conference, I attended sessions and roundtables on Whitman's work and engaged in discussions, particularly pertaining to the translation of literary works into different languages and media and the effect of those translations on conceptions and integrity of the art works concerned. I found these discussions to be stimulating and expect fruitful in influencing my thinking in future vocal works on texts by Whitman and many other poets.

Before and during the conference, I also formed contacts with Brazilian scholars, musicians, and teachers, which I hope may prove useful in promoting future performing and teaching projects. Additionally, I fielded inquiries from several younger OSRP members (with fluent English language skills) about possible graduate study at UNL. I will be following up on these contacts in the coming weeks.

Robert Woody, Associate Professor of Music Education
Presentation at the Society for Research in Music Education Summer Symposium, Washington, D.C.
Amount funded: \$925

MENC: The National Association for Music Education is the largest and most prestigious music education organization in the United States. Every summer MENC holds Music Education Week in Washington, D.C., during which time it presents several “academies” dealing with specialized topics within music education. The Research Academy featured the presentation of papers by an international contingent of researchers.

Participants of this symposium included some of the most prominent music education researchers in the US. Not only was I able to share my research with them in the designated presentation time, but I also had opportunity to talk informally with them between sessions. These people included Robert Duke (University of Texas at Austin, Director of the Center for Music Learning), Wendy Sims (University of Missouri, Editor of the *Journal for Research in Music Education*), Steven Morrison (University of Washington, executive board member of the Music Education Research Council), and James Byo (Louisiana State University, former editor of *Update: Applications of Research in Music Education*).

At this meeting I presented a paper entitled “Music Listening in the Lives of College Music Majors: Implications for Music Education.” In my presentation, I shared the results of a research study I recently completed at UNL. This project, completed with the support of an Undergraduate Creative Activities and Research Experiences (UCARE) grant, was a continuation of my efforts to explore the expanding role of popular music (or “vernacular music”) in formal music education. This format of the presentations at this conference included built-in discussion time with audience members. I was pleased with the interest and response shown by the music educators and researchers in attendance. Using the feedback I received, I have begun writing up this research in article form and will soon submit it for publication in a research journal.

My paper presentation at this event directly advanced my research agenda dealing with vernacular music. My participation in meetings like this is instrumental in maintaining an international profile within the music education profession. In addition to contributing to my own continuing education, this travel allowed me to make face-to-face connections with important scholars. No doubt this yields tangible results in terms of the publicity and recruitment effectiveness for UNL.

Johnny Carson School of Theatre and Film

Stan Brown, Associate Professor of Theatre (Stage Voice and Acting)
Presentation at Vassar College, Poughkeepsie, N.Y.
Amount funded: \$990

I begin by thanking both the HLCFPA and JCSTF for funding this activity. Although I can’t share the full positive impact this experience made on my research and my writing, I submit the following:

My Vassar visit began with a two-hour mentoring session. I worked with an acting student and a directing student. Both were graduating seniors. They were three weeks into the rehearsal process for a thesis project entitled “*What You Will*.” The piece (a one-person show) explored the theme of ‘identity’ using several female characters from Shakespeare’s plays. The character of Viola from Shakespeare’s *Twelfth Night* was the central character. The actor (Alix Rosenberg) began devising “*What You Will*” a year earlier during a residency at the Eugene O’Neill Theater Center (Waterford, Conn). The director (Barbara Ely) had never directed Shakespeare. The greater part of our time together focused on

- Working with consistent presence.
- Consciously exploring the phonemic structure of language as a non-linear act of playfulness.

The core idea being to engage the actor's imagination and body in conscious, playful, acts of creating and managing sound.

A primary focus of my research is teaching voice and speech (particularly Shakespeare) to post-Internet actors. This aspect of current actor training has been central to my ongoing communication with Prof. Shona Tucker (Director of Theatre at Vassar). Some of the students were familiar with my exercises before my visit. I discovered that my in-person input served to clarify, for them, "HOW" far "TOO" far was or wasn't. This revelation allowed me to see the need for producing a companion DVD for the exercises in my book.

My participation in the forum discussion, focused significantly on 20th and 21st century actors' perception of time and the "now." How perception of time can impact a contemporary actor learning to inhabit 17th century text. My main points were:

1. Like generations of actors before them, contemporary actors have absolutely NO choice whether or not they bring their contemporary sensibilities and perceptions to the process of speaking Shakespeare's language.
2. "Convenience" (as we know it) would have to seem "insane" to the average Elizabethan. Much in the way the "average" one of us (now) might find it "insane" to make time in our daily schedules to hunt, grow, kill, clean, and/or barter, then, perhaps, cook our meals. (without the convenience of microwaves, electricity or gas)
3. Let's suppose that the basic muscularity a 17th century actor employed in speaking on stage might also feel "insane" to our contemporary bodies. . . at least, initially.

I used my third point as lead-in to my workshop, so that "increased muscularity" (which often feels like "insanity" to post-internet actors) would be openly acknowledged as the primary adjustment being requested. The workshop ran for three hours. Several students remained after (voluntarily) to have me work with them on their Shakespeare pieces.

**HIXSON-LIED COLLEGE OF FINE AND PERFORMING ARTS
Reports on Funding for Faculty Development Travel Grants**

Proposal Supported: *The creation of an initial annual fund in the amount of \$20,000 to provide partial support for faculty travel associated faculty in-service and professional development.*

Travel Completed Since January, 2011

Department of Art & Art History

**Karen Kunc, Cather Professor of Art
Printmaking Studio Residency, Venice, Italy**

Amount Funded: \$2,000

Unit Match: \$500

I worked on a major printmaking project at the Venice Printmaking Studio, Italy, April-May, 2011, during my Faculty Development Leave from the University of Nebraska–Lincoln, for which this HFLD Travel Grant was instrumental. For this project I also received a UNL Arts and Humanities Enhancement Grant of \$7,500, with this Hixson-Lied Grant providing the required \$2,500 match.

This project was a unique opportunity for me to create new work in large-scale and to become immersed into Venetian cultural history and contemporary life. I concentrated on innovative directions, processes and concepts expressed in four large-scale prints with woodblock, and a smaller series of seven images (to be completed) mixing oil base ink and watercolor mokuhanga methods. For all works, I used their large etching press and also printed by hand with the Japanese baren.

While in residency I made drawings and sketches for my print series; I took innumerable digital images as an image bank; I visited museums and walked in all the districts to view the city and architecture as a living museum. I maintained a very disciplined work ‘flow’ in the studio, as my works take incredible time and effort, and I needed to print layers of ink that enabled the next day’s new decisions.

I trusted my spontaneous choices that literally derived from immediate impressions of the interplay of light and water in Venice. The *Acqua Alta* theme elicited my thinking in several ways: as matter on the molecular and scientific level, expressed in geometric and organic shapes; as a philosophical concept on immensity, depth, time, resource; on romantic ephemeral concepts of immaterial reflection, change and stasis of matter. Being surrounded by water enabled my consciousness to be subsumed with awareness, as I intended. This immersion experience with water contrasts interestingly with my long held concepts rooted in landscape, earth, place, space, natural and human impact. Now from my creative time, I have ideas and images to develop in future work, about solidity and liquidity, depth vs. distance, reflection vs. refraction, windblown patterns and wave bourn motions. My ability is enhanced to speak of large life issues and metaphors of the perennial cycle of life and renewal, of symbiotic relationships and order, and to create lyrical and edgy abstractions.

My technical experiments involve a multi-panel piece with the intention for light to meld the sheet’s printed recto and verso into a “light-born envelope.” This work could be exhibited in a long scroll-form or projected at an angle into the viewers’ space, with light shining through the translucent paper for an

experiential act of “reading”, viewing, mediating, immersing—for an enveloping experience—to submerge viewers into the physical world of this new watery symbology.

My new works will be exhibited in a solo show at the Anderson O’Brien Gallery space in the Old Market, Omaha, January 2012. Here these new powerfully abstract, colorful series of prints will reflect on my influences, time and experience of living and working in Venice and of my Faculty Development Leave.

I intend to continue to seek placement for my work in museum collections, invitational exhibitions, international competitions, competitive residency opportunities and greater critical review. I can claim this work to be innovative, providing a lasting impact and example of my contributions to printmaking. My work brings prominence to my institution, my students, our programs, to Nebraska, as a larger goal and with meaningful purpose.

Alison Stewart, Professor of Art History
Attend Print Council of America Conference, Chapel Hill, N.C.
Amount Funded: \$1,000
Unit Match: \$150

I attended the annual meeting of the Print Council of American from May 18-21, 2011, in Chapel Hill, N.C., on the edge of the UNC campus. The PCA is an organization comprising museum professionals and scholars specializing in printed works of art; I was elected into the PCA several years ago, but have not attended because there was traditionally no venue for participation, thus sufficient funding would not be forthcoming. With the Faculty Development Grant I was able to attend and benefit from the productive discussion, contacts and first-hand viewing experience of this group. Of the 300 members, approximately 100 attended this annual meeting.

My attendance enhanced both my teaching and scholarly work in the area of prints in several ways. For **teaching**, I discussed various approaches to teaching my History of Prints course with several colleagues, but notably with a curator at the Baltimore Museum of Art teaching students at Johns Hopkins. We discussed our approaches and requirements and will be exchanging our syllabuses.

Research. I spoke with colleagues about their research and mine, and made known the publication of my recent essay on Sebald Beham at the Dürer Haus, Nuremberg. I learned what colleagues were researching, in particular I was updated by a senior colleague in the field who is working on publishing for the first time Renaissance and Baroque wood blocks, an unstudied but fascinating area of print study since woodcut were designed by artists like Albrecht Dürer but the blocks were cut by someone else, a block cutter, before being printed. I also saw several print and book collections at UNC-Chapel Hill, Duke and at private collections. In particular the anatomical print exhibition at Duke University’s Perkins Library showing prints with flaps that could be lifted or removed complemented such prints I recently saw at the Art Institute of Chicago’s exhibition “Altered and Adorned.”

Research and teaching. I heard several presentations on prints by PCA members that enhance both teaching and research on the topics of print matrices (here the metal plates from which prints were printed onto paper), the importance of print curators for the care and preservation of works of art and an upcoming exhibition on caricature and satire in prints at the Metropolitan Museum of Art in New York.

School of Music

Dale Bazan, Assistant Professor of Practice in Music Education
Attend the Instrumental Music Teacher Educators Biennial Conference, Mt. Sterling, Ohio
Amount Funded: \$500
Unit Match: \$150

I attended the Instrumental Music Teacher Educators (IMTE) Colloquium in Mt. Sterling, Ohio, May 19-22, 2011, for professional development purposes. As my primary responsibility at UNL is instrumental music teacher education, it is important for me to remain apprised of current trends and pedagogy in instrumental music teacher education.

The 2011 IMTE Colloquium gathered approximately 40 professors and 20 doctoral students responsible for, or involved in, instrumental music teacher education at their institutions. Recent research, discussion sessions, roundtables, debates and general collegiality occurred during the colloquium. Research presented provided insight into pedagogical issues and offered several ideas for implementing into instrumental music methods courses, while town hall discussions provided focus on issues central to the future of instrumental teacher education.

I had several lengthy discussions during roundtables and lunch topic discussions. A group was formed with myself committing to writing a textbook on student-directed approaches for instrumental music education of K-12 students. A prospectus, table of contents and initial chapters were written to rough draft form within several hours dedicated to such groups. Other groups, focusing on other issues/topics, have garnered book contracts or initiated other such projects (e.g., websites, lesson/materials banks, journal articles).

Given the significant contributions to be made by our future instrumental music teachers, and my responsibility to contribute strong instrumental music teachers (i.e., band and orchestra) to schools, I believe this professional development opportunity was extremely pertinent. I gathered resources and ideas that will directly contribute to the courses I teach, hopefully for continued betterment. Discussions also took place about potential collaboration in multi-state research projects with other attendees including Frank Heuser (UCLA). I thank those involved with providing me the funding for this valuable professional development that will directly impact UNL students and my connections to other instrumental music teacher educators.

Johnny Carson School of Theatre and Film

Laurel Shoemaker, Assistant Professor of Stage Lighting
Attend a Broadway Master Class, New York City, N.Y.
Amount Funded: \$700
Unit Match: \$1,100

I recently attended The Broadway Master Class in Projection and Lighting presented by LiveDesign Magazine and Jules Fisher. This was due to a grant from the Hixson-Lied Faculty Development Travel Grant. My goal was to learn more about projections and how they are incorporated into a production. This is the path that most theatres are taking currently, and is the path that our department seems to be heading, and I wanted to be able to contribute to it in a meaningful way. I also attended the Broadway master class in lighting in order to gain new information on design and the "state of the art" that I can bring back to my students and improve both their learning and my approach to design.

My goals for this week in New York, with my peers, were not only met but exceeded. During the projection class I learned about process, story boards, and research from Howard Werner (Projection designer of *Dreamgirls* and *Spider-Man: Turn Off The Dark*) and Sven Ortel (Projection designer of *Wonderland*, and *Women On The Verge Of A Nervous Breakdown*). Both of these designers shared how they approach a design and the collaboration process with the design team.

My goal for taking the lighting class was to rejuvenate my lighting design process, learn new approaches to teaching lighting, and learn about new developments in equipment for lighting. These three days, including viewing *Spider-Man: Turn Off The Dark*, were invaluable in rejuvenating my approach to lighting. Jules Fisher spoke to us on the basics of lighting and the “why” of our contribution to a production. Beverly Emmons and Clifton Taylor talked about color and how our eye perceives color in light. Peggy Eisenhower analyzed three pieces of music, and how to apply the analysis to lighting. Kevin Adams talked about the influence of artists who use light as their palette, and how to use color in a “rock & roll” musical, such as *Spring Awakening*. Don Holder presented an amazing demonstration of LED light vs. incandescent light, showing technology that was unavailable last year and now we’re able to emulate incandescent fixtures all in LED. Christopher Akerlind gave me a whole new language referring to light, considering light as a gesture, and that every light must be a beautiful gesture that adds to a production, and then Wendall Harrington, a projection designer, talked to the lighting designers about collaborating with a projection designer, and the similarities and differences of these design fields.

After viewing *Spider-Man*, we were invited to a Q & A with the show electrician, as well as able to tour the backstage area and see the plot in action. My friend Kathy Purvis is the Production Stage Manager for this show and has been a part of it since inception. She gave me a further tour of the stage and trap room for the production. Following that experience we attended a candid panel discussion on the collaboration of *Spider-Man*, and how that worked in this professional world, when the production was obviously losing its footing. The Broadway Master Classes not only met, but also exceeded my expectations in reaching my goal of refreshing my artistry as a lighting designer.

After the Master Class, I extended my visit to New York City, touching base with Steve Shelley and Judy Schoenfeld, (friends of the Johnny Carson School of Theatre & Film). Steve went out of his way to introduce me to many of the “manufacturer reps” who presented new equipment to the Master Class. I also attended the first audience preview of Cirque Du Soleil’s *Zarkana* at Radio City Music Hall as a guest of Doug Fogel, (Stage Manager for Radio City, as well as the *Wendy Williams Show* on television). I visited the Metropolitan Museum of Art, viewing the *Museum Exhibit: Alexander McQueen Savage Beauty*, which was a wonder in fashion, but also the exhibit structure was an amazing piece of design. I also went to the Park Avenue Armory and saw a projection installation by Ryoji Ikeda (*The Transfinite*) which was an amazing art installation that combined projections, SMPTE sound (attached to the projections) and space (the viewer was invited to take off their shoes and walk into the projections and be enveloped by the sound).

Thank you for funding this trip to New York City and the Broadway Master Class—it was rejuvenation for the soul, (if you’re a lighting designer).

HIXSON-LIED COLLEGE OF FINE AND PERFORMING ARTS
Plenary Lecture Report – Hixson-Lied Professors
2009-2010

Paul Barnes
Hixson-Lied Professor of Piano

“Creativity in the Sciences and the Arts – My Work with Liszt and Philip Glass.”

I gave this lecture to about 50 honors students as well as community members as part of a yearly lecture I give that examines the creative process and its relationship to both the sciences and the arts.

Much of my lecture was designed to inspire young undergraduate students here at UNL to take advantage of the many opportunities that seemingly present themselves in an almost accidental way.

I always begin my lecture with an account of my “accidental” meeting with Philip Glass on the plane from Lincoln to Chicago after my job interview here at UNL 16 years ago. I took the initiative to introduce myself and thus began an artistic collaboration that culminated in the commissioning of the Lewis and Clark piano concerto, which I premiered here in Lincoln back in 2004. I explain in my lecture that cultivating opportunity can have profound effects on your future. That accidental meeting with Glass still has incredibly positive repercussions today as I created my Philip Glass Retrospective, a solo recital of all of my transcriptions of Glass’s music, which I will be performing at Lincoln Center on March 31, 2012.

The lecture also detailed the importance of exploring in great depth, those disciplines for which you have both an affinity for and to which you are passionately committed. For me personally, I have always been interested in the music of Franz Liszt and also the theology of art. I found a way to combine this two passions in developing my lecture recital “Liszt and the Cross: Music as Sacrament in the B Minor Sonata,” which I will be performing here in Lincoln on Liszt’s 200th birthday, Oct. 22, 2011. I emphasized in my lecture that your creative energy is best spent on those areas that both you love and have the potential to excel.

I then talked about the relationship of my professional performing life and my teaching mission here at UNL. I emphasized that I do not in any way consider them mutually exclusive pursuits and that my life as a concert pianist has had a profound effect on my teaching. My students are exposed first-hand to a musician who is both performing internationally, but yet completely dedicated to guiding their own musical development.

Following the lecture I took several questions from students many of which dealt with my relationship with music during my childhood and early teen years.

Christin J. Mamiya
Hixson-Lied Professor of Art History

For my 2010-2011 plenary lecture, I delivered a public lecture at the Sheldon Museum of Art. My lecture, presented on August 31, 2010, was titled “A Woman’s Work is Never Done: Pop Art and the Home.” This lecture was presented in conjunction with “Seductive Subversion: Women Pop Artists, 1958-1968,” a major exhibition on Pop art that was brought to Lincoln from Philadelphia. I was invited to present this lecture because of my expertise on the topic; my first book, *Pop Art and Consumer Culture: American Super Market*, dealt with many of the issues addressed in this exhibition.

The lecture, as the title suggests, addressed the way that the Pop artists visualized aspects of the domestic realm, long considered the domain of women. I not only discussed the art itself, but also interpreted the art through the lens of the changing role of women, Cold War politics and advertising strategies in the postwar period, to demonstrate how responsive the Pop artists were to a wide range of societal issues.

The lecture was very well received; I was happy with the strong turn out of close to 100 people, despite the fact that the lecture was scheduled close to the beginning of the academic year, when both students and faculty are still trying to get settled with classes. The audience consisted of people representing a range of constituencies: faculty, students, and members of the community (from Lincoln and Omaha).

William Shomos
Hixson-Lied Professor of Voice and Opera

On October 8, 2010, at Lincoln North Star High School and on October 21, 2010, at Lincoln Southwest High School, I presented a program entitled “Whitman in Song.” There were approximately 100 high school students in attendance at each program. The presentation consisted of my narrating on the life and poetic works of Walt Whitman, with applied voice students from my studio, interspersing that narrative with a variety of musical adaptations of Whitman’s poetry. I prepared all of my students musically for this program and did the research necessary to put the lecture together. I made arrangements with the schools for our presentation, and prepared the printed program.

Whitman wrote, “I hear the sound of the human voice. . . a sound I love.” That was the inspiration for this program. As I told the audience, the purpose of the 50-minute presentation was to explore that aspect of Whitman’s output that challenges us to be open to and observant of all that life has to offer; to understand that everything in the universe is connected; we are in the universe, and the universe is within us.

The musical components, linked with narration, were organized as follows:

- Lee Hoiby’s setting of “Beginning my studies” led off the program—a selection celebrating that everything in our existence belongs to the ecstatic song of our humanity.
- After a discussion of Whitman’s background as a newspaper writer, “I was there” was sung—a selection about the heroism involved in the wreck of the steamship *San Francisco* in 1853.
- Two selections followed based on Whitman’s rhapsodizing on the soul’s journey after death: “A Clear Midnight” and “Joy, Shipmate Joy.”
- Whitman’s unashamed openness toward the human body led to Ned Rorem’s setting of “As Adam Early in the Morning.”
- Whitman’s passionate involvement in the Civil War was the most musically dense section of the program, with a number of selections set to Whitman’s poetic response to our country’s turmoil, with his near fixation on the deaths of young soldiers.
- A highlight of the program was a brand new composition. I assigned my student, Nick Jester, an aspiring songwriter, to read several of Whitman’s poems, and to set one for voice and guitar. His musical adaptation of “Good-Bye My Fancy” was indeed a highlight of the program.
- The final selection on the program, “Sometimes with one I love”, encapsulated what was at the heart of the presentation: Although, on the surface, it is a song about unrequited love, the real message is that Whitman’s poetry is born out of all life’s experiences.

The program was very favorably received by the students. In the future I hope to develop the presentation further, perhaps employing students again, or possibly singing the material myself.

The evening was successful in that UNL Opera reached a new audience. The 24 UNL students, accompanied by Michael Cotton, gave a magnificent and generous performance. My narration of the evening provided historical and anecdotal information about opera in general and the specific scenes presented, and promoted the excellent work being done in the UNL Opera program.

HIXSON-LIED COLLEGE OF FINE AND PERFORMING ARTS
Undergraduate/Graduate Student Research/Creative Activity Grants

Proposal Supported: *The creation of an annual fund in the amount of \$20,000 to provide partial support for undergraduate and graduate student research and creative projects.*

School of Music

Jonathan Crosmer
Purchase of Materials for a Research Project on Viola Strings
Amount funded: \$1,200

Dozens of brands of viola strings are currently on the market. Before my research this semester, little information was available that reliably compared the string types. String choice is important because strings vary greatly in timbre, playability, cost and intonation stability.

With the Hixson-Lied grant funds, I purchased 12 sets of viola strings and rented a fourth viola for my doctoral document work. During the semester, I installed the strings on the instruments and played them to "break in" the strings. I made recordings of sample notes and pieces, analyzing the samples with Audacity's spectrogram function. The completed document is titled, "A comparison of viola strings with harmonic frequency analysis." The document explores prior literature on timbre and strings and describes the method and results of my research in detail.

I presented my work in a public lecture recital. After lecturing on the basics of strings and timbre and then my research, I performed *Partita No. 1* by J.S. Bach (originally for violin). I performed movements on three different violas with contrasting sets of strings to demonstrate the variety of timbres available.

Violists will find my work useful when selecting viola strings. My supervisory committee described the work as "very practical" and suitable for publication. The document, samples and data are available at <http://digitalcommons.unl.edu>.

Rudy Jansen
Funding to support shooting his short film, "Kids"
Amount funded: \$1,200

Two years ago Joe Giganti was the first student at our school to shoot his short film using one of the new Canon 7D DSLR camera's with full HD video capabilities. These new cameras have become very popular with low-budget filmmaking, and after people saw the results that Joe got, a few students invested in the DSLR's for themselves. After seeing the results of the first few student shoots that used the 7D last fall, I wasn't impressed. Those shoots decided to use the standard zoom lens that comes with the cameras and relied solely on the camera to deliver the image quality that they had seen in Joe's film "Capital."

However, Joe had opted to use his older Pentax lenses that were made with a higher quality of glass than most modern lenses. It was clear to me then that the only way to get a higher quality image was to go outside of the school for lenses, being that we only have interchangeable lenses for our ARRI film camera, and they are not compatible with the new DSLR cameras.

At this point, I decided to apply for a Hixson Lied Undergraduate Creative Activity Grant. Renting camera lenses is more than I can afford on my student budget, and the only way this could become a reality was with help from Hixson Lied. The grant of \$1,200 allowed us to rent five Pentax prime lenses of different focal lengths: 17mm, 28mm, 50mm, 105mm and 200mm. This set of lenses made almost any shot we could come up with possible and gave my cinematographer and I more creative freedom than we had on past projects. We were also able to rent another set of only the 28mm, 50mm and 105mm lenses, which allowed us to do a two-camera shoot—something I had never seen done before on a student shoot.

Being able to do a two-camera shoot was immensely helpful for this project. We had a very limited amount of time in the location that we were renting, and we wouldn't have been able to get all the shots we had planned had we not been able to shoot more than one shot at a time. An even more beneficial result of doing a two-camera shoot was that it allowed for our camera operators to experiment.

During one shot when one of our operators wasn't needed, he asked me if he could shoot anyway, and I figured, "Why not?" During those takes, and throughout the rest of the shoot, he got a couple shots that later became some of my favorites from the whole shoot. It was a great learning experience that showed me what kind of collaboration can take place when other crew members are free to create.

As an aspiring director, having a two-camera shoot was a great technical learning opportunity. I was aware that professional film shoots often shoot with more than one camera, and I wanted to have the experience of directing multiple cameras at one time before I left college.

The film itself, which was tentatively titled "Kids" and later renamed "All Wrong, All Right," completed postproduction this past June. Since completion, my producer Elizabeth Baquet and I have submitted the film to several film festivals and will continue to submit to more throughout the year. We were both very happy with the finished product—we believe it was the highest quality film we have made during our time at the Johnny Carson School of Theatre and Film, achieving the intimate look at our generation that we hoped for.

With the help of the Hixson Lied Creative Activity grant, my knowledge and experience in filmmaking has grown dramatically, and I will apply what I have learned, and will learn, during my final year at the Johnny Carson School of Theatre and Film.

Christopher Lyons
Travel for research on "The Life and Works of Dr. Harry Benjamin Jepson"
Amount funded: \$600

This grant allowed me to learn a lot about the organ music of Harry Benjamin Jepson as well as the research process of another university. My trip to Yale University afforded me a lot of insight in to the life and music of Harry Jepson. As a researcher I learned how to coordinate with another University to allow research to occur. I had to contact members of the Library Staff to arrange meetings and discuss my research plan. These meetings proved to be invaluable as they helped me to focus my research and use the tools that would be most beneficial to me.

For three days I was in an archival room pouring over manuscripts and other documents pertaining to Harry Jepson. I learned the best way to get through all of the documents was to sort them by level of importance and relevance. This helped me to get through things in a quick and efficient manner and allowed me to make the most of my short time at Yale. While at Yale I met with other scholars and faculty members who had personal anecdotes of Harry Jepson. I took careful note of these stories and used them as a tool to find more information about Jepson. One story led me to the University's Secretary Papers that contained two large files of letters written by or about Jepson. Had I not met with those people, I would not have found those important files.

My research at Yale proved to be very valuable. I greatly expanded my bibliography of Jepson and had an understanding of who he was as a composer, teacher and person. Being able to play the organ that he designed gave me great insight in to the workings of his music and how they fit that organ so well. Currently I have expanded my biography to eight full pages and have photocopies of his manuscripts that were housed in the Yale Archives. Through other research methods I compiled a complete collection of Jepson's published organ works. These have proven valuable to see how his compositional style changed or stayed the same throughout his lifetime.

This semester taught me a lot about the importance of networking, and I made many contacts while at Yale that will help me with future research on Jepson. On April 14 I presented my findings at the UCARE Research Fair. My hope is to take my materials and compile them in to an article that will be published in *The Diapason*. This article will help to put Jepson's name and organ music back in the minds of organists.

HIXSON-LIED COLLEGE OF FINE AND PERFORMING ARTS
Reports on Funding for Student International Study

Proposal Supported: *The creation of an annual fund in the amount of \$10,000 to provide partial support for students who are invited to study abroad.*

Department of Art and Art History

Chailey Young
Semester study in Cortona, Italy
Amount funded: \$1,400

This semester in Cortona, Italy, will continually change my artwork in both subtle and obvious ways for a long time to come. The work that I made this semester was very educational and foundational for what I hope to accomplish in the future.

In my introductory level classes, photography and jewelry/metals, I had to first learn a set of skills and then build upon those skills while simultaneously building upon a concept and deeper understanding of the subject. Therefore my work in these classes show exponential growth in craft and mastery of the medium while the concepts in the work are not as developed.

My intermediate painting class practically hit the restart button on everything I had learned in painting classes prior to this semester. In the class, I mainly painted from life, mostly still lifes, and though this sounds blasé and academic, the result of this was that I learned how to see color and effectively use that in my paintings. I was also pushed to paint in ways that I hadn't before; I was pushed to paint faster and more accurately; and as a result I have become a much more confident painter and I am excited to apply what I have learned in work that is *not* a still life.

Because I had conflicting class times, though I was taking Intermediate painting, I went to class during the advanced painting time slot. This was really beneficial for me. I got to see critiques and instruction that focused on a wide variety of painters and that was much more critical and specific than the intro/intermediate class. Also the students in this class were a few years older than me so hearing their advice and perspectives on each other's artwork, and my own, was instructional and refreshing. The students in the program were from all over the U.S., so it was mixture of many different schools of thought and opinions on art. And having a community that was made up of mostly artists allowed me to be fully immersed in the "artist" mindset for an entire semester. Art followed me outside of the classroom in our travels all over Italy and into everyday conversations with my fellow art students as we all lived and learned together in the same building.

This semester, even though I was in the heart of where the Renaissance began, was my first in-depth encounter with modern art. Most of the students in my class were fans of modern art and were knowledgeable about contemporary artists while I had only had brief survey art history courses as references. The modern museums I went to in London, Venice and Rome were all eye opening and forced me to have an open mind about contemporary art in general and more specifically about what I want to do with my own art. The possibilities became infinite.

In order to share our art with the community of Cortona, the university held a show for the public in a gallery space downtown. I had two pieces in this show: a self-portrait and a two photographs. These works will be in the reunion show in January in Georgia along with work from each of the semesters in the year 2011.

In the fall I plan to participate in an exhibition at UNL of artwork from all the students that studies abroad in the spring and summer semesters of 2011. This will feature sketchbooks, photographs and finished pieces by students who studied fine arts abroad during those semesters.

School of Music

Sarah Anthony

Study at the National University of Ireland in Maynooth, Ireland

Amount funded: \$1,000

I spent this past semester studying at the National University of Ireland in Maynooth, Ireland, a college town about 30 minutes outside Dublin. I took six classes for the equivalent of 15 credit hours—Electronic Music Composition, Irish Traditional Music, Sound Synthesis, Music Since 1945, Acoustics of Music, and Irish Cultural Heritage. I must admit that the educational system in Ireland was initially quite an adjustment—all classes only met for two hours a week (either in two one-hour blocks or one two-hour block), there are no syllabi and the final exam is worth at least 50 percent of your overall grade. I was initially very unsure of what information I would be responsible for knowing for the final exams, and the only thing I really could do is take detailed notes and hope for the best. In addition, the students have a much more, how should I put this, carefree attitude towards their education. A lot of people don't go to lectures, or show up late, or leave early, and lecturers don't seem to have any problem with this. It was harder to be a responsible student when all of my friends were skipping lectures to go have the craic (as the Irish say). Despite these initial obstacles, my lectures all turned out to be very informative and quite a departure from what I've learned so far at UNL. In my Electronic Music Composition lecture, for example, I had to submit two original musique concrete compositions. I've done very little composing so far in my music career at UNL and had zero experience with musique concrete. Although I find composing quite difficult, that lecture forced me to grapple with it, and to do so using non-conventional musical sounds. It's really an eye opener to consider everyday sounds as music and to shape them as such, and when my future career might potentially involve sound design for film, it was great for me to have that experience with sound in music outside of its conventional boundaries.

Another lecture that was great for me creatively was Sound Synthesis. In addition to learning about the history of synthesizers, we also learned how each of the components (oscillators, envelopes, cutoff, resonance, etc.) contributes to the overall sound, and how to use these components to both create new sounds and reproduce the sounds of acoustics instruments. It's quite overwhelming to deal with the fact that the possibilities for sound creation with a synthesizer are literally endless, but at the same time it was great for me to explore an area of artistic possibilities far outside the realm of anything I had ever done before. Particularly when so much of the popular music industry today relies on synthesizers, the overall instruction I received in this area in Ireland I consider invaluable to my education as a music technology minor, and I would strongly encourage UNL to consider offering a similar class.

Overall, the greatest benefit a semester of Irish education offered me was the opportunity to be an independent learner. There were hardly ever any assignments throughout the semester (which is why final exams are worth so much), and usually lecturers will provide students with a reading list and expect you to read that material over the semester. You are never tested on this information, per se, but since all final

exams are essays, a thorough, broad base of knowledge is essential to doing well. It was quite an adjustment at first to adapt to this more hands-off approach, but I learned to really appreciate being able to set my own pace and learn for the sake of enjoying the material, rather than being forced to. Being able to teach yourself is such an invaluable skill for the rest of one's life after formal education, and I'm so glad Ireland gave me a taste of that.

Finally, outside the classroom was where some of my best musical experiences took place. The reason I initially wanted to go to Ireland was because of my love for Irish traditional music, and going into a pub and listening to musicians play is an experience I really can't explain. Music is a part of the culture in a way it never has been in this country, and in Ireland music, socializing, politics, sports, you name it, are all tied up in the pub scene. It is so relaxing to go in for a pint and listen in such an informal setting—musicians may come and leave the session, the music might stop for awhile while everyone has a pint, start up again with more or less people than before, one person might play alone until everyone picks up on the tune and then the whole group is off again. It's a very organic way of making music that us classical musicians could use more of in our education. I remember sitting in a pub called Sin É in Cork, listening to a few guys with guitars, a fiddle and a bodhrán sit in the corner and just play, and thinking that I wished everyone I knew could experience that. It was a great experience for me creatively to realize the full potential of where music can and should be played, and the relationship between performer and audience, which in most cases in Ireland is quite intimate. Overall, it was the best five months of my life, and I truly feel that I grew significantly both as a musician and as a person.

Karina Brazas

Study at the American Institute of Music Studies in Graz, Austria

Amount funded: \$1,500

*Wie melodien zieht es
mir leise durch den Sinn,
wie Frühlingsblumen blüht es
und schwebt wie Duft dahin.*

*Doch kommt das Wort und fasst es
und führt es vor das Aug',
wie Nebelgrau erblasst es,
und schwindet wie ein Hauch.*

*Und dennoch ruht im Reime
verborgen wohl ein Duft,
den mild aus stillem Keime
ein feuchtes Auge ruft.*

*Like melodies a feeling
steals softly through my mind,
as spring flowers it blooms
and as scent floats away.*

*But words come and seize it,
bring it before the eye,
and the grey of mist it pales,
and vanishes like a breath.*

*And yet in rhyme reposes,
concealed, a scent,
which gently out of silent bud
is summoned by a moist eye.**

* Translation by Richard Stokes and George Bird

Klaus Groth's poem *Wie Melodien zieht es mir* expresses the elusive, nameless inspiration of undefined artistic sentiments; it was also one of four poems I studied as part of my preparation for Lied Austria. The poem eloquently defines the wordless perfection that is attained when a singer creates perfect synergy between text and music. Lied Austria's unique goal is to work individually with each singer to achieve this ultimate collaboration.

I arrived in Graz, Austria, on June 15 and was picked up at the airport by Tracy Brighty and Wolfgang Lockeman, the founders of Lied Austria. We drove to Schloss St. Martin, the beautiful castle where the program was being held, and I was introduced to all the other participants. The first important event was our initial "hearing." Even though all participants were required to send an audition CD with three German Lieder tracks to be considered for the program, the Lied Austria faculty conducts final hearings after the arrival of the students at the Schloss. The hearings are open to all participants.

After the formal hearing, I received my three repertoire pieces: "Dein blaues Auge" by Johannes Brahms and Klaus Groth, "Die Nachtigall" by Alban Berg and Theodor Storm, and "Der Knabe und das Immllein" by Eduard Mörike and Hugo Wolf. All the singers were given a list, with everyone's assignments on it along with strict instructions to not listen to any recordings of the piece, as part of a customized musical process that is unique to Lied Austria.

Immediately after receiving the repertoire assignments, we began meeting as a group to discuss each poem. Each person was assigned three pieces at the outset of our three and a half week program, meaning 30 poems must be covered in 10 days. The class approach to poetry began with a discussion of pertinent background information on the poem and its composition before the poem was read. One person (not the singer assigned to the poem) was always asked to read the poem aloud. Wolfgang would then work with this person on using the warmth, color, rhythm, syllabification and flow of the text to enhance understanding and interpretation. Depending on the difficulty and length of the text, each poem's discussion varied from between 15 minutes to almost an hour. After our poem had been addressed in class, we would receive the sheet music, creating a staggered effect. The first piece I received was "Dein blaues Auge," followed by "Die Nachtigall" and finally "Der Knabe und das Immllein."

For the main body of the program we had "A" and "B" days. On "A" days I would have a voice lesson with Tracy. On "B" days I attended both a private poetry coaching with Wolfgang and vocal coaching with Myron in the mornings. The individual poetry coachings were particularly intense and consisted of one-on-one readings of my three assigned poems. We discussed how to approach each poem and why. If there was repetition, why was it there? How was it musically treated? What was the best way to highlight the ideas? I practiced the poems so much, and listened to Wolfgang so much, that I can still hear his voice speaking the poems with me in my head. Memorizing was effortless; the poems became as much a part of my body as the music was.

The afternoons were generally spent in German class or a group performance studio. The final week of the program culminated in two concerts at local venues, in which I performed all three pieces. At the concerts, our poems were read aloud by Wolfgang before we performed them to enhance the Lieder experience of poem and music as an integrated, cohesive concept for the audience.

This program was immensely beneficial to me on many levels. The daily exposure to German, and native German speakers improved my own speaking skills, and enhanced my confidence in using the language. The poetry coaching was a particularly unique aspect of the program, and it helped me learn an efficient process in which to approach the poetry that inspired the composer and therefore the music. The voice lessons and frequent coachings gave me endless moments for the flow and share of creative ideas, both textual and musical. I am so grateful to the Hixson-Lied Board and Student Advisory Board for their assistance with the Hixson-Lied Travel Grant, which provided the money to cover my round-trip airfare to Austria.

My experiences at Lied Austria have fundamentally improved and altered my artistic approach. There will always be more poems and music to experience, and I am privileged to continue to seek that beautiful, nameless concept of *Wie Melodien zieht es mir*.

Melanie Holm
Study at the American Institute of Musical Studies, Graz, Austria
Amount funded: \$1,500

To begin, I would like to thank Christina M. Hixson and the Hixson-Lied Board, the Hixson-Lied College of Fine and Performing Arts and the School of Music for this wonderful opportunity. My studies this summer would not have been possible without their generosity. I am extremely grateful for the support and encouragement I have received during my studies as a vocal performance major/dance minor at the University.

As I outlined in my application, I sang in the Opera Studio at the American Institute of Musical Studies (also known as AIMS) this summer in Graz, Austria. This was my second time at AIMS; in the summer of 2010, I was a member of the AIMS Concert Studio. My experiences that summer, along with the generous funding opportunities available at the University of Nebraska–Lincoln, led me to audition for the Opera Studio. I had two main goals in attending AIMS this summer: 1) to continue to improve my vocal technique and 2) to prepare and polish my audition repertoire.

To accomplish my first goal, I had multiple lessons weekly with my voice teacher, Dr. Karen Peeler, Professor Emeritus at the Ohio State University. Working with Peeler was one of the highlights of my AIMS experience. She is an incredible teacher who genuinely loves working with young singers. The other musical highlight of this summer was working with my opera coach, John Kolody, a freelance coach in New York City who has coached at New York University and the Metropolitan Opera. While Peeler focused on my vocal technique, Kolody helped me with the musical nuances, language and presentation of my opera arias. Like Peeler, Kolody loves teaching and working with young singers. I grew exponentially, both as a musician and an artist, under their guidance.

One of the goals of the AIMS Opera Studio is to better prepare singers for auditions. Instead of attempting to mount an entire opera production in six weeks, the AIMS Opera Studio focuses on individual opera arias, audition techniques, and the nuts and bolts of working professionally as an opera singer. This made AIMS the perfect program for working on my second goal: preparing and polishing my audition repertoire. In addition to my voice lessons and opera coachings, I had stage artistry classes where I learned how to stage my arias. From there, I took the AIMS Audition Training Seminar, where I learned the finer details of what makes or breaks an audition. As part of this seminar, I auditioned for several German opera agents, who gave me feedback on my progress. The opportunity to receive that feedback was eye opening. As a senior vocal performance major, I will be auditioning for graduate schools and young artist programs in the

coming semester. From my experiences at AIMS, I have gained a greater understanding of what it takes to be a professional opera singer and not just a student.

AIMS is an opera training program in the heart of Austria, where opera has a long and rich history. Even outside of Vienna and Salzburg, Austria is never at a loss for art, music and beauty. I will never forget my trip to Hallstatt, a picturesque lake town in the beautiful Lake District near Salzburg. Many great artists, such as composer/conductor Gustav Mahler, loved the Lake District, and after visiting Hallstatt, it is easy to understand its appeal; it is breathtakingly gorgeous. Through AIMS, I have realized that working as an opera singer in Europe would be a challenging, but very rewarding career. After I graduate and have completed my Masters Degree, I will use the connections I have made through AIMS to jumpstart an audition tour in Germany and Austria, with the goal of landing a contract with an opera house.

Once again, I would like to thank Christina M. Hixson, the Hixson-Lied College of Fine and Performing Arts and the School of Music for making my AIMS experience possible.

Nellie Rivera
Study at the University of Birmingham, Birmingham, England
Amount funded: \$1,200

My time studying at the University of Birmingham in England was definitely the experience of a lifetime and a year that I will never forget. I am very thankful for the assistance provided to me by the Hixson-Lied Study Abroad Support Grant and from the School of Music at the University of Nebraska–Lincoln.

I will be the first to admit that I underwent quite a culture shock upon arriving in Birmingham. Even though it was my first time traveling outside of the United States, I had simply been thinking to myself, “How different can it be?” I did not have any language barrier to worry about and I had assumed that, with such common roots between my country and England, everyday life would be basically the same.

The most surprising aspect of life in England was perhaps the social structure. Almost immediately I was able to notice some strict divisions between social classes—something that I have never been exposed to at home and which seemed like such an archaic institution. The people of different social classes dressed differently, spoke with a distinct accent and set of slang and even looked different in their face and body.

The socio-economics of the country were very different from my perceptions of life at home. I am not sure if it is a good or bad thing, but it gave me something to think about. Perhaps these kinds of differences do exist in the United States and I have just never been exposed to it. When comparing my life here and in England, though, I have to say I wish the United States would follow England's lead in health care services. Even with the largely apparent social classes of the country, everyone is able to receive the same quality health care for the same, *small* cost—to me this should be a basic right to all citizens and legal inhabitants of a country.

Another aspect of life in Birmingham that was surprising and unusual to me was the ethnic diversity of the population, especially within the university. My college experience at the University of Nebraska has admittedly been what I would consider to be quite ethnically homogeneous. My hometown of San Diego has a considerable population of Hispanic-Americans, but is otherwise dominated by Caucasians. Birmingham, however, had such incredible diversity of people. I felt like Indian and Pakistani students were nearly the majority on the University of Birmingham campus. There were also lots and lots of students from Nigeria, and lots of Muslim students from all over Europe and Asia. This was not something that I expected to encounter when I left for my year abroad. The effects of colonialism are still extremely prevalent in British culture today. I really enjoyed this change in diversity and met many people who I never would have

met otherwise. I lived above a Halal Fried Chicken Shop, and all the young men who worked there were friends and neighbors who moved together from Pakistan. They were so friendly and always gave us free chicken and 'chips' or French fries. On the other hand, I was also exposed to racial tension and prejudices between students that I have also never before seen.

My favorite part of studying abroad was being so close to so much history and having such easy access to travel throughout Europe. It is amazing to walk down the street on your way to class and pass by buildings that are older than the United States. I took several weekend trips throughout the United Kingdom, including Stonehenge and Salisbury, UK; Cardiff, Wales; Oxford, UK; London, UK; and to Dublin, Ireland. Additionally, between a four-week spring break and a few extra weeks in summer before returning home I traveled to Amsterdam, Netherlands; Brussels, Belgium; Paris and Lyon, France; Venice and Rome, Italy; Prague, Czech Republic; Vienna, Austria; Frankfurt, Germany; Geneva, Switzerland; and Barcelona, Granada, and Almeria, Spain. I had the most amazing time, and I am so thankful for this wonderful opportunity!

While at the University of Birmingham, I had the opportunity to take part in many musical activities that benefited my educational and career aspirations. I participated in four ensembles: the Wind Band, New Music Ensemble, Philharmonic Orchestra and the Summer Festival Orchestra. All groups gave me very different experiences, as well as allowed me to work with various groups of student musicians and professional conductors and to perform in a variety of venues throughout the city of Birmingham. With the New Music Ensemble, I was able to play the flute and alto flute in a small, 15-person group under the direction of Daniel Rosina from the Birmingham Conservatory and Diego Masson, a well-known conductor throughout Europe. We played pieces composed by local university doctorate students. I think the most important thing aspect of my ensemble experience was the personal and professional connections that I was able to make with my colleagues. I was also able to take weekly lessons with Judith Hall at the Birmingham Conservatory throughout the academic year. I know that I made large strides as a flute player under the tuition of Judith's vast experience and guidance.

The entire structure of the music school and the way academics were carried out at the University of Birmingham were so completely different from any of my educational experiences in the United States. First, the range of classes offered was very in depth and specific to a narrow topic. I took the following classes: Puccini to Berio, Classical Form, Romantic Harmony, Number and Proportion, The Age of Romanticism and Continuity and Change (basically medieval through Renaissance music).

Additionally, the system of grading, lectures, assessment and general execution of classes were quite different from here. All of my classes were entirely based around two or three essays and nothing else as far as graded work. This was especially challenging for me, coming from a university system that uses tests, quizzes, midterms, final exams, essays, class participation, group projects and homework assignments to assess student progress. I have to say I prefer the latter methods, but my research and essay writing abilities surely benefited from my year in England.

Also, the whole university system in England seemed to be based off of independent learning. Lectures were basically used as starting points for collecting ideas on a basic subject, and students are expected to develop their own individual interests and delve further into a topic on their own. I feel that my classes at home have been more of a comprehensive, systematic look into a given subject, whereas my classes abroad were far less structured and dealt more with learning whatever it was I wanted to learn. Again, I felt that this was challenging but highly beneficial for my education, especially in regards to graduate level studies and a future in research. I did enjoy the freedom to shape my education through the year, and I feel that I explored some topics on my own that I would not have otherwise taken the time to learn about.

Christina Vlad
Participation in SoundSCAPE Festival in Maccagno, Italy
Amount funded: \$1,500

The SoundSCAPE festival represented a tremendous opportunity for me to further my exploration into new music and contemporary performance practice. The festival is oriented specifically toward the performance of contemporary music, with workshops designed to facilitate the connection and collaboration between performers and composers.

As a festival participant, I had daily rehearsals and coachings with resident composers, piano lessons with internationally renowned pianist Thomas Rosenkranz, and masterclasses given by Nicolas Roth, Thomas Rosenkranz, Brendan Kinsella and Lansing McKlosky. Needless to say, it was an intense two weeks of new music and great concerts.

After receiving my invitation to participate in the SoundSCAPE festival, I was assigned to premiere two works by different composers. One of them was *Trust Me* for piano and saxophone by Jeff Weston, and the other was *Before the Storm* for voice and piano by Cole Freeman. I was also assigned to perform a solo piano piece, *Gondola* by Italian composer Andrea Talmelli. As an added bonus, Mr. Talmelli is a member of Sconfinate, an association of Italian composers that partnered with SoundSCAPE in order to help establish professional networking with the participants that will lead to future collaborations.

Participants in the SoundSCAPE festival were able to take advantage of numerous workshops focusing on a wide range of career-related topics. I was particularly interested in the sessions presented by David Cutler (pianist, composer, writer, teacher, and author of *The Savvy Musician: Building a Career, Earning a Living and Making a Difference*). He conducted daily workshops on how to develop a career portfolio, how to identify meaningful projects and initiatives that have the potential to generate income, and how to get hired as a college/university professor in today's extremely competitive environment.

Other highlights of the festival included daily improvisation classes led by Thomas Rosenkranz, where we had experiences ranging from free-form improvisation to the performance of such aleatoric works as John Zorn's well-known *Cobra*. Percussionist Aiyun Huang presented an extraordinary two-day workshop on rhythm and reading new music. She introduced us to her approach for efficiently learning rhythmically complex music, and guided the participants through the process with specific repertoire.

This year the festival had participants from all over the world, thus creating fantastic opportunities for international networking and collaboration. Without question, my participation in the SoundSCAPE festival expanded my horizons with regard to contemporary performance, while also allowing me to gain valuable exposure as a performing artist in an international venue. The experiences I had at SoundSCAPE were important to my professional development as I continue to build my résumé as a performing scholar, and they helped to strengthen one very important aspect of my research agenda that I have undertaken during my doctoral studies at the University of Nebraska–Lincoln. I am extremely grateful for the financial support I received from the Hixson-Lied College of Fine and Performing Arts in the form of an international study grant. Thank you so much for making this extraordinary career opportunity a possibility for me!

HIXSON-LIED COLLEGE OF FINE AND PERFORMING ARTS
Reports on Funding for Student Domestic Study

Proposal Supported: *The creation of an annual fund in the amount of \$10,000 to provide partial support for students who are invited to study in the United States*

School of Music

Kirsten Wissink

Study at the Greater Washington Suzuki Institute, Falls Church, Va.

Amount funded: \$700

The main purpose of the Suzuki Institute in the Greater Washington area is to provide students with an opportunity to learn from quality teachers, as well as to enable teachers to learn from other qualified teachers. The teacher training Every Child Can and Book 1 courses involved seminars with well-known violin instructor Ronda Cole, as well as observations of many individual and group violin lessons. The purpose of my training was to further equip myself as a violin teacher, but it extended to the reasons and goals of teaching as well.

The format of the camp was to acquire first an overview of the purpose of Suzuki education, a six-hour course entitled Every Child Can. I was introduced to a big picture of Suzuki philosophy, which is to recognize in each child the potential for great things and understand that what the teacher cultivates in the child is more than simply knowledge of the instrument. It includes life lessons and represents a core part of growth and education. The teacher works not only with the student but with the parent as well, since the parent is instrumental in impacting and assisting their child. After the Every Child Can course, I received training in Book 1, a 28-hour course with 15 hours of observation. Overall, the relationship with the child is the most fundamental aspect of teaching, as it makes the biggest impression and has the power to open or close doors in the child's learning and growth process. As previously stated, the teacher's role in the child's life is not only to teach music, but to develop many other qualities, including discipline, teachability, stage presence and social skills, to name a few.

It was very important to me to see the basis for Suzuki teaching, and thus to recognize that I am cultivating character in every single child I teach. This is an important responsibility, not to be taken lightly. Thus, I must strive for excellence and motivate my students to do likewise. The course also taught me not to be afraid of raising my standards, and that being "nice" to a child often contradicts with their go-easy conception of niceness. As teachers, we encourage students to work hard, showing them that life does not come easy, and that it takes discipline and patience. This will benefit them in all aspects of life. We work for the student's success, in musicianship and in the world. In addition to the impact of motivation, a teacher must be aware of the influence of nurture. My tendency to show love and encouragement is directly related to the produced result; it paves the way for musicality and expression, and enables and cultivates joy. There must be a balance between this aspect of caring and loving the child, and striving hard for excellence. An important and remarkable realization lies in the fact that ultimately this balance can be achieved in the proper definition of love for the child: the teacher cares enough about their well being that they are willing to focus them towards success.

Throughout the training, observations and seminars with Cole continually demonstrated this desire. And much of it had to do with this balance in love. While I learned many technical, psychological and social

aspects of teaching that are necessary to my growth and development as a violin player and as a teacher, it was imperative that I recognize this balance within the teaching process. I also recognize that my effectiveness as a teacher depends on my willingness to learn and grow. This is only the beginning of a process of learning within my creative and scholarly growth as a violin teacher. I will always be a student, and I must make myself available to that. Not only do I learn from other teachers, but also I learn from the students themselves. Kids are often capable of much more than they are given credit for. Finally, I need to cultivate in myself the character that I am going to model for the child, not just in violin teaching, but in my own life.

HIXSON-LIED COLLEGE OF FINE AND PERFORMING ARTS

Reports on Funding for Student Presentation of Research/Creative Activity Grants

Proposal Supported: *The creation of an annual fund in the amount of \$10,000 to provide partial support for students who are invited present their creative and scholarly work.*

Department of Art & Art History

Audrey Stommes

Participation in "Tel-Art-Show" in Inglewood, Calif.

Amount Funded: \$800

I want to thank the Hixson-Lied College for presenting me with a Presentation of Scholarly and Creative Activity Grant for traveling expenses. Traveling to Southern California was done for business purposes. I was also able to explore the contemporary art scene while I was there. I had a piece of art at the Beacon Art Building in Inglewood, Calif., at the Tel-Art-Show curated by Mat Gleason. Gleason writes for the Huffington Post and created the art journal *Coagula*. Now he is being asked to curate more shows. I was invited to be in the Tel-Art-Show. The show is made of nine chains. Each chain starts with a well-known artist then the next artist reacts to the first piece interpreting the piece of art along with the instructions in their own way. This pattern continues until the last artist. There were normally around eight or nine artists in each chain. While In California I was actively networking, visiting artist studios and going to museums and galleries.

The panel discussion went over three chains the weekend I visited. Gleason introduced every artist then the artists explained their processes. I talked about my creative process and interpretation of the instructions. When I received the Carlee Fernandez taxidermy bear head on a nude photograph I was very excited. Having worked with the nude for more than five years and now making artwork in the preparation lab at zoology department at the University of Nebraska–Lincoln, I felt like I had a perfect platform to react to Fernandez photograph. When looking at her photograph, I was wondering where she found it so I took that thought and brainstormed different places she could possibly find a dead bear. I created a composition of the possibility of the nude finding the bear in a bear graveyard. By doing this I took Fernandez's original photograph and put my own style on it. While creating this piece of artwork, I was working through a series of nudes in nature so it was a natural step. Having a project that had a quick deadline of 10 days at the beginning of the second semester got me motivated and started the semester off well.

The show was well put together. Seeing how people interpreted the work and the instructions added a lot of diversity to the show. Some artists copied the piece of artwork they were supposed to react to while others added their own style, but there were a few that took it in their own direction disregarding the original all together. It was interesting to see an object appear, disappear, then reappear again that leads to questions like if there is a portrait of a woman is there a certain percent of expectations to see a flower in her hair? In another chain music was the theme and a record appeared, disappeared then reappeared again. It really makes me wonder about these reoccurring objects paralleling themes.

While at the discussion, I introduced myself and talked to the other artists in the show, the co-curators, viewers. Most of the artists were professional artists, some were teachers. I was the only graduate student

from the Midwest. I learned a lot just by talking to them about their artwork, the way they work as well as just listening to the way they problem solve. I've been invited out to dinner by some of the curators once I come back to California. I feel like I made a lot of important connections and have broadened my exposure to an art circle in California. Gleason took me to the Brewery art colony that his girlfriend works at. He introduced me to her and her neighbor Roni Feldman. Seeing how these artists work and live as an independent artist really gave me ideas of how to make this kind of life style tangible.

Gleason took me around Southern California and showed me the authentic Southern California. He introduced me to Richard Duardo, and I got a nice tour of his new studio. He prints for artists like Sheperd Fairy. Gleason also took me to the Street art show at MOCA where I saw a Bansky installation. The museum was exploding with color and juxtaposed ideas that left me wanting to make art when I got back to the hotel. I had never seen a museum turned into a large installation from many top street artists. I also got to see my favorite animator's body of work. Tim Burton's exhibition at the Los Angeles County Museum of Art was fantastic. I got to see how he worked through ideas. Some were worked out quickly and some took years before they were actualized. Gleason took me to Chinatown, where galleries have popped up in the last decade when the original owners retired and gave them to their children. Their children sat on the property because they didn't want to own a business like that then started turning them into galleries. A lot of new experimental art gets shown here because the owners own their building and don't pay rent so they can take risks. Sometimes this pays off and once they make enough money, they'll move their gallery to an art neighborhood. I also went to Culver City, which is an art neighborhood. Places like ThinkSpace Gallery were located there. The art is low-brow, which is a change of pace from all the fine art I have seen. The low-brow galleries are supported by magazines like Juxtapose and High Fructose. It was interesting being able to compare low-brow to fine art. I just recently went to London and Paris with Sandra Williams' Visual Arts class. There I saw the history of fine art in London and Paris. A week later going to California and seeing low-brow and the fine art contemporary scene helped put the diverse art world in perspective. The low-brow art seems like candy—it's easy to get hooked, but the facade is what is interesting. Fine art is more like a vegetable—it may be an acquired taste due to education, but if it's done well, the viewer can draw a lot of meaning behind it then slowly get hooked on it. I am still in the process of understanding the art world but since being able to compare the two in person I feel like I have a better grasp of it.

Traveling to Southern California has helped me personally grow because I can see a way to become an independent artist. It has helped me professionally because I showed my artwork, and I was able to meet professionals in the art world. Having experienced fine art, low-brow and contemporary art in such a short amount of time has allowed me to compare and contrast the meanings. This new knowledge will hopefully be a strong attribute to my teaching career and the University of Nebraska—Lincoln while I am assisting. Preparing for the show, talking on the panel discussion, networking and visiting galleries and museums has not only helped me personally grow but also my career in a very positive way. I have to thank the Hixson-Lied Endowment Board again for helping me afford traveling to Southern California to have such an educational experience.

School of Music

Nels Drue Daily

Attendance at a performance of his composition, San Francisco, Calif.

Amount Funded: \$480

I was invited to submit a work for Midsummer Concert by John Bilotta, the composer in charge. I arrived in San Francisco on July 16, 2011. Before the concert, I met with Bilotta, and he informed me that the composers were to be given an honorarium for their participation in the event. It was in the amount of

\$250. Being paid for a concert as composer is an honor, and I had that honor bestowed upon me.

I took the opportunity to show up early at the venue to hear a rehearsal of my piece—*Five Poetics* for violin and cello, to meet the performers of the ChamberMix ensemble and to get a preview of the other compositions on the concert. I met Mary Dougherty, the violinist, and Joan Hadeishi, the cellist, before they rehearsed my piece. They remarked to me how they enjoyed my piece. I listened as they rehearsed the piece and gave only a couple of suggestions for their interpretation of the work.

Also at this concert was Ingrid Stötzel, a composer I had met previously at the New Music Festival X in Kearney, Neb. We talked together about our pieces, music festivals and teaching composition. She runs a music festival in Kansas and asked me to send her some music that she could program on the concert. This is going to be a “foot in the door” to getting more of my music performed.

I met with the pianist Charlotte Ridgway after the concert, and she told me that she enjoyed my compositions. She asked if I had written anything for piano. I told her that the *Five Poetics* that she heard that night were actually extracted from a larger work, *Trio Poetics* for violin, cello and piano. I gave her my card and told her that I would e-mail a copy of the piece to her. Interactions of this kind help me to dispense my music to a wider audience.

The musician in charge of the ChamberMix ensemble, Martha Stoddard, also a composer, remarked to me how she thought my pieces were fresh and exciting. She spoke to me about music as a business and reminded me to register my pieces with ASCAP (American Society of Composers, Authors and Publishers) to ensure that I get paid for future performances. This was a reminder of the business side of composing and getting performances.

Bilotta told me, after the concert, that he would like it if I sent him more of my music for him to look at. I have already sent him works to look at and he has given me encouraging opinions of them. This has been an open invitation for my music to be performed on future concerts. He also provided all of the composers with a professional recording of the concert.

After the concert, many of the composers went out for food. I went with them and we were all able to get to know one another better in a less formal atmosphere. I was asked about my interest in music typesetting that had appeared in my biography on the concert program. I was able to explain my views on music notation, typesetting and publishing. The performers of my pieces went back to my sheet music to look at it more closely. They remarked that, yes, my pieces were easier to read, interpret and understand because of how I typeset them. This was an opportunity to further advertise my abilities as a music engraver as well as a composer.

Through this single evening concert, I strengthened professional relationships, made performers aware of my music, opened doors for future concerts, learned more about the business of being a composer and presented myself as a new peer in a group of established composers. The whole experience of being at a concert with musicians I knew, and many that I didn't, was a thrill, an education and an opportunity to ensure that similar events take place in the future.

HIXSON-LIED COLLEGE OF FINE AND PERFORMING ARTS
Report on the Hixson-Lied Undergraduate Scholarship Program

Proposal Supported: *The creation of an initial annual fund in the amount of \$75,000 to provide scholarships to recruit high-quality undergraduate students, especially those who might normally not come to UNL.*

This scholarship program was initiated this past spring. As approved by the Hixson-Lied Board, this program was structured to provide up to 30 scholarships each year—up to 20 awards to in-state students, and up to 10 awards to out-of-state students. The award levels were set at 25 percent of tuition (\$1,500 for in-state students and \$4,500 for out-of-state students).

After receiving applications, each department/school evaluated the applications and brought forward a ranked list of recommended awardees. The College Administrative Council (consisting of the Dean, Associate Dean, and chair/directors) then selected the scholarship winners.

We offered scholarships to 30 students as follows:

Art & Art History: 7 in-state, 3 out-of-state
School of Music: 13 in-state, 2 out-of-state
Johnny Carson School of Theatre and Film: 4 in-state, 4 out-of-state

Of the 33 students, 24 (17 in-state, 7 out-of-state) accepted the scholarship and have matriculated at our college.

I contacted the non-matriculating students to find out their reasons for declining the scholarships and received only one response from a student who said that he had simply found another university to be a better fit for him. (Another student changed his college to Business Administration and thus forfeited the scholarship.)

Given that the timeline was quite short (we didn't complete the application and post it until very late in the fall semester), we got a good selection of applications, both in terms of numbers and quality of applicants. I anticipate that as word gets out about these scholarships, it will significantly help with our recruiting of high-caliber students.

APPENDIX

Chamber Music Institute Enrollment Since Inception
Appendix A

CMI 2011 Fellows (35 in year eight)

Woodwind Quintet from the University of Alberta	5
Brass Quintet from Eastern Illinois University	5
Saxophone Quartet from Ithaca College	4
String Quartet from the University of Texas at Austin	4
String Quartet from the Cleveland Institute	4
Composer from McGill University, Toronto	1
Composer from Cornell University	1
Composer from Trinity University, San Antonio	1
Composer from New York University	1
Composer from the Manhattan School of Music	1
Violinist from California State Long Beach	1
Cellist from Boston University	1
Pianist from Cleveland Institute of Music	1
Violinist from DePaul University	1
Violinist from the Eastman School of Music	1
Violist from DePaul University	1
Cellist from Yale University	1
Pianist from Florida Atlantic University	1

CMI 2010 Fellows (34 in year seven)

Woodwind Quintet from the University of California-Long Beach	5
Brass Quintet from the University of North Texas	5
String Quartet from the University of Michigan	4
String Quartet from Arizona State University	4
Piano Trio from DePaul University	3
Reed Trio from the Conservatory of Catago, Costa Rica (new graduate bassoonist from UNL filled in as third member)	3
Composer from Yale University	1
Composer from Duke University	1
Composer from the University of Illinois	1
Composer from Michigan State University	1
Composer from Oklahoma City University	1
Composer from the Eastman School of Music	1
Pianist from the University of Michigan	1
Cellist and Violist from Boston University	2
Violinist from Vanderbilt University	1

CMI 2009 Fellows (33 in year six)

Saxophone Quartet from the University of Texas at Austin	4
Woodwind Quintet from Michigan State University	5

String Quartet from the University of Northern Colorado	4
Piano Quartet from the University of Iowa	4
Brass Quintet from the University of Kentucky	5
Violinist from the Mannes School of Music (returned from 2008)	1
Clarinetist from the University of Minnesota	1
Pianist from the Longy School of Music	1
Violinist from Western Michigan University	1
Cellist from Texarkana College	1
Pianist from the University of Arizona	1
Composer from Yale University	1
Composer from Arkansas State University	1
Composer from Michigan State University	1
Composer from McGill University	2

CMI 2008 Fellows (29 in year five)

Clarinet/Cello/Piano trio from Ann Arbor, Michigan (returned from 2007)	3
Saxophone Quartet from Michigan State	4
Woodwind Quintet from Baldwin Wallace Conservatory	5
String Quartet from St. Olaf	4
Horn player from Brigham Young University	1
Violinist from University of Nevada-Reno	1
Pianist from Michigan State University	1
Violinist from the Mannes School of Music	1
Cellist from UNL	1
Pianist from Westminster Choir College	1
Clarinetist from Baylor University	1
Bassoonist from Cleveland Institute of Music	1
Pianist from Cleveland Institute of Music	1
Composer from Indiana University	1
Composer from Syracuse University	1
Composer from Rice University	1
Composer from Cornell University	1

CMI 2007 Fellows (32 in year four)

String quartet from the Juilliard School of Music	4
Saxophone quartet from Wright State University	4
Woodwind quintet from Eastman School of Music	5
Clarinet, viola, piano trio from the University of Michigan	3
Brass quintet from Middle Tennessee State University	5
Piano trio from Rice University	3
Violinist from UNL (in piano quartet)	1
Violist from UNL (in piano quartet)	1
Cellist from UNL (in piano quartet)	1
Pianist from New York City (in piano quartet)	1
Composer from Baylor University	1

Composer from SUNY Purchase	1
Composer from Cleveland Institute of Music	1
Composer from the University of Southern California	1

CMI 2006 Fellows (31 in year three)

Saxophone quartet from Wright State University	4
Woodwind quintet from Yale University	5
String quartet from the Juilliard School of Music	4
Piano trio from UNL	3
Violist from the Juilliard School of Music (in piano quartet)	1
Pianist from UNL (in piano quartet)	1
Violinist from UNL (in piano quartet)	1
Cellist from the Eastman School of Music (in piano quartet)	1
Violist from the Hartt School of Music (in string quartet)	1
Violinist from the U of ND (in string quartet)	1
Violinist from the U of ND (in string quartet)	1
Cellist from UNL (in string quartet)	1
Piano trio from Chicago (and the U of Michigan)	3
Composer from Queens University NYC	1
Composer from the Cleveland Institute of Music	1
Composer from the Indiana University	1
Composer from the University of Michigan	1

CMI 2005 Fellows (28 in year two)

Saxophone quartet from U of N AZ	4
Cello quartet from U of TX at Arlington	4
Woodwind quintet from U of Alberta	5
String quartet from Cleveland Institute	4
Flute/guitar duo from the U of AZ	2
Cellist from U of MO - Columbia	1
Pianist from Portland, OR	1
(became a student at UNL)	1
Pianist from the Juilliard School	1
Pianist from UNL	1
Violinist from U of OR	1
Composer from U of DE	1
Composer from U of TX at Austin	1
Composer from the U of Alberta	1
Composer from the U of British Columbia	1

CMI 2004 Fellows (14 in year one)

Cellist from U of South Carolina	1
Cellist from UNL	1
Pianist from U of Kansas	1

(became a Hixson-Lied Doctoral Fellow at UNL)

Pianist from Miami Uni. of Ohio	1
Pianist from Winthrop Uni.	1
Pianist from U of Hartford	1
Oboe from UNL	1
Horn from UNL	1
Clarinet from Utah State	1
Flute from Grinnell College	1
Flute from U of OK	1
Viola from UNL	1
Violin from Augustana College (SD)	1
Violin from Illinois State University	1